

*Julius Evola: A Philosopher
for the Age of the Titans'*

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It is a pity that no researcher, while there was still time, ever spoke to the friends and relations who knew Julius Evola (1898–1974) in his youth. Like other occult philosophers (Blavatsky and Gurdjieff come to mind), Evola covered his tracks, putting his apprentice years out of reach of the curious, then constructing an idealized biography.² After his crippling injury in World War II he became an obscure and private figure, of little interest to the world in general, so that no one was prompted to go to Sicily, for instance, to try to find some cousins or to establish the status of the title “Baron” to which he sometimes answered. His few disciples, for their part, would never have had the bad manners to poke into the Master’s past, or to search out his aging school-fellows for insights into a level of his personality which he affected to despise.

I must confess to a frustrated scholar’s curiosity about how such a man developed: a man whose first impact on the world was at the age of 21, with an exhibition of 54 paintings in the most modernistic style,³ and who promptly laid down his brush, to reappear as commentator and translator of the *Tao Te Ching*;⁴ a man who by his mid-twenties had completed a series of essays on Magical Idealism, a scholarly study of Tantra, and an 800-page treatise on the Absolute Individual.⁵ But Evola, like his early hero Nietzsche, seems never to have been a child, but to have come into the world fully-formed, ready for his life’s mission at a time when most young men are still finding themselves.⁶

When Evola sent a summary of his treatise to the most eminent Italian philosopher of the time, Benedetto Croce, he stated that:

For some years I have tried to organize my philosophical views into a system, mainly contained in an unpublished work entitled *Theory of the Absolute Individual*. . . . I will release this volume, which has cost me several years of work, without any remuneration. . . . For a number of reasons that I cannot go into here, the publication of the

principal work represents something quite important to me, since, in the discipline I have followed, it is the opportunity to address freely and without reserve those for whom the general effect of my doctrine, expounded theoretically, is not merely an abstract scheme.⁷

This treatise, divided by its first publisher into the two volumes *Teoria dell'Individuo Assoluto* (Theory of the Absolute Individual) and *Fenomenologia dell'Individuo Assoluto* (Phenomenology of the Absolute Individual), is based on premises adumbrated by Novalis, Fichte, and Schelling, but generally quite foreign to Western philosophy. They are more familiar to readers of the Taoist, Tantric, alchemical, and magical texts with which Evola was simultaneously concerned. The Absolute Individual is the Self, seen as identical to the source of all being. Like the philosophy of Plotinus and other Neoplatonists, and even more like the philosophic writings of India and China, Evola's doctrine includes the dimensions of religious experience and mysticism. His twin volumes contain a history of subjective idealism, and a practical philosophy of life, based on the assumption that the Absolute Individual is the ultimate object of human aspiration and attainment. Evola, at least, must have been familiar with the experiences about which he was writing; apart from the authoritative tone of the second volume,⁸ there is the additional evidence of an entire life lived most rigorously in the spirit of this philosophy. It is an open question whether his youthful experiences of the Absolute were temporary *samadhis* (to use the language of Yoga) that confirmed him in the truth of his intellectual convictions, or whether they effected a permanent change in his being, leaving him, no matter what his outer activities and circumstances, in the condition of absolute consciousness known as *sahaja samadhi*. But there is no point in discussing this question without the consent of an audience for whom such states are valid possibilities.

Evola's concept of the Absolute Individual is inseparable from the other theme which he treated in this early period: that of Magical Idealism. "Magic" is the blanket-term for the methods taught in East and West that aim at the realization of the Absolute Individual. The choice of term is not a happy one, because of its associations with occultism, not to say stage-magic. But how else is one to fling a net so wide that it includes alchemy, Taoist

breathing-practice, the higher forms of Yoga, and little-known mind-altering procedures that use sex or drugs?

