



# The Everlasting Sacred Kernel

## AVOWAL

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In *The Everlasting Sacred Kernel*, our goal was to follow the Hindu method called *Arundhati-darshananyâya*, a method based on the obvious fact that not all individuals are capable of understanding the same truth.<sup>2</sup> To reach the Principle – Brahma –, the Hindu teachings say, is such a difficult task for the majority of honest seekers that the master advises the student to meditate first on a physical object, let's say the physical sun (or the star *Arundhati*, which is

<sup>1</sup> The illustration represents the cover of the revised edition of *The Everlasting Sacred Kernel* and is the work of art of Nigel Jackson.

<sup>2</sup> In the Hindu tradition, this is related to *adhikâribheda*.

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usually given as example); after a while, the student will understand that the physical sun is not his real target and will move to a higher object and so on, until the spiritual Sun, the supernal Sun is reached.

This method is used in different traditions, from Yoga-mârga to Hesychasm. The neophytes simulate a state of peace and bliss, which will really become their transformed and permanent nature only after a spiritual realization. Such a *modus operandi* offers also the possibility – at least, theoretically – of integrating the series of disharmonies (the lower or external stages) into a final perfect harmony. René Guénon, writing about contrarities and contrasts that function at the corporeal and subtle (psychical) levels, but disappear at a higher level, explained: “Who says contrast or opposition, says, by this, disharmony or unbalance, that is, something that can exist only from a very particular and limited perspective; as a whole, the equilibrium is composed of the sum of all the unbalanced parts, and each partial disorder concurs, willy-nilly, to a perfect order.”<sup>3</sup> For Guénon, this truth is so important that he uses it to explain the rank of the profane and antitraditional elements in our modern world. He states that any antitraditional, profane and even counter-initiatory actions or forces cannot surpass the individual domain (the “psycho-physical” world) and it is an illusion to think that they can oppose the spiritual order itself. Without their awareness and despite their will, these entities are subjugated to *Spiritus*, the same way everything is, even if unwitting or involuntarily, subjugated to the Divine Will. And they are used, against their will, to the realization of the “divine plan in the human domain.” And Guénon added:

If we consider the matter from an overall perspective, and not only in respect of these beings [representing the counter-initiation], we may say that, similar to all the others, they are necessary in their places, as elements of the assembly, and as “providential” instruments – speaking in a theological language – of the advance of this world through its cycle of manifestation, because in this way each partial disorder, even when it appears as *the disorder*, concurs necessarily to total order. (Guénon, **Le règne**, p. 355)

The traditional vestiges, that is, the debris that survived the disappearance of different genuine traditions and traditional civilizations, could become part of these disharmonies, after the spirit withdrew and inferior forces took control of them. It was very common during recent centuries to collect all kinds of vestiges belonging to various traditions and build a so-called “doctrine,” which is purely and simply a fake (Guénon, **Le règne**, p. 328), without any spiritual power and often open to counter-initiatory influences. The interference of a human or individual element, that is, reorganizing, changing, abusing and altering the traditional vestiges, constitutes a significant danger. The traditional doctrines that are alive suffer the same abuse and alteration, yet their representatives can still react and protect them against “maleficent” actions; by contrast, the traditional vestiges are without protection and consequently more exposed to the dangers of counter-initiatory influence. It is no surprise that Muhyiddin Ibn ‘Arabî wrote:

It is better if the companions of our Way keep silent on the subject of the operative sciences of the spiritual order. Moreover: it is forbidden to expose them in a manner that makes them comprehensible at the same time to the initiatory elite and to the common people, because the corrupters could use them in their malefic works.<sup>4</sup>

This kind of subversion and abuse is, today, almost impossible to stop. The least we can do is to try to suggest the real meanings of the symbols that are still alive. About the importance of the symbols, René Guénon wrote:

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<sup>3</sup> René Guénon, **Études sur l’hindouisme**, Éd. Trad., 1979, p. 15.

<sup>4</sup> Ibn Arabî, **Le Livre du Mîm, du Wâw et du Nûn**, trans. in French by Charles-André Gilis, Albouraq, 2002, p. 59.

