

Ultima ratio

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ЭСТЕТИЧЕСКИЙ НОКАУТ

Предисловие редактора в 2022 гг.

В июньском (2019) выпуске Вестника был представлен писатель, поэт и философ, а по мнению ряда изданий – и ведущий парижский специалист по внутренней французской политике д-р Анатолий Ливри. Он пишет на многих языках, которыми свободно владеет, родился около полувека назад в Советском Союзе, но 30 лет назад уехал на Запад.

Его труды не имеют отношения (пока) к ДНК-генеалогии, но интересны с культурологической и политической точек зрения. Как и в случае ДНК-генеалогии, его работы встали поперек многих «общепринятых» мнений, которые порой формулировали провокаторы и с восторгом приняты середнячками. Эти середнячки на него дружно накинулись, но Анатолий Ливри держит удар. Интересно и познавательно проследить его информацию, точку зрения и аргументацию. В любом случае, это яркий полемист. Вестник Академии ДНК-генеалогии с удовольствием предоставляет ему трибуну.

The golems shaping the West

Anatoly Livry, Altdorf, Switzerland

For several decades now, I've been working on a unique project: analyzing the decline of the Western part of humanity, and publicly asking the question: "Are our elites the product of a negative, *pathocritical* selection process?" In other words, the aim is to study the behavior of these psychotics, who are reflexively pushed towards each other to seize power and impose their madness, first on states and then on entire continents.¹³

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¹³ Naturally, I didn't coin the term *pathocracy*. Cf. the work of an unjustly forgotten Polish psychiatrist: "We must thus consider the bloody triumph of a pathological minority over the movement's majority to be a transitional phase during which the new contents of the phenomenon coagulate. The entire life of a society thus affected becomes subordinated to deviant thought-criteria and permeated by their specific experiential mode, especially the one described in the section on essential psychopathy.": Andrew M. Lobaczewski, *Political Ponerology: A Science on the Nature of Evil Adjusted for Political Purposes*, Red Pill Press, Grande Prairie, 2006, translated from Polish by Alexandra Chciuk-Celt 2006, p. 155.

We are witnessing the end of a civilization in which political commissars chosen, often via our universities, for their passivity of mind, dare to pass judgement on nuanced works, or even hijack creators of the past to bring them down to the level of their degeneracy. Only this type of product of negative selection has the right to speak in today's Western system, which is constantly moving eastwards.

Let's return to my iconoclastic French book - and therefore banned by systemic institutions such as the Universities of formerly white nations - *Ingmar Bergman et le national-socialisme hitlérien (Ingmar Bergman and Hitler National Socialism)*¹⁴, which is based not only on Western history but also on the screenplays and memoirs published by the director *Laterna Magica* in 1987 - in other words, at the end of that period before the fall of the Berlin Wall when representatives of old Europe could still say simple, authentic things clearly. In it, Ingmar Bergman confesses that his admiration for Adolf Hitler goes far beyond the emotions he felt at the age of 16 during a speech by the Führer in Weimar: "I had never seen anything like that tremendous explosion of strength. Like all the others, I screamed, like all the others, I stretched out my arm, like all the others, I howled, like all the others, I loved it."¹⁵ The film director recognized himself as a Hitler National Socialist even as a young adult, right up to the end of the Second World War and even a year after the fall of the Third Reich. Thus, the photograph of Hitler he received from his German host family in the village of Haina became for Bergman a genuine religious image, an icon: "For my birthday, the family gave me a present: a photograph of Hitler, and Hannes hung it over my bed so that 'without ceasing I would have this man before my eyes' and learn to love him as Hannes and the whole Haid family loved him. I loved him too."¹⁶ Indeed, as Bergman confesses in his autobiography, it was with horror that he followed the defeat of the Axis troops in 1945, a military rout which for the young director was Adolf Hitler's personal fiasco: "For years, I was on Hitler's side, rejoicing in his successes and weeping over his defeats."¹⁷ Yet this attitude is not exceptional given Ingmar Bergman's background, for the future Golden Globe, Oscar and Palme des Palmes winner literally bathed in National Socialism: his father voted for the Swedish National Socialists ("[...]

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¹⁴ Dr. Anatoly Livry, *Ingmar Bergman et le national-socialisme hitlérien*, Alba Leone, Paris, 2020, 74 pages, ISBN 978-973-0-32992-6.

