

CONTINENTAL IS THE NEW COSMOPOLITAN

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THE DECLINE OF THE “COSMOPOLITAN” AND THE RISE OF THE “CONTINENTAL” AESTHETIC



By [Vincent Drake](#).

The word “Cosmopolitan“ used to have a distinctive flair about it. Hearing it, we not only think of the well-known women’s lifestyle/fashion magazine- but also of cocktails, the nickel-and-suede airport lounges, and the glamour of living in large urbanized cities full of the condominiums.

Wikipedia defines “Cosmopolitan” as: “familiar with and at ease in many different countries and cultures.” It is synonymous with worldly, well travelled, sophisticated and cultivated. Therefore “cosmopolitan” represented the “new cool” or “hip”.

Although not included it often has a direct correlation to the term “Multicultural” – as they seem to be intertwined in today’s current **Newspeak** (The Globalist vernacular of choice for propaganda across media/academia and other platforms).

With the populist wave taking hold in today’s Culture War, especially with Britain out of the European Union and a remodeled Republican Party out of contention for the presidency, it is no longer a case of liberals and conservatives or the old perspective of Left vs. Right. The current clash of forces is between nationalists and internationalists, nativists and globalists. From now on the loyalties that matter are those that are tribal against the multicultural and cosmopolitan. Nigel Farage’s post-Brexit speech delivers this sentiment appropriately:

“Because what the little people did, what the ordinary people did – what the people who’d been oppressed over the last few years who’d seen their living standards go down did – was they rejected the multinationals, they rejected the merchant banks, they rejected big politics and they said actually, we want our country back, we want our fishing waters back, we want our borders back.”

But what is a Cosmopolitan? Cosmopolitanism is the ideology that all human beings belong to a single community, based on a shared morality. A person who adheres to the idea of **cosmopolitanism** in any of its forms is called a cosmopolitan or cosmopolite. It is then no

surprise how this term would conveniently fit alongside those politically aligned to the Left today, specifically those with Neoliberal attitudes and prevalent amongst Internationalist ideologues.

Genuine cosmopolitanism requires a style of comfort with real difference, with forms of life that are relatively exotic to one's own natural disposition. It takes its cue from a Roman playwright Publius Terentius Afer's line that "*I am human, and I think that nothing of that which is human is alien to me*", and goes outward ready to be transformed by what it finds. The people who consider themselves "cosmopolitan" in today's West, by contrast, are part of a meritocratic order, a pseudo-elitist class that transforms difference into similarity, by plucking the best and brightest from everywhere and homogenizing them into the peculiar species that we call "global citizens."



Source: missbish.com/wp-content/uploads/2015/02/the-funniest-women-of-earth-reunite-for-snl-glamour-magazine-1170x780.jpg

Cosmopolitans are often imagined to fit the image of highly mobile, detached travelling professionals embodying the types of characteristics associated with 'world-class' business and celebrating a diverse field of academic pre-eminence.

BEFORE THE WAR

Cosmopolitanism emerged as an urbanised popular and powerful process reflecting contemporary social change. It is undeniable that contemporary societies have undergone this process of cosmopolitanisation, especially in greater metropolitan areas where a range of political, ethical and practical progress has developed. That said, diversity of the conceptual identity is also one of its strengths, and as a result of the last decade it has emerged as a homogenous urban cultural identity that has overtaken the cultural national identity. This makes cosmopolitanism a global project introducing an innovative modern form of practicing social science – conceptualising processes of a

more global society. Cosmopolitanism has become the political and ethical project, representing social hope, political transformation and intellectual revitalization to citizen. It is no wonder that it finds sanctuary predominantly within the current establishment of the more radicalized Left.

Of major interest is the way particular forms of cosmopolitanism are co-opted to serve global capital and metropolitan economic interests. Cosmopolitanism is an outlook and practice enabled to rationalize certain zones of socialization that promote abstract and free-floating ethical sensibilities. The traits of such citizens were fascinated with encountering difference, of engaging with it and making various types of exchanges with it, thereby rejecting the traditional society and embracing a new one of diversity.

Socialist think tanks such as the Fabian Society, the Frankfurt School and the Rosa Luxemburg Foundation were key in the progressivism of Socialist dogma within capital cities of Western Europe, specifically London, Paris and Berlin. Over in North America there was the League for Social Reconstruction in Canada and the 'Wilsonians' in the United States. During this early period of the 20th century, prior to the great wars, the first seeds of early progressivism would be planted. This was specifically observed within the art and intellectual scenes prevalent of the times.