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For the people who succeeded in penetrating its profound significance, the symbol can transmit inestimably more [sacred knowledge] than any direct discursive teaching; thus, it is the only way to transmit – insofar as is possible – the inexpressible that constitutes the proper domain of initiation ... We must not forget that, if the symbolic initiation, which is merely the base and the support of the effective initiation, is inevitably the only one that can be communicated on the outside, at least this symbolic initiation can be preserved and transmitted even by people who don't understand its meaning and importance; it is enough to keep and preserve the symbols intact, and they will always be able to awaken – in those who are capable – all the concepts they contain in a synthetic mode. (Guénon, **Aperç. sur l'Init.**, p. 205)

Modern literature can serve as a preparatory exercise to understand how fundamental symbols operate, but at the same time it shows how dangerous and pernicious are the effects of “originality,” “individuality” and “inventiveness,” by altering and diverting the essential meanings of symbols. A special case is that of so-called “folklore.” Folklore, like mythology, is a reservoir, which preserves the vestiges of vanished traditional societies, of sacred rituals and initiatory rites. If modern mentality didn't touch it, that is, if nobody tried to alter its content and form, “folklore” could be a valuable support in the study of traditional symbolism; otherwise, “fabricated” folklore is no better than profane and “original” literature.<sup>5</sup>

We must stress that literature has no initiatory power and does not constitute an initiatory tool of any kind. Moreover, the popularity of the authors, or the fact that they are some famous characters in the international literary domain, means nothing. If we talk about Balzac or Patrick Süskind, for example, their works are not initiatory because the authors are profane and there is no “super-human” element involved. If the literary works carry some traditional data or initiatory symbols, it does not mean much if the author does not have the necessary esoteric qualification; on the contrary, the author's intervention can bring a counter-initiatory viewpoint, as was the case of Umberto Eco or of Paulo Coelho.

In short, we may view modern literature from a quadruple perspective, with respect to the author: there are authors, albeit very few, who possess initiatory data and these are reflected in their works<sup>6</sup>; there are authors who, unconsciously, transmit in their works unaltered traditional vestiges; there are antitraditional authors who willingly abuse the sacred symbols and fabricate others, writing maleficent literature; finally, there are authors who, often manipulated without their knowing it by counter-initiatory forces, issue noxious writings.

In our present work, we did not limit our preferences to one type of authors. When, ten years ago, we decided to go public for a while and publish this first book, *The Everlasting Sacred Kernel* was specifically designed to target Occidental mentality, by using well known written texts.<sup>7</sup> The intent was to stir interest for the traditional perspective, to show that we still can reverse our upside-down and profane state of mind, and to stress how essential it is to open the “eye of the heart” and choose between “the wheat and the darnel.”

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<sup>5</sup> We have shown, in another work, the difference between modern literature and genuine fairy tales, between pseudo-initiatory texts and the legitimate symbolism safeguarded in myths, ballads and fairy tales (See **Agarttha, the Invisible Center**).

<sup>6</sup> Of course, in the situation where the authors only think that they are endowed with an initiatory knowledge, fantasizing that they have the key of the secret treasure, without actually belonging to an initiatory organization or an authentic tradition, their work possesses little if any worth.

<sup>7</sup> Coomaraswamy mentioned oral and written literature; of course, he used the word “literature” in its general sense, even if in Latin *littera* represents mainly “written letters, inscriptions.” For modern man, as well, “literature” refers firstly to written works, and especially to fiction.

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We used Western literature as a pretext. It was a risky endeavour, considering the subversive modern mind, which postulated that humankind hides an unconscious yearning for initiatory subjects and initiatory symbolism, and has a secret need for religiosity. Such an opinion degrades the spiritual domain, bringing it down to the psychological level of individuality. And not once was the attraction towards initiatory meanings and religious implications in literary works considered a confirmation of this unwitting longing for a spiritual completion.