¹⁵ "Jag hade aldrig någonsin sett något som liknade detta utbrott av omätlig styrka. Jag skrek som alla andra, sträckte ut handen som alla andra, tjöt som alla andra, älskade som alla andra." : Ingmar Bergman, *Laterna magica*, Norstedts, Stockholm, 1987, p. 146, translated from Swedish by Anatoly Livry.

¹⁶ "På min födelsedag fick jag en gåva av familjen, det var ett fotografi av Hitler. Hannes hängde det över min säng, så att "jag alltid skulle ha den mannen framför ögonen", så att jag skulle lära mig älska honom på samma sätt som Hannes och familjen Haid älskade honom. Jag älskade honom också." : *ibid*, p. 146-147, translated from Swedish by Anatoly Livry.

¹⁷ "I många år var jag på Hitlers sida, gladde mig åt hans framgångar och sörjde nederlagen." : *ibid*, p. 147, translated from Swedish by Anatoly Livry.

my father voted for the National Socialists on several occasions."¹⁸), his schoolteachers and family friends admired the Third Reich ("Our history teacher dreamed of 'the old Germany', our gym teacher went every summer to officers' meetings in Bavaria, some of the parish pastors were crypto-Nazis, our family's closest friends expressed strong sympathies for 'the new Germany'."¹⁹), his older brother Dag Bergman was one of the founders of the Swedish National Socialist Party, which did not prevent him from a brilliant diplomatic career after the Second World War, becoming Swedish ambassador to Athens ("My brother was one of the founders and organizers of the Swedish National Socialist Party [...]."²⁰): there was none of the progressive hysteria imposed after the fall of the Soviet bloc, when it was necessary to *normalize* brainless humanity at breakneck speed²¹. This is why my book *Ingmar Bergman et le national-socialisme hitlérien* is so significant, not only in terms of what it says, but also in terms of the reactions it provokes.

Ingmar Bergman's Hitler National Socialist views lasted until he was 28. To be more precise, it was at the age of 28 that he was forced to start concealing them for fear of ruining his career: "A strange decision slowly matured within me: never again politics. Obviously, this was not the decision I should have made."²² As stage manager at the Gothenburg City Theatre, Ingmar Bergman continued to be pro-Hitler, reigning over a troupe divided between admirers of Hitler and supporters of the Allies. Ingmar Bergman has the honest naiveté to speak openly about these events of 1946 in his *Laterna Magica*: "When, a year after the end of the war, I arrived at the Gothenburg City Theatre, a deep and bloody furrow divided the artists' foyer. On one side were the speaker of the U.F.A. film journal, the organizers of a National Chamber of Cinema and the ordinary followers, on the other the Jews, the Segerstedt partisans and actors who had Norwegian or Danish friends. There they were, chewing their sandwiches and drinking bad coffee from the canteen. The hatred between them was so thick you could have cut it with a knife."²³ By the age of 28 or so,

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¹⁸ "[...] min far röstade i flera omgångar på nationalsocialisterna.": *ibid.*, translated from Swedish by Anatoly Livry.

¹⁹ "Vår historielärare svärmade för "det gamla Tyskland", gymnastikläraren reste varje sommar till officersmöten i Bayern, några av församlingens präster var kryptonazister, familjens närmaste vänner uttalade starka sympatier för det "nya Tyskland".": *ibid.*, translated from Swedish by Anatoly Livry.

²⁰ "Min bror var en av det svenska nationalsocialistiska partiets stiftare och organisatörer [...].": *ibid.*, translated from Swedish by Anatoly Livry.

²¹ Cf. on this subject, for example: Dr. Anatoly Livry, "Renouer avec la Grèce antique. Interview with Dr. Anatoly Livry", *Le Harfang*, Drummondville (Quebec), Spring 2022, p. 6-9, <http://anatoly-livry.e-monsite.com/medias/files/livrx-harfang.pdf>.

²² "Ett egendomligt beslut mognade långsamt: Aldrig mer politik! Jag borde självfallet ha beslutat något helt annat": Ingmar Bergman, *op. cit.*, p. 148, translated from Swedish by Anatoly Livry.