There are two reasons why Evola's Magical Idealism is a landmark in the history of modern occultism (another inevitable blanket-term). First, he raises questions that have scarcely ever been addressed to practitioners or answered by theoreticians of the occult sciences, concerning the ultimate motivation and validity of the latter. The answers that one could expect from most occultists are either of a very lowly order, aiming at personal power, knowledge, wealth, etc., or else, in more serious figures such as Eliphas Lévi and A. E. Waite, they give way to dogma, making magic a handmaid to Judeo-Christian religious notions. The second reason is that Evola was not content to stay within the Western streams of magic, philosophy, or mysticism, but needed for the completion of his experiential system the input of the East.⁹ He did for magic what the Theosophists had done for the theoretical study of esotericism: opened it to the whole world.

By the time he was writing to Croce, Evola had already met Arturo Reghini (1878–1946)¹⁰ and become a close associate of this esoteric activist, founder of journals and societies, and member of fringe-masonic groups.¹¹ Reghini performed two important services for the younger man. By his own example as a kind of Pythagorean nationalist, he convinced Evola—hitherto a student more of German Idealism and of the East—of the value of his native Italian heritage; and he introduced him to the writings of René Guénon.

At the beginning of 1927 Evola founded an esoteric group, the "Gruppo di Ur," and edited its eponymous journal,¹² with the support of Reghini and including a number of the latter's previous collaborators. Simultaneously with their writing, the group conducted magical and occult experiments, not of a superstitious kind but more in the practical mode of Rudolf Steiner's "spiritual science"; for the group included some of Italy's chief Anthroposophists.¹³ I do not know of a more solidly-based, sensible and comprehensible treatise on magic from any period to compare with the three volumes of *Ur* and *Krur*.¹⁴ The responsibility for this goes mainly to Evola's guiding hand and to the contributions by himself and Reghini.

One consequence of the friendship with Reghini was the theme of Evola's next book, *Imperialismo pagano* (Pagan Imperialism), which was so polemical against the Catholic Church

Revolt may be its quality as an epic work of the imagination, which like all epics offers an escape into a world better-ordered than our own, if no less tragic.

If the cyclical interpretation of prehistory and history is correct, then modernity is nothing but the inevitable consequence of the tail-end of the cycle. There is nothing moral or immoral about it, any more than about night, winter, or natural death. Yet Evola and the other Traditionalists write as if to condemn it, with scathing comments on its social organizations, its confusion of gender-roles, its materialism and vulgarity, its racial and spiritual degradation. Above all, there is Evola's pervasive theme, apparently derived from his early reading of the Swiss anthropologist Bachofen, of the superiority of the masculine over the feminine, especially in spiritual terms of the virile, primordial, Arctic, "Uranian" and "Olympian" way, contrasted with the Southern, orgiastic, sentimental, Dionysian way of the Mother-goddess. The former, one gathers, is the path to the Absolute Individual, while the latter leads only to extinction on the wheel of the Eternal Return.

Gianni Ferracuti²² has pointed out that only in modern times could someone have thought and written as Evola did, refusing his native environment (whether one thinks of this as Italian Catholicism or as the rootless materialism of the Western world) and deliberately choosing an invented, or at least a foreign (because fundamentally Eastern) mode of thought. The critic of modernity is an essentially modern phenomenon.

This cultural pessimism, as it is generally known today, was a natural reaction to events in Europe which none could ignore, least of all one of Evola's warrior disposition. For all the lapidary certainties of his writing, Evola was looking for something to hold on to during the 1930s. He had been disappointed as Fascism compromised itself with the bourgeois and proletarian world, even though he never found it so degraded as the rival systems of American capitalism or Soviet communism. During this decade his glance wandered continually to Germany, hoping to find there a political realization closer to his ideals. Fluent in German, he made several semi-official visits to Germany and Austria between 1934 and 1941 to give lectures and to meet dignitaries of the *Schutzstaffel*. But these encounters also left a residue of mutual disillusionment: his hosts found him too unworldly and idealistic; he found National Socialism too narrowly Pangermanist; and the

Italian regime became so uneasy about his activities that in 1942 it withdrew his passport.²³