It is dangerous to consider literary texts, especially the modern ones, as initiatory means. What is usually called “literature” belongs completely to the profane order. As we said, modern and profane literary works have no power to transmit an initiation or to be a support for spiritual realization. Even sacred writings do not automatically confer initiation on an individual. Reading a sacred text or a thousand sacred texts doesn’t allow readers to initiate themselves.

In our work, *The Everlasting Sacred Kernel*, we only used Western literature to introduce the essence of traditional thinking and to illustrate how the laws of sacred symbolism should be considered. We stressed the importance of looking upwards, in a *sattwic* manner, and not downwards as many are doing today. We assumed that, looking upwards, it is still possible to uncover a sacred kernel in literature, even if this had become desecrated. We underlined the major role of the power of discrimination to identify the traditional vestiges carried by profane literature, and in some cases we showed how these were abused and altered.

In fact, our work distinguished between two types of “literature”: one initiatory and traditional, the other occult and antitraditional. In the first category we included the biblical story of Samson, Homer’s epics, fairy tales, Dante’s *Divine Comedy*, Shakespeare’s plays, and two modern works, *The Three Musketeers* by Alexandre Dumas and *The Little Prince* by Saint-Exupéry; in the second category, which is extremely rich, we chose as exemplification other works by Dumas and also works by Jules Verne, Mark Twain and Edgar Allan Poe.

The fact that we included *The Three Musketeers* and *The Little Prince* in the first class was done for “didactic” reason: to illustrate how we should read the dormant symbols and how we should purify our profane mentality. Yet, we never suggested that such works, belonging to profane literature, could be called “initiatory,” or that they can confer an initiation, or even that their authors were some sort of initiates. Contrary to Homer, Dante and Shakespeare, who represented genuine initiatory currents (not to say more), authors like Alexandre Dumas or Antoine de Saint-Exupéry did not have any spiritual qualification and their books have nothing sacred about them. What happened was that literature inherited some esoteric vestiges and transmitted them further, yet they were all too often altered, misunderstood, or counterfeited.

In Alexandre Dumas’ case, for example, *The Three Musketeers* is an exception. Dumas (and, of course, his readers) knew nothing about any initiatory symbolism and rather enjoyed “dark” subjects.<sup>8</sup> We described Dumas’ interest in vampirism, ghosts and infernal characters; even in *The Three Musketeers*, there are two demonic characters: Rochefort and Milady,<sup>9</sup> both without real names (here it is not about a supernal anonymity, but an infernal one); nonetheless, we could consider that they represent the dragon, and their roles and fate are in accord with a traditional scenario, which makes *The Three Musketeers* not a “dark” story or parody, but a sort of fairy tale, hiding traditional data.

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<sup>8</sup> However, the modern society’s attraction for the infrahuman domain was not a phenomenon limited to the 19<sup>th</sup> century, and it developed continuously in the 20<sup>th</sup> and 21<sup>st</sup> centuries.

<sup>9</sup> Milady appears to be a ghost from hell. Rochefort is “the cursed man, my evil genius,” as d’Artagnan says, “the devil,” as Athos says. Rochefort and Milady are “two kinds of demons,” and Rochefort will salute Milady saying “My compliments to Satan!”.

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On the contrary, the modern Spanish novel, *El Club Dumas*, by Arturo Pérez-Reverte, is nothing else but a parody, an occultist and infernal tale, using Rochefort to stress the demonic characteristic of the story<sup>10</sup>; it combines fiction with non-fiction, where the non-fiction includes Alexandre Dumas' work and his sources.<sup>11</sup> If, in some cases, finding the sources is a *sine qua non* (or seems to be), then these sources must be verified and not taken from second hand references, as it happens with many occultist and New Age works, and even with some works about traditional subjects.<sup>12</sup>

Let us say one more word about *Les Trois Mousquetaires*. After Dumas' death, many epigones invaded the book market with sequels exploiting the success of the *Musketeers*. The first assault was carried immediately after Dumas' disappearance, with Albert Maurin publishing, in 1874, *Les Vêritables Mémoires de D'Artagnan le Mousquetaire*. This work, compared to Dumas' *Les Trois Mousquetaires*, discloses another "classification": there are texts that shelter a sacred kernel, and *The Three Musketeers* is one of them; then, there is neutral "literature," like Maurin's book, which hides no symbolism, no traditional elements, but it is built on fiction and some historical facts.<sup>13</sup> Finally, there are texts plainly directed against any traditional elements that could still subsist in our modern world, and we should say a few words about this last category.