²³ "Då jag året efter krigsslutet kom till Göteborgs Stadsteater, gick en djup och blodig skåra tvärs genom artistfoajén. Där satt Ufa-journalens speaker, organisatörerna av en svensk Riksfilmkammare och de vanliga medlöparna på ena sidan. På den andra: judarna, segerstedtanhängarna, aktörer med norska och danska vänner. Alla satt där, tuggade sina

every male creator, if he's not suffering from one of the hormonal pathologies promoted in the West today, is constituted: his aesthetic reflexes are well-founded, his judgments on tastes and colors unshakeable, even if he's obliged to hide them from the political commissars of the Couchant countries promoting this *Selbsthass* that has become a religion for societies devoured by andropause.

Let's not forget that at this time, 1946, Ingmar Bergman was already a film director. He was the author of films such as *Crisis* (shot in the summer of 1945) and *It Rains on Our Love* - in other words, a fully-fledged Hitler National Socialist director, according to his autobiographical *Laterna Magica*²⁴. This is unbearable for the ideological guardians who constantly rewrite the past. Yet it was also for these films, created as an avowed Hitler National Socialist, that Bergman received his final awards, such as the Golden Lion (Venice, 1971) and the Palme d'Honneur (Cannes, 1997), given that these prizes cover his entire career. These realities cannot be erased like the Wikipedia page of a philosopher suddenly discovered by the system as a dissident!²⁵ And how can we forget Bergman's manuscript of his first film, *Torment*, released in 1944, but written during the "dark years" (winter 1942-1943), when, according to his autobiography, Bergman was fully embracing his National Socialism. Under the title *Torment*, this film was awarded the Grand Prix, the forerunner of the Palmes d'or at Cannes, in 1946: even at Cannes, Bergman's National Socialist creation, in which he cast his favorite actors such as Stig Olin, was recognized. This fact is unbearable for the politically correct golems, our current masters of thought.

And these Aryan cases are not exceptional: brought up in a Jewish family with a traditional Israelite education marked by respect for accuracy and the Word, the author of these lines naturally bears the marks of this pedagogy - just as Ingmar Bergman bears those of his Hitler National Socialist upbringing, with its adult commitments that he flaunted in broad daylight until the age of 28, then had to conceal.

Thus, from the age of 28, Ingmar Bergman hid within himself the seeds of what he admired politically, namely Adolf Hitler and National Socialism, and when a political animal is a creator, this civic veneration is inseparable, in his case, from an aesthetic veneration - *ornamental mimicry embellishing the order* imposed by the power in question. National Socialism, and Hitler at that, is not currently saleable - every careerist knows this. But every charlatan, whether

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medhavda smörgåsar och drack kantineus usla lank. Hatet var tjockt och kunde skäras.": ibid, p. 147-148, translated from Swedish by Anatoly Livry.

²⁴ *Ibid*, p. 147.

²⁵ Anatoly Livry's French, English and German Wikipedia pages were removed in 2012 to make his doctoral thesis on Nietzsche and Nabokov invisible and plagiarized within the university system.

academic or related, begins to cheat in the most banal way: conjurers lower the level of the creator to their level - that of the sidewalk.

Yet being a National Socialist outside Germany was by no means exceptional at the time, neither for Sweden nor for any other country in Europe: Zarah Leander, produced by Dr. Joseph Goebbels' ministry as an actress for the Third Reich, was the voice of all Sweden, and vinyl copies of songs from her German films were sold throughout the kingdom. After Hitler's fall, she continued to perform around the world and in Sweden without having to face "denazification". She is applauded on Swedish television, in shows where she is the star surrounded by young artists, most of whom are still alive. For example, more than two decades after the end of the Second World War, Zarah Leander sings her famous Swedish "Non, je ne regrette rien" on Stockholm television, also proud of her National Socialist "scandalous past".²⁶

The Sweden of Ingmar Bergman's most intense cinematic creation and of his shows at Stockholm's Royal Theater openly mocks anti-Hitlerism. Swedish King Charles XVI Gustavus marries Silvia Sommerlath, who continues to be presented as a "Brazilian": Indeed, she holds a Brazilian passport, but in the contemporary international raves in Stockholm promoting homosexuality, people prefer to forget that her father, Walther Sommerlath, one of the industrial magnates of the Third Reich and a member of the German National Socialist Workers' Party since December 1, 1934, was reluctant to "denazify" and preferred to go into exile in South America. The Swedish royal family's Hitler National Socialist lineage was never an existential obstacle for either the Swedish people or their elites during Bergman's creative years, as the royal wedding took place 31 years after the end of the Second World War.