Two themes dominated Evola's thought after the completion of *Revolt Against the Modern World*. One of them had been present incidentally in that book: the theme of race, and in particular the connection of the primordial tradition with a pure Hyperborean race that had interbred, after the destruction of its Arctic homeland, with the inferior races of the South. As Mussolini's German allies began to exert pressure on a Fascist system that had been, at the outset, quite innocent of racism, Evola became a self-appointed authority on this topic. Some of his contributions were purely scholarly;²⁴ some addressed the "Jewish problem";²⁵ others proposed his own theory,²⁶ which was that there are three types of race. One of these is the sense in which "race" is generally used, to indicate physical and genetic types: this Evola calls the "race of the body." The others are the race of the soul, which is expressed in art and culture, and the race of the spirit, expressed in religion, philosophy and initiation. Only a man's spiritual race was of ultimate importance to Evola, for it was there, whatever his genetic heritage, that he differentiated himself from the rest of humanity.²⁷ Evola's fundamental disagreement with the racism of the National Socialists was that, like cattle-breeders, they considered only people's biological or bodily race: in his view, the least significant of the three. It is no wonder that the SS found him unworldly.

The other theme that occupied Evola in the pre-war years was also connected to his Germanophilia: he developed an admiration for the high Middle Ages that resulted in a book on the Mystery of the Grail.²⁸ For whatever reason,²⁹ his historical allegiances had now changed, and it was no longer ancient Rome, from Romulus to Augustus, that seemed to him to incarnate the last worthy manifestation of the tradition, but the "Holy Roman Empire of the German People" inaugurated by Charlemagne's consecration in the year 800. In his book, Evola connects the Grail myths on the one hand with the prehistoric Hyperborean tradition, and on the other with the resurgence of the imperial and knightly spirit in the Middle Ages: no matter that Charlemagne was the pitiless suppressor of Nordic paganism, or that the Holy Roman Empire derived its authority from the church that Evola had so reviled in *Pagan Imperialism*. This medievalism, exacerbated by Evola's later indulgence towards Catholic supremacists,³⁰ continues to puzzle



PASSPORT PHOTO OF JULIUS EVOLA, CIRCA 1940.
COLLECTION OF GASPARE CANNIZZO. PUBLISHED IN "JULIUS
EVOLA: SCRITTI PER VIE DELLA TRADIZIONE 1971-1974"
(PALERMO: EDIZIONI DI VIE DELLA TRADIZIONE, 1996).

those (including the present writer) who would prefer him to have taken the side of the Renaissance Neoplatonists, of whom he seems to have had no appreciation.

During the first years of World War II, Evola turned to yet another tradition, that of Buddhism, and wrote one of his best books, by any standard: *The Doctrine of Awakening*,³¹ which for many years was his only work available in English. The quality of the work is a function of its scholarship, based on solid English-language sources (Evola could hardly be expected to know Pali), its insights into the human condition that Buddhism addresses, and the calm spiritual height from which it speaks. The temporary habitation of Oriental modes of thought seems to have enabled Evola to forget the politics and the polemics which contemplation of the modern West so easily provoked from him. At the same time, the work is revisionistic in its preference for Hinayana Buddhism. The Western impression of Buddhism, abetted by nineteenth-century incomprehension and by Theosophical influence, has always been condescending to the primitive Hinayana (the word means "lesser vehicle") in comparison with the "greater vehicle" of Mahayana Buddhism, to which belong the schools of Japan and Tibet that have been such successful exports. To Evola, the contrary was true: the Mahayana was a late and decadent development, sullyng the original purity of Buddha's philosophy with its sentimental and religious accretions (just the sort of thing Westerners *would* prefer!), while the uncompromising Hinayana was the original teaching, fit only for Aryas, i.e., the élite, in terms of their spiritual race.