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<sup>10</sup> The movie, *The Ninth Gate* (1999), based upon the novel *The Club Dumas*, pushed the infernal and parodistic characteristics to the extreme. Similarly, the recent movie *The Three Musketeers* (2011) is nothing else than another degradation, where the "Star Wars & ninja" style is visible, illustrating how successful the infernal forces are today.

<sup>11</sup> No doubt, the main source for Dumas' *The Three Musketeers* was *Mémoires de Mr. D'Artagnan*, written by Gatien de Courtilz de Sandras in 1700 (the edition available to us was published in 1966 at Jean de Bonnot, Paris). We find here the main characters, some episodes, including the one about Milady and her chambermaid (Bonnot edition, pp. 203, 239). The same Gatien de Courtilz wrote in 1687 *Mémoires de Mr. M.L.C.D.R. (Mémoires de Monsieur Le Comte de Rochefort)* (the edition available to us was published in 1710, at Henry van Bulderen), and this book is the source for the name of Dumas' Rochefort, but there were other elements that inspired Dumas and Maquet: Rochefort's journey to Brussels (*Mémoires de Mr. M.L.C.D.R.*, pp. 53 ff. and Alexandre Dumas, *The Three Musketeers*, Peter Fenelon Collier Publisher, 1893, p. 19); the involvement of Rochefort's father with a branded (marked with a fleur-de-lis) woman (*Mémoires de Mr. M.L.C.D.R.*, p. 5) inspired the episode about Athos and his wife; and Dumas used even a verbal expression found in Rochefort's *Mémoires*, where Rochefort admitted to be one of Richelieu's "creatures" (p. 93), and that is how Milady is described ("she was some creature of the cardinal's," **The Three Musketeers**, chapter XXXI, p. 186). The episode of the twelve diamond studs has an important place in Dumas' novel. There is more than one source for it: *Mémoires du Duc de la Rochefoucauld* and Antoine-Marie Roederer, *Intrigues politiques et galantes de la Cour de France* (Librairie de Charles Gosselin, 1832, *Les aiguillettes d'Anne d'Autriche*, pp. 195 ff.). However, the printing history of La Rochefoucauld's *Mémoires* is a tumultuous one, and therefore, the mentioned episode is not to be found in the early editions (the edition available to us was published in 1664, at "Pierre van Dyck," as *Mémoires de M.D.L.R.*), but much later (see, for example, *Mémoires du Duc de la Rochefoucauld*, première partie, Renouard, 1817, pp. 8-9).

<sup>12</sup> Arturo Pérez-Reverte, in his *El Club Dumas*, refers to all the three *Mémoires* and to Roederer's work we cited in the previous note (**The Club Dumas**, Vintage Books, 1998, pp. 14-15, 96, 196), but he adds *Mémoires of De La Porte* (p. 196) as a source for "Constance [Bonacieux]'s kidnapping." Constance Bonacieux, as D'Artagnan's mistress, appears (without a name, just as "la cabaretière") in the *Mémoires de Mr. D'Artagnan*, p. 121. Nonetheless, for "Constance's kidnapping," it is true that the *Mémoires de M. de la Porte* (the edition available to us was published in 1756, in Geneva) was the source, but in the *Mémoires* La Porte describes his own kidnapping (p. 121) and not Constance's (a character invented by Dumas, who said she was La Porte's goddaughter).

<sup>13</sup> If someone had the patience to read *Les Vêritables Mémoires de D'Artagnan le Mousquetaire*, this someone would see what a fundamental difference is between this book and Dumas' *Les Trois Mousquetaires*, a difference almost identical with the one between the profane and sacred viewpoints.