What's more, what I describe in my book *Ingmar Bergman et le national-socialisme hitlérien* about Sweden is applicable to virtually any Western European country where former Hitler National Socialists who took up arms for their ideology were perfectly accepted by the political, financial or cultural *establishment*. Thus, Christian de La Mazière, a former Waffen-SS member of the Charlemagne division, was able to set up an agency to promote French stars - such as Gabin or Audiard - and to work intimately with Dalida, Bardot or Gréco. Guy Sajer, a former member of the elite division of the Third Reich Grossdeutschland, testified to his commitment in his famous novel *Le Soldat oublié* (*The Forgotten Soldier*), awarded the Prix littéraire des Deux Magots almost a quarter century after the Germans left Paris. This list of former ideological losers of the Third Reich could go on and on, yet for decades they never lost their humanity, even in the eyes of their victorious adversaries, and integrated perfectly into the West built on the ruins of the Third Reich. These former Hitler National Socialists, whether they took up arms against the Allies

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²⁶ Zarah Leander, *Ty jag är en dam med ett rikt förflutet* at Lars Ekborgs, host of the Stockholm TV show Cirkus in 1966.

or not, are also the founders of our present civilization, but our *tabula rasa* political commissars do not accept this and are erasing Hitler National Socialism from our past.

It was at the very end of this period of almost total freedom - namely, in 1987 - that Ingmar Bergman, unaware of the totalitarian wave with its iniquitous freedom laws that was about to sweep across the West, openly proclaimed his past personal commitment, and that of his close circles, to National Socialism - be it local, and Swedish, or European, and Hitler. Ingmar Bergman was a peaceful Hitler National Socialist. Above all, he was perfectly aware that, during the Second World War, he could have perished if Sweden had abandoned its neutrality - as it does today. Is this not why the corpse of a Kriegsmarine sailor is included in Gustaf Molander's nostalgic film *Eva* (in Swedish), based on Bergman's symbolic-pseudo-autobiographical manuscript *Trumpetaren och Vår Herre*, which was released in Sweden three years after the German defeat? The protagonist's companion points out that Ingmar Bergman's alter ego could well have been this soldier of the Third Reich.²⁷

These days, it's possible to produce dozens of politically correct turnips, endorsed by Western universities and their narrow-minded, ideological professors and editors. They also display the symptoms of the global method on an almost permanent basis, and in particular this mental fogginess in the face of letters, which is in fact the first psychic sign of the suicide of their species: homo sapiens has decided to become an ape again, and the most backward areas of his neocortex are ordering the death of his body. The first civic manifestation of this desire to die is the Manichaeism that is the mainspring of their way of apprehending the world. There only "good guys" and "bad guys", and any reflection on philosophy, history, art or literature is based on this naïve hierarchy. This is also why their passion for anachronism will never erase this unbearable reality.

I could go on developing the theses of my book *Ingmar Bergman et le national-socialisme hitlérien*, even if it offended the backward political commissars ruling our world. A year after the publication of my book, an interesting cinematographic fabrication, *Bergman Island*, was brought to the screen - as far as the Cannes Film Festival²⁸. This skillful biographical manipulation devoted to Bergman was presented to film critics; university professors who were "specialists" in the director were also in attendance. The makers of this film, who demonstrate a perfect knowledge of every element of Bergman's biography and creation, nevertheless cast a leaden blanket over his National Socialist views, his National Socialist family and, above all, the perfect cohesion between Hitler National Socialist ideology and Ingmar Bergman's Sweden in the first decades of his adult life.

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²⁷ Cf. Dr. Anatoly Livry, *Ingmar Bergman et le national-socialisme hitlérien*, op. cit., pp. 37-41

²⁸ *Bergman Island*, released July 14, 2021, 1h 53min, film by Mia Hansen-Løve

The multi-generational negative selection of our academic luminaries has led to the widespread deception that golems are no longer made by a Judah Loew ben Bezalel or a hybris-conscious imaginary Frankenstein, but by other golems - designed by the victors of the Second World War in the 1940s. So, what we are presented with as a "professor", a "philosopher" or a "writer" is in reality nothing more than a monster who believes in his civic quality, but who has no connection whatsoever with the Western academic tradition, nor with the love of wisdom, nor with that of belles lettres. They are fanatical golems who have only known white, *post-tabula rasa* Helleno-Christian Western civilization: these political commissars sweep us up in their psychic universe of deranged golems, which they impose as the only reality. We live in a world where ideological nutcases choose other non-reality fanatics and together establish this anachronistic, infantile madness as their new religion.