The trauma of his war-injury in 1945 and the years-long hospitalization left Evola disabled. This is how he described his condition in a letter to a fellow philosopher: "The last war made me the gift of a lesion in the spinal cord, which has deprived me almost entirely of the use of my legs: a contingency, however, to which I do not attach much importance." After his return to Rome, he only once left his apartment at 197 Corso Vittorio Emanuele II.³²

The postwar years were not favorable to Evola, who now bore the stigma of having fought for the losing side. Now that "fascism" had become a term of abuse, it was applied to him, who had never joined the Fascist or any other party, indeed who had risked much with his criticisms of the government.³³ It was difficult for him to re-establish the career as a journalist which had supported

him before the War.³⁴ He first returned to print with a thorough recasting of his early book on Tantra.³⁵ Then he was rediscovered by some of those who were still faithful to the principles of the Right, and for them he wrote the booklet *Orientamenti* (Orientations).³⁶

Evola paid dearly for this act of idealism. In April 1951 he was arrested at his residence and accused of being the "master," the "inspirer," with his "nebulous theories," of a group of young men, who were accused in their turn of having hatched organizations for clandestine struggle and attempted to reconstitute the dissolved Fascist party. (How redolent of the accusations against Socrates: misleading the young, and not believing in the gods of the city but in other, strange gods!) Evola, confined to his wheelchair, was held in the Regina Coeli prison until the trial, which lasted from early October until 20 November, 1951, when he was acquitted.³⁷

In the early 1950s he was still hoping for some counter-revolutionary movement, somewhat in the spirit of the "Conservative Revolution" of post-World War I Germany, that would restore the Right to power. *Gli uomini e le rovine* (literally, "The Men and the Ruins"),³⁸ a book largely about public, social and political matters, addresses the potential leaders of such a movement. It is an analysis of the postwar world, somewhat like an updating of *Revolt Against the Modern World*, that ends with an outline of what would be needed for the healing of Europe: a Europe that would no longer be the playground and victim of the rivalry between the USA and the USSR. Evola hopes—but knowing that it is probably beyond hope—for a resurgence of the Imperial ideal, which would endow the separate nations with a spiritual unity, but not with a forced, political one. His description of how Europe should *not* become united is an uncanny anticipation of what would, in fact, transpire. For example, he writes: "Democracy on the one hand, and a European parliament on the other, which would merely reproduce on a large scale the cheerless and despicable comedy of the European democratic parliaments, would make the idea of One Europe ludicrous."³⁹ In the end, he puts his faith in the foundation of an Order, if among the ruins there are sufficient men left to stand up and constitute one.

To trace accurately the development of Evola's thought during the 1950s it would be necessary to analyze his journalism, for he published no more books for five years after *Men among the*

Ruins. That his thought did develop is clear.⁴⁰ The next time he addressed the élite, he no longer envisaged any possibility or desirability of changing the world itself: it was too far gone on the road to perdition and the conclusion of its cycle. The only place for revolution was now inside oneself. The title of the work in question, *Riding the Tiger*,⁴¹ refers to a Taoist emblem of how the superior man behaves towards a chaotic world: following the principles of "actionless action" and of "doing that which is to be done," he uses it to fortify his own higher individuality. In contrast to the public themes of *Men among the Ruins*, *Riding the Tiger* treats more private domains such as existential philosophy, belief and non-belief, sex, music, drugs, and death, always in the spirit of Tradition and from the point of view of their use for the man in quest of his Absolute Individual.⁴²

In between these two last statements of Evola's revolt against the modern world, he published a book on the "Metaphysics of Sex" that was extraordinary for its time, well before the sexual revolution of the 1960s. Sex has always been one of the secret weapons in the magician's cabinet; but Evola was the first, and to date the only writer to treat it from the point of view of "traditional" metaphysics, so as to explain why it has this function.⁴³

Most of Evola's remaining titles are anthologies of his earlier articles and journalistic essays on various subjects—genres to which he contributed prolifically up to his death.⁴⁴ Only two more original books appeared: his autobiography *Il Cammino del Cinabro* (The Cinnabar Path); and his definitive judgment of the Fascism and National Socialism that had been, and will always be, the first thing with which his critics associate him.⁴⁵

Evola is a very useful figure for students of esotericism to keep in mind, as a touchstone against which to judge less self-aware and articulate ones. In this survey, the occult or magical side of Evola may seem to have taken second place to the philosophical and political man, until it is realized that all of his work was conducted in a magical spirit—the spirit of "Magic as the Science of the Self." The kind of questions that outsiders discuss, such as whether magic is an irrational belief-system, or a reaction against modern science, would have been totally irrelevant to him. In his world, magic and the order of things classified as occult were nothing if not the object of direct, intuitional knowledge. By stripping them of all superstition, all Christian-Kabbalistic accretions, he reduced them to a form in which, at last, they could be sensibly discussed.