Elsa Schiaparelli

At a time when society was getting to grips with a post-Industrial world, and a shift from the older world model transgressing towards one of new socio-political ideas, and technological advance, the likes of Arthur Rimbaud, Elsa Schiaparelli, André Breton, Jean-Paul Sartre, Robert Owen, Bertrand Russell, and Pablo Picasso embraced in their youth this rebellious socio-political premise, integrating within various social circles amongst the student districts and bohemian quarters of big cities. There they congregated and began to cultivate new identities. This fomented the very first early movements of sub-culture that would develop into an aesthetic identity – promoted gradually through people in the arts, civil politics and intellectual movements.

Since WW2, there has been a surge in the development of a *Socialised* progressivism within major capital cities across the West, a phenomenon that seems to have been rejected with our Russian and Eastern European neighbours.

An indoctrination and lobbyism soon began to take hold behind the fourth estate: press and media, as well as with activism within the civil sector and academia, enabling a melting pot of radical Leftist ideals. Mostly propped up by Marxist and Socialist sentiment. The same sentiments that would be lauded prior to WW2, but would assist in the collective resistance against what they had ironically also given birth to post-WW1, a cultural reaction that was established by Pan-Nationalist movements, and a political totalitarian Left (National Socialism, Fascism, and Falangism).

THE BEGINNING OF THE END

After WW2, these same Socialist factions thrived in underdeveloped or impoverished areas of the West's capital cities, they would become known later the current trendy locales for young people: Brooklyn in New York City, San Francisco in California, East Berlin, the Latin Quarter in Paris, and East London in the UK etc. Once the dust settled from a grueling war, they would remain, festering like cankerous sores to continue their goal of recruiting the youth of Middle Class families across Europe. Meanwhile the Baby Boomers who had lived and triumphed mostly through the war, would embrace the Nuclear Age, a time when family values became of vital importance, capitalism was embraced, as well as a social phenomenon where families chose to move out of the big cities to what would be the creation of “suburbs”, the idyllic home with a garden, away from the noise and commotion – an attempt at re-inventing the nostalgia that was now lost in the metropolitan areas of the big cities prior to both world wars.



San Francisco, 1950's

Soon after the Cold War was initiated in the late 1950s, the Nuclear Family became substituted in favour of collective groups of young people, thriving once more in particular run-down areas of big cities. These areas were hotspots for intellectuals, artists and criminals who mingled together. Generation X would move in to the neighborhoods that were otherwise decrepit/dilapidated and regenerate an interest once more in mixing with different people from all walks of life – perpetuating an overtly liberal lifestyle and attitude to morality. Creative and intellectuals (specifically students) were naturally drawn to these areas that possessed a poetic misery – turning an otherwise ugly sector that was often wrought with crime and social degeneracy into a desirable place.

Part of the reason why the cosmopolitan degeneracy has taken a hold in nation capitals of the West has primarily been due to the local youth and a foreign wave of young people (Millennials), most are creative, artists or intellectuals that have flourished in search of a bohemian/laissez-faire atmosphere – where opportunity can be found, and the glamour of “big city life” beckons. It is then no surprise as well that many of these capitals are the administrative locations for the governing powers. Here one would find the collective mind-set, perpetuating a rejection to the traditional nation-state they belong to. The rebellious youth would flock to these cities, opting for a rejection of family values, a rejection of their patrimony/heritage, and a rejection overall of conservative principles – all exemplified over the last decade with the rise of social issues propelled by Cultural Marxism.

Over time Cultural-Marxism has mutated what were once righteous civil rights movements and anti-war groups into the monstrosities of Third-Wave Feminism aligned with Social Justice Warriors, a direct affront to a caricature of their mortal enemy: a monolithic concept of the strong, masculine, father-figure. It is no wonder then, that the family unit has broken down significantly in major cities, the exodus of many families fleeing to the countryside or the “suburbs” became the norm in the 60s, prior to when the Nuclear Family ideal had been re-established after the Second World War.

The cosmopolitan citizen would no longer be one of worldly views or one who was well travelled – as it were during the turn of the 20th century. In a time of hope and ambition, great innovation that was propelled by the second Industrial Revolution and the technological advancement of society. Instead it would exist within an echo chamber of ones ‘radicalised’ peers and socialized environment. None of the previous hopeful, and ambitious Great Gatsby-like flair is actually left.

THE DECLINE

The cosmopolitan today perpetuates an artificial “voice” for the nation because those who identify themselves in this ‘class’ reside in the capital, enclosed from all other communities, thereby rejecting the national identity, and opting instead for a cosmopolitan one. And it so happens to be now that these locations are where the Socialist Leftstream media/Liberal Academia and the Big State government reside, positioning itself as a monolith to pursue their continuous Transhumanist/International Socialist agenda of homogeny at any cost.