Worse still, the field of authorized criticism is becoming increasingly narrow. Thus, not only is it impossible cite Bergman's entire *Laterna Magica* and analyze it today if one refuses to fall into dogmatic anachronism, but academic works on Bergman that were still acceptable during his lifetime are now becoming heretical. Among so many other politically correct systemic turnips - bearing the academic label and thus erasing the very essence Ingmar Bergman's creative life - I can cite Birgitta Steene's²⁹ : this compilation, presented as the "Bible" of Bergmanian biographers, written by an American *professor*, evoking the origins and youth of the Swedish director, never mentions - in over a thousand pages - the name of Hitler, despite its primordial importance for Ingmar Bergman's destiny and creation. Bergman was, I repeat, a declared admirer of the Führer, not only "in his youth" (as the most intrepid academic "Scandinavians" or "film historians" claim), but right up to the age of almost 28 - an age at which a man has long since been trained!

This reign of psychotic ideologues will continue until our Western structure collapses, taking the whole of the West, and thus the white man, with it. Today, if we hope to rebuild a civilization similar to that of our ancestors after this anthropological catastrophe, we must liberate entire legions of these misguided people - from Luther to Voltaire - who created our universe and whom the political commissars of *woke* cretinism are in the process of annihilating.

That's why, from the members of the Institut de France³⁰, to the very westernized Russian Academy³¹, to the most pitiful German-speaking

²⁹ Birgitta Steene, *Ingmar Bergman: A Reference Guide*, Amsterdam University Press, 2005, 1150 p.

³⁰ Cf. for example, Dr. Anatoly Livry, "[L'Académie française: une crapule immortelle](http://anatoly-livry.e-monsie.com/medias/files/13-01-2020-kurz.pdf)" in [Proceedings of the Academy of DNA Genealogy, Boston-Moscow-Tsukuba, ISSN 1942 - 7484, volume 13, no. 1, January 2020, pp. 139 - 146, http://anatoly-livry.e-monsie.com/medias/files/13-01-2020-kurz.pdf](http://anatoly-livry.e-monsie.com/medias/files/13-01-2020-kurz.pdf).

³¹ Dr. Anatoly Livry, "The Philosophical Institute of the Russian Academy of Sciences or the annihilation of the love of wisdom", *Geopolitika*, Moscow, August 9, 2022, <https://www.geopolitika.ru/article/institut-filosofii-ran-i-unichtozhenie-lyubomudriya>.

scribbler³², they are all horrified by my reminders of the reality that will inevitably return after the fall of our civilization amidst the blood and tears that bipedal creatures devoid of psychic existence are preparing for us.

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³² I've already commented on this global method, which is essential when a pretentious pseudo-intellectual sinks into a mental fog in the face of letters, a symptom of his total degeneration. Here, this German-language literary magazine, featuring Ingmar Bergman, spells his name in German, with two "n"s, p. 5: "Ingmar Bergmann (SIC): *Buchkultur*, Vienna, 1 /2022, p. 5, <http://anatoly-livry.e-monsite.com/medias/files/buchkultur-200-vi-68.pdf>. The German-language editors can't imagine a correct transcription of the Swedish director's name, as their Hochdeutsch environment overwhelms them and imposes this error on them. Ditto for his putrefied *Weltanschauung*. Bergman's life story must, for these golems, fit within the framework of their Manichaeism: an authentic creator whom the degenerate *establishment* has decided to sell as its own cannot, for them, be a follower of Hitler National Socialism. Victims of the global method are averse to pure ideas. They classify geniuses as "good guys" and "bad guys", and their integration into the system that is exterminating the traditional peoples of the West ontologically forbids them from being "bad guys", like this Hitler National Socialist Bergman: "*Bis auf einen 2020 publizierten abstrusen Essay des Exilrussen* ("Exiljuden!")". A narrow-minded person cannot imagine that a Jew - not a Russian - such as the author of this article could be concerned with the Logos and therefore with accuracy <A. Livry>) *Anatoly Livry über Bergman als Hitler-Anhänger erschien in den letzten Jahren auffällig wenig ...*", Alexander Kluy, "Regie Bergman", *Buchkultur*, Vienna, 1 /2022, p. 68, <http://anatoly-livry.e-monsite.com/medias/files/buchkultur-200-vi-68.pdf>