By writing this elementary introduction to Evola, I hope to draw the attention of historians and other interested parties to the Italian strain in modern esotericism. Besides Evola, Giuliano Kremmerz and Arturo Reghini also merit attention on the grounds of their stature as thinkers and movers, at least equal to those of the much-researched Golden Dawn or to the French school of Papus, Guäita, and the like. The fact that so much of Evola's enormous output of books and articles is available in European languages bears witness to a stratum of readership to which there is no parallel in Britain or the USA, and whose influence as a ferment within the political, cultural, and academic worlds, especially in Italy, cannot be ignored. One can say, in conclusion, that Evola is currently the only esoteric and magical philosopher to have any impact whatever on the "real world."

Notes:

1. "The age of the gods is over, and we are entering the age of the titans." Ernst Jünger, in *The Details of Time: Conversations with Ernst Jünger*, trans. Joachim Neugroschel (New York: Marsilio, 1995), p. 69.
2. *Il Cammino del Cinabro* (Milan: Scheiwiller, 1963).
3. For the catalogue of Evola's Rome exhibition of 20–31 January 1920, see Elisabetta Valento, *Homo Faber. Julius Evola fra arte e alchimia* (Rome: Fondazione Julius Evola, 1994), p. 19n. This book includes color plates of Evola's surviving paintings, some of which are in public collections (Civici Musei d'Arte e Storia, Brescia; Kunsthau, Zurich; Galleria Nazionale d'Arte Moderna, Rome).
4. Evola completed his version (the second one ever to appear in Italian) and introduction in September 1922. The book was published as *Il libro della Via e della Virtù di Lao-Tze* (Carabba: Lanciano, 1923), and reprinted, together with his later version, as J. Evola, *Tao Tê Ching di Lao-tze* (Rome: Edizioni Mediterranee, 1997), with an introductory essay by Silvio Vita.
5. *Saggi sull'Idealismo Magico* (Iodi, Rome: Atanòr, 1925), reprinted Genoa: Alkahest, 1981; *L'Uomo come Potenza. L'Intra nella loro metafisica e nei loro metodi di autorealizzazione magica* (Iodi, Rome:

- Atanòr, 1926; see also note 35 below); *Teoria dell'Individuo Assoluto* (Turin: Fratelli Bocca, 1927); *Fenomenologia dell'Individuo Assoluto* (Turin: Fratelli Bocca, 1930); the latter three books reprinted by Edizioni Mediterranee, Rome.
6. Evola completed his university studies in engineering, but disdained to receive a diploma, then served in World War I as an artillery officer. He never held a salaried job.
 7. Evola, letter to Croce, 13 April 1925, quoted in Piero di Vona's introduction to *Teoria dell'Individuo Assoluto* (Rome: Edizioni Mediterranee, 1998), pp. 7–8.
 8. Evola revised the first volume, *Teoria dell'Individuo Assoluto*, during his convalescence, and the resulting "second edition" of 1973 is a completely rewritten book. He never rewrote *Fenomenologia*. See Appendix: "'Teoria' prima e seconda" by Roberto Melchionda in *Teoria dell'Individuo Assoluto*, 3rd ed. (Rome: Edizioni Mediterranee, 1988), pp. 195–204.
 9. In both these respects, Evola's philosophical journey resembles that of Aleister Crowley, who, for all the difference in personal style, would probably not have disagreed with many of his principles.
 10. Evola was introduced to Reghini by the Futurist painter Giacomo Balla. See Valento, p. 18n.
 11. Massimo Introvigne, in *Il Capello del Mago* (Milan: SugarCo, 1990), p. 179, mentions the journals *Atanòr* [1924], *Ignis* [1925, 1929], and *Ur* [1927–28] (the latter run jointly with Evola); the orders of Memphis and Misraïm and the Rito Filosofico Italiano; Martinism, the O.T.O., and the Italian Theosophical Society.
 12. *Ur* ran for two years, 1927–28. Then after Evola's break with Reghini, it was retitled *Krur* and ran for one more year (1929) under Evola's sole control. Much of the contents of the two journals (but excluding the essays by Evola that were later incorporated into his books) has been reissued in three volumes as *Introduzione alla Magia quale Scienza dell'Io* (n.p.: Fratelli Melitta, 1987). The definitive work on the Gruppo di Ur is Renato Del Ponte, *Evola e il Magico Gruppo di Ur* (Borzano: SeaR Edizioni, 1994). The main text of the latter work has been included as the introduction to the English edition of vol. 1 of *Introduzione alla Magia* (see note 14).
 13. Evola devoted a chapter to the criticism of Anthroposophy in his *Maschera e volto dello spiritualismo contemporaneo* (Turin: Fratelli Bocca, 1932).