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The counter-initiatory forces have no access to the “power of discrimination.” On the contrary, they use indiscriminately all the tools they can get and, because they need to create confusion, these tools can appear as being opposed to one another. Some of these tools are writers like Edgar Allan Poe (1809-1849), Mark Twain (1835-1910), Gustav Meyrink (1868-1932) and Alfred Kubin (1877-1959). We already mentioned Poe and Twain in the main text of our *The Everlasting Sacred Kernel*; however, it is instructive to augment the exposé by concisely examining the last two authors.

Alfred Kubin, a friend of Meyrink and so foolishly labelled “prophet of Agartha,”<sup>14</sup> is a sad and troubled character. In his *My Life*,<sup>15</sup> Kubin describes a life that is interesting only because illustrates pseudo-tradition, pseudo-initiation and counter-initiatory influences at work. His main work, *The Other Side*,<sup>16</sup> is a dark parody, where the “center” is called the “Dream Empire,” and we see the same idea like in Mark Twain’s case. The “Dream Empire,” located in Asia, is isolated by an impenetrable wall, a parody of Cusanus’ paradisiacal wall; it is a shelter, Kubin says, for all who are against the modern world and everything is organized with respect to a higher spiritual life.<sup>17</sup> The author is invited to travel to this “Dream Land,” a “secret” place, having as center a city called Pearl.<sup>18</sup> Yet, what seems to be just a parody of Agartha, of a spiritual center, is, in fact, an anti-center.<sup>19</sup>

The other author is Gustav Meyrink, who makes good company with Kubin, Verne, Poe and Twain. Likewise, he uses some symbols, but it is obvious that his work is a “parody” of the genuine initiatory stories and creates a terrible confusion. Like Kubin, and akin to Jules Verne in his works *The Carpathian Castle* and *Mathias Sandorf*, Gustav Meyrink uses (in fact, abuses) the symbolism of the center. The centers presented by Kubin, Verne and Meyrink are pseudo-centers or even anti-centers, “occultist” centers, a caricature and a mockery, suspect centers influenced by counter-initiatory forces, and we have to use our power of discrimination to understand Guénon’s sayings that the “‘counter-initiation’ derived from the unique source to which every initiation is attached.”

In a letter to Julius Evola (from 1949), René Guénon wrote: “There are cases in which the influence of counter-initiation is clearly visible. Among these cases we must include those in which the traditional elements are presented in an intentionally ‘parodistic’ form; this is, in particular, the case of Meyrink, which, of course, does not mean that he was clearly aware of the influence which was exercised upon him. Therefore, I am surprised to learn that you seem to respect Meyrink.”<sup>20</sup>

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<sup>14</sup> Louis de Maistre, *L’Énigme René Guénon et les “Supérieurs Inconnus,” Contribution à l’étude de l’histoire mondiale “souterraine,”* 2004, Archè – Milan, p. 133.

<sup>15</sup> Alfred Kubin, *Ma vie*, Allia, 2000.

<sup>16</sup> Alfred Kubin, *L’Autre côté*, Jose Corti, 2007.

<sup>17</sup> *Ibid.*, p. 12.

<sup>18</sup> *Ibid.*, pp. 21, 27.

<sup>19</sup> *The Other Side* is really boring. But North-American schools would love to have it for their students, since the only interesting works for the School Boards are those connected with mental illness and psychical disorders (hence their favourite painter is Van Gogh). They are not alone, of course. We should mention here a curious fact: the most famous ancient sculptures exposed in the Louvre Museum are *Venus de Milo* and *Victory of Samothrace*. Why, when there are many others similar beautiful ancient Greek sculptures, these two became the most celebrated? The only reason is that these two specific pieces have something special: *Venus de Milo* has no arms and *Victory of Samothrace* has no head, and these kinds of mutilations are compatible with the mutilated state of the modern mind.

<sup>20</sup> Julius Evola, *René Guénon, A Teacher for Modern Times*, Sure Fire Press, 1994, p. 33.

