

ENDNOTES

- 1 For both modernists and New Right thinkers like de Benoist, history has “little to do” with the aggregate of momentary actualities that historicists “fabricate into their flattened narratives” (de Benoist, cited in O’Meara, 2017, p. 97).
- 2 As Habermas (1990, p. 11) writes, Benjamin’s ‘now-time’ displays a “singular mixture of surrealist experiences and motifs from Jewish mysticism.”
- 3 For Beck (2019, p. 42), this illustrates why Nietzsche’s idea of eternal return does not negate but rather affirms the instant as a unique or “peak” experience; he argues that Zarathustra’s “great noon” unites the eternal return with the instant as a ‘revolutionary moment.’
- 4 The conventional belief that Putin (allegedly influenced by Dugin) merely aims to “take Russia back in time” (Spillius, 2011)—back to a period before liberalization, Westernization, and human rights—fails to grasp the conservative *revolutionary* nature of this ethno-nationalist project on its own terms.
- 5 As Northrop Frye (1976, p. 175) puts it: “The past is not returned to; it is recreated, and when time in Proust is found again (retrouve), the return to the beginning is a metaphor for creative repetition.”
- 6 Lewis wrote that Spengler entertained the “profoundest fatalistic respect” for this “historically fated ‘Decline’”, and that the “last thing” that would ever occur to him, even if he were able, would be to “interfere with” or challenge this process.
- 7 According to Roger Nyle Parisious, Yeats’s copy of *Time and Western Man* shows signs of particularly close attention at the chapter on Spengler (Caracciolo & Edwards, 1998, p. 147).
- 8 Yeats, incidentally, declared *The Childermass* a “masterpiece” (quoted in Carter, 1956, p. 326).
- 9 This image appears again, with redoubled significance, in *Malign Fiesta*.
- 10 Tomlin, who knew Lewis personally, states that this interpretation “had Lewis’s approval” (Tomlin, 1969a, p. 27).
- 11 For McLuhan (1969), reflecting on the dualism in Lewis’s work between “the flux of existence” and “that which is permanent” was crucial to him moving beyond his own “sterile” and “moralistic” view that equated progressive time with catastrophe, the Industrial Revolution with “original sin,” mass media with the Fall, and the Gutenberg era with “universal nihilism.”