14. The formidable bulk of this work has been largely translated into French in six separate publications by Edizioni Arché, Paris and Milan (Evola's contributions, trans. Yvonne Tortat and Gérard Boulanger, as *Ur* 1927, 1983; *Ur* 1928, 1984; *Krur* 1929, 1985; *Tous les écrits de Ur & Krur et "Introduction a la Magie" signés Arvo, Agarda, Iagla*, 1986; Reghini's contributions, trans. Philippe Baillet and Yvonne Tortat, as *Tous les écrits de . . . Ur 1927-1928*, 1986; those of Guido De Giorgio as *L'instant et l'éternité*, 1987). The German edition, translated by H. T. Hansen, has so far covered the first two volumes of *Introduzione alla magia*, as Julius Evola/Gruppe von Ur, *Magie als Wissenschaft vom Ich. Praktische Grundlegung der Initiation* (Interlaken: Ansata-Verlag, 1985), and Julius Evola, *Schritte zur Initiation. Magie als Wissenschaft vom Ich. Band II Theorie und Praxis des höheren Bewusstseins* (n.p.: Ansata-Verlag, 1997). The English version of vol. I, translated by Guido Stucco and edited by Michael Moynihan, is entitled *Introduction to Magic: Rituals and Practical Techniques for the Magus* (Rochester, Vermont: Inner Traditions, 2001).

15. *Imperialismo pagano. Il fascismo dinanzi al pericolo euro-cristiano* (Todi, Rome: Atanór, 1928).

16. Mussolini, more alive to political necessities than swayed by "traditional" spirituality, dealt the death-blow to these pagan dreams in 1929 with his Concordat with the Roman Church. The Duce remained a reader of Evola and his protector, up to a point, despite the philosopher's fearless criticisms of Fascism. The literature on Evola, Fascism, and National Socialism is large, but see especially H. T. Hansen's introduction to *Men among the Ruins* (see note 38 below).

17. Especially *Introduction générale à l'étude des doctrines hindoues* (1921), *Orient et Occident* (1924), *L'Homme et son devenir selon le Védānta* (1925).

18. *La tradizione ermetica, nei suoi simboli, nella sua dottrina e nella sua "arte regia"* (Bari: Laterza, 1931). English translation by E. E. Rehmus, *The Hermetic Tradition: Symbols and Teachings of the Royal Art* (Rochester, Vermont: Inner Traditions, 1995).

19. *Maschera e volto dello spiritualismo contemporaneo. Analisi critica delle principali correnti moderne verso il "sopranaturale"* (Turin: Fratelli Bocca, 1932).

20. *Le Théosophisme, histoire d'une pseudo-religion* (1921); *L'erreur spirite* (1923).

21. *Rivolta contro il mondo moderno* (Milan: Hoepli, 1934). English translation of the 3rd edition (1969) by Guido Stucco, *Revolt*

Against the Modern World (Rochester, Vermont: Inner Traditions, 1995).

22. Gianni Ferracuti, "Modernità di Evola" in *Futuro presente* 6 (1995), pp. 11-26.

23. The passport was restored after Mussolini's personal intervention. For documentation of the reactions on both sides, see Dana Lloyd Thomas, "Il filo-germanesimo di Julius Evola: le reazioni dello Stato fascista" in *Politica Romana* 4 (1997), pp. 263-293; *Julius Evola nei documenti segreti dell'Abnenenerbe*, ed. Bruno Zoratto (Rome: Fondazione Julius Evola, 1997); *Julius Evola nei documenti segreti del Terzo Reich*, ed. Nicola Cospito and Hans Werner Neulen (n.p.: Europa, 1986).