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When Meyrink's last book, *Der Engel vom westlichen Fenster* (*The Angel of the West Window*), was translated in French, it was published with a *Foreword* by Julius Evola, and this *Preface* shows how such books can create confusion, even in the case of people like Evola, who knew Guénon's teachings. However, Evola himself made his contribution to the general confusion, with his erroneous ideas about initiation, Masonry and spiritual authority. Even though Evola tried to highlight some of Meyrink's errors, the *Preface* remains dubious, especially at the end when Evola compares Agartha from Guénon's *Le Roi du Monde* to Meyrink's Elsbethstein.<sup>21</sup> Meyrink's center is, at best, a pseudo-Agartha; nonetheless, it is instructive to see how Meyrink abuses the traditional symbols. For example, in Evola's opinion (expressed in his *Foreword*<sup>22</sup>) the novel transmits a real teaching when, at the end, the Angel is denounced as just an echo, an illusion,<sup>23</sup> a spiritist error. What Evola could not see is that the title, which represents the quintessence of the work, is *The Angel of the West Window*, emphasizing the importance of this "Angel," and if Meyrink at the end negates it, he only divulges his own confusions. Not to say that the idea of using the term "angel" for this ghost is not only inadequate, but directly diabolical, and even if it seems that Meyrink eventually rejects the "Angel," his book extensively presents spiritist sessions.<sup>24</sup>

*The Angel of the West Window* continued the confusion created by Verne, Poe, and Twain, and influenced modern antitraditional authors. Meyrink introduces a character called Lipotine or Nitchevo,<sup>25</sup> a name similar to Verne's Nemo (in Russian, *nitchevo* means "nothing"). As in Twain's case, the (malefic) dream plays an important role<sup>26</sup>; but also the abyss, the Templars<sup>27</sup> and Baphomet, which becomes a substitute for the Principle, the head turned backward, the blood, Tula,<sup>28</sup> St. Patrick and St. Dunstan,<sup>29</sup> are elements participating to the general confusion. Meyrink makes of Bartlett Green a mock imitation of Christ.<sup>30</sup> Even though Evola tried to defend Meyrink, the latter uses the erroneous theory of reincarnation<sup>31</sup> and employs expressions such as

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<sup>21</sup> "[Meyrink] talks about a supreme center of the world (Elsbethstein, an analogue idea to that of Agartha)" (Gustave Meyrink, *L'Ange à la fenêtre d'Occident*, La Colombe, 1962, p. 17). We should add that, inexplicably, Julius Evola considered Gustave Meyrink as expressing in his work some "magico-initiatory teachings" (Julius Evola, *Masques et visages du spiritualisme contemporain*, Les Éditions de l'homme, 1972, p. 271).

<sup>22</sup> See also *Masques et visages*, p. 288.

<sup>23</sup> That is what Meyrink says at the end of his book (Gustav Meyrink, *L'ange de la fenêtre d'Occident*, Le Rocher, 1986, pp. 292, 312-313). We see here the same pattern that Twain used in *The Great Dark*, where the conclusion was that everything is illusion, but, in comparison with the sacred writings, there is nothing beyond this illusion. The Angel could be compared to Twain's "Superintendent of Dreams."

<sup>24</sup> *L'ange de la fenêtre d'Occident*, p. 138. Marcel Clavelle (Jean Reyor) published in 1932, in *Le Voile d'Isis*, un article about Meyrink, and it is depressing to read that this collaborator of Guénon could say that Meyrink's *Green Face* offers practical guidance with respect to the initiatory process (Jean Reyor, *Études et recherches traditionnelles*, Éditions Traditionnelles, 1991, p. 179); however, Clavelle and Evola were not the only dupes, since Vasile Lovinescu appreciated Meyrink too.

<sup>25</sup> *Ibid.*, p. 9.

<sup>26</sup> *Ibid.*, p. 11.

<sup>27</sup> "The Knights Templar of the New Grail," see *ibid.*, p. 254.

<sup>28</sup> And also Thule of Greenland, *ibid.*, pp. 84-5.