Source: https://cdn.shopify.com/s/files/1/1499/6144/products/103A6359_1024x1024.jpg

Cosmopolitan today is almost always identified as someone who maintains Progressive values, Libertine attitudes (as opposed to Classical Liberal ideas), pro-Multiculturalism and pro-Globalism. None of these ideals belong to the true definition of what would define a worldly, experienced, cultivated and sophisticated professional individual.

It has been reduced entirely to the pathetic monstrosity that our post-modern world has come to refer to as “hipster”: blindly following the trends, a Frankenstein’s concoction of adapting previous sub-cultures from bygone eras, and diverse brands, in a crude attempt to be ironic and redefine oneself into someone new, or rebellious – when in fact it is only a haphazard attempt at being the least creative and innovative. Not to mention the belligerent submission to the current trends of the globalist agenda throughout, pretending to defend social issues like “women rights” whilst “fighting Islamophobia” – even though they contradict one another, and justifying a status quo ideology based on the collective consensus, rather than individualistic self-determination.

It is for that reason that I propose a re-definition, a “Radical Rule for the Right” to counter this label of the politically correct status quo. The cosmopolitan is one who openly endorses the collective, by means of groupthink or herd-mentality. This is the current situation that unfolds now. A Culture War has emerged, and the political shift is noticeable in the populist uprising of a multitude of various individuals and different groups coming together against the collective homogeneity.

The New Right has been ‘silent’ mostly, yet participants who identify as Right Wing, Rationalist or even Centrist also reside in these capital cities, though often ignored or shunned. Many of the newer generation today are reclaiming the narrative away from this cosmopolitan establishment, therefore

there should be a new definition for those who choose not to associate with the now redundant cosmopolitanism, yet represent the aesthetics/attitudes for which the word used to stand for, a century ago. With the rise of Conservatism as the new Counterculture across the West, new definitions are needed more then ever.



I suggest the term: **Continental**, referring to one who upholds shared values/laws/customs and traditions of their nation, and to a greater extent their home culture/civilization. Lately there have been two identifiable sub-cultural and political groups that have emerged, particularly in the United States that have given way to this new conceptualization.

Gavin McInnes' Proud Boys embraces elements that were leftover from the Bro sub-culture, one that celebrated masculinity, weight-lifting and overall chauvinism but in a considerably immature, college frat-boy premise. The Proud Boys borrow from this, but re-invent the idea of the masculine (as well as feminine with Proud Girls), by embracing the youthful attitudes of the post-WW2 America, the Nuclear Family roles, and a Capitalist-Reaganesque philosophy, at the same time as promoting a wholly politically incorrect attitude and philosophy.



Gavin McInnes

On the other hand there is also the AestheticRight sub-culture, developed from the current AltRight, RadRight and New Right movements. This AestheticRight identifies much more in revitalizing the gentleman style, especially that of European Traditionalism that existed before the Second World War, especially the Traditionalist School that was popularized by the likes of Julius Evola, and René Guénon. Unlike the Proud Boys, this group takes its politics seriously, and attempts to dress in a style and aesthetic that complements it. Overall one could say the Continental is a combination of both, as well as much more.

The Continental takes social issues from a traditional perspective, as opposed to an overly liberal-progressive position. Continentals will focus on revitalizing traditional values, and portray themselves in such a manner that complements them, whether in how they dress, act or talk. It removes the politically correct mind-set of the current overly sensitive world today, substituting it with a more playful and sarcastic wit. Their politics are that of a conservative nature, and taken seriously, continentals unlike a cosmopolitan does not seek out something different, but instead attempt to reconnect with the familiar, therefore socializing within groups that complement their own political views or conservative lifestyle. Culturally a continental chooses their interest in the arts selectively, choosing to reject the mainstream or popular, however engaging with popular technology nonetheless. However, the traditional forms of art are favorably appreciated with new vigor, such as the opera, literature, classical theatre and music as well as music or films that remain binary compared to the multi-dimensional genre blending found today.

In conclusion, a continental indulges in rediscovery of the “finer things” in life, whether it is in haute couture, gourmet dining, travelling to the countryside/outdoors and historical landmarks, as well as revisiting the ‘old country’ or the land of their ancestors, consuming classical literature, philosophy, music or film, participating in social gatherings of shared social interests and/or political exchange.



Cosmopolitan v. Continental