<sup>29</sup> It is known that both, St. Patrick and St. Dunstan, were connected by some authors to Glastonbury. "St. Patrick's well," often used by Meyrink, is, in this case, similar to the abyss of Poe and Twain, or to Dumas' "le trou de l'enfer." *Ibid.*, pp. 21, 30-31, 133.

<sup>30</sup> *Ibid.*, pp. 60-61, 63 (Green is resurrected), 65 (he comes back to visit the main character of the book, but he is a ghost).

<sup>31</sup> *Ibid.*, p. 70.

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“the satanic astral body,”<sup>32</sup> “Golden Rose,”<sup>33</sup> “vampirism,”<sup>34</sup> “the Lodge of the West Window,”<sup>35</sup> and “the realization of Baphomet.”<sup>36</sup> We find in this work the same pattern used today in books like *The Da Vinci Code*, *Mysteries and Secrets of the Masons* and many others, where Alchemy, the Rose-Cross, Masonry, Templars, etc. are mingled in an atrocious way. But *The Angel of the West Window* is not only a sinister mixture; it is a “parody”<sup>37</sup>; and furthermore, it transmits an upside down symbolism, which represents actual “Satanism.” Alchemy is combined with Chemistry,<sup>38</sup> the Pentagram is abused,<sup>39</sup> the angels are ghosts, and the spiritual forces are magnetic forces.<sup>40</sup> At the end, it is said: “Brother, you have crossed the threshold of initiation with your face turned backwards.”<sup>41</sup> In fact, in a genuine spiritual realization, the neophyte must not look back, and all the initiatory stories are adamant in warning about it.

Meyrink engages in a considerable effort narrating about the Angel to conclude in the end that the Angel is an illusion. The same effort is made in all the modern occultist books about the “Secret,” which in the end appears to be something very disappointing, a *nitchevo*.<sup>42</sup>

With these two last authors we are far away from the works we presented in the first chapters of our *The Everlasting Sacred Kernel*. Nonetheless, they prove that, in our modern times, the doctrine of the Eye of the Heart is, more than ever, profoundly indispensable. There are other domains of our contemporary world where the sacred kernel is also present and ready to be seen. To see it, we have to open the Eye of the Heart and use the power of discrimination. Living in the world, we cannot expect to see only good or only evil. The good and the bad plants grow together as on the Little Prince’s planet. But we can identify and remove the weeds and unveil the sacred kernel.<sup>43</sup>

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<sup>32</sup> *Ibid.*, p. 102.

<sup>33</sup> *Ibid.*, p. 114. Guénon revealed the imposture of an organization like *Rose-Croix d’Or (Aperçus sur l’initiation*, p. 246). Also, the symbol of the Rose-Cross is suggested by Meyrink at page 282.

<sup>34</sup> *Ibid.*, p. 233.

<sup>35</sup> *Ibid.*, p. 257.

<sup>36</sup> *Ibid.*, p. 158.

<sup>37</sup> It presents a parody of initiation (see *ibid.*, p. 175).

<sup>38</sup> *Ibid.*, pp. 147, 150.

<sup>39</sup> *Ibid.*, p. 140.

<sup>40</sup> *Ibid.*, p. 173.

<sup>41</sup> *Ibid.*, p. 315.

<sup>42</sup> This is not new. When Baron Hund promised to reveal his great secret, everybody was thinking of something magic and miraculous, yet his secret was that every Mason is a Knight Templar. René Guénon was very explicit about what an initiatory secret really is. Today, many execrable books about Masonry abuse the word “secret” in their titles, but it is only a revival of the title of a book written at the end of the 18<sup>th</sup> Century.

<sup>43</sup> The *Qor’ân* is defined as *al-Furqân*, “the Instrument of Discrimination” (Lings, *Sufism*, p. 30). This is also the deep meaning of Solomon’s heart; Solomon, the king of Peace and Wisdom, is an emblem of the Universal Man whose Heart is the Eye of discrimination. Solomon asks the Lord: “Give your servant a heart to understand how to discern between good and evil” (1 Kings 3:9). “The Lord gave Solomon immense wisdom and understanding, and a heart as vast as the sand on the seashore” (1 Kings 5:9).