24. *Il mito del sangue* (Milan: Hoepli, 1937) is a treatise on previous racial theories.

25. *Tre aspetti del problema ebraico, nel mondo spirituale, nel mondo culturale, nel mondo economico sociale* (Rome: Edizioni Mediterranee, 1936).

26. *Sintesi di dottrina della razza* (Milan: Hoepli, 1941); *Indirizzi per una educazione razziale* (Naples: Conte, 1941).

27. For an orientation to Evola's racial theory, written in a conciliatory spirit, see the anonymous Foreword to the re-edition of his manual for educators, *Indirizzi per una educazione razziale* (Padua: Edizioni di Ar, 1994), pp. 9-11.

28. *Il mistero del Graal e la tradizione ghibellina dell'Impero*. (Bari: Laterza, 1937). English translation by Guido Stucco, *The Mystery of the Grail: Initiation and Magic in the Quest for the Spirit* (Rochester, Vermont: Inner Traditions, 1997).

29. See the series of articles by Piero Fenili, in which these reasons are analyzed: "Julius Evola e la cultura della destra cattolica e neopagana [I]" in *Politica Romana* 2 (1995), pp. 41-68; "Julius Evola e la cultura della destra cattolica e neopagana II" in *Politica Romana* 3 (1996), pp. 15-73; "I miti evoliani del sangue e della crociata e la destra metafisica e massonica" in *Politica Romana* 4 (1997), pp. 14-69.

30. Such as the reactionary Donoso Cortès; see Fenili in *Politica Romana* 2, p. 47 and passim.

31. *La dottrina del risveglio, saggio sull'ascesi buddhista* (Bari: Laterza, 1943). The English translation by H. E. Musson was published in 1951 by Luzac, the London Oriental publisher, uniformly with a number of Guénon's works; currently in print as *The Doctrine of Awakening: The Attainment of Self-Mastery According to the Earliest Buddhist Texts* (Rochester, Vermont: Inner Traditions, 1995).

32. The owner, an aristocratic admirer, allowed him a free lease for life.
33. In this, as in many other regards, Evola resembles the anti-Nazi novelist Ernst Jünger (1895–1997).
34. Like many Barons and most magicians, Evola was not wealthy. Besides his books, which were hardly a lucrative enterprise, he wrote an enormous number of contributions to newspapers and journals, and many translations of books by others. The most complete bibliography is *Bibliographie Julius Evola* (Vienna: Kshatriya, 1999); also useful is the annotated bibliography by Renato Del Ponte, "Julius Evola: una bibliografia 1920–1994" in *Futuro presente* 6 (1995), pp. 27–70.
35. *Lo Yoga della Potenza, saggio sui Tantra* (Milan: Fratelli Bocca, 1949). English translation by Guido Stucco, *The Yoga of Power: Tantra, Shakti, and the Secret Way* (Rochester, Vermont: Inner Traditions, 1992).
36. *Orientamenti, undici punti* (Rome: Imperium, 1950).
37. See J. Evola, "Autodifesa" (Self Defense Statement) published as an Appendix to *Men among the Ruins* (see next note).
38. *Gli uomini e le rovine* (Rome: Edizioni dell'Ascia, 1953). English translation by Guido Stucco, with an introductory essay by H. T. Hansen, edited by Michael Moynihan. *Men among the Ruins* (Rochester, Vermont: Inner Traditions, 2002).
39. *Gli uomini e le rovine*, 3rd ed. (Rome: Volpe, 1972), p. 244.
40. On this process, see Philippe Baillet's Introduction to Isabelle Robinet's translation of *Chevaucher le tigre* (Paris: Guy Trédaniel, 1982), pp. xii–xiii.
41. *Cavalcare la tigre* (Milan: Scheiwiller, 1961). Translation in progress.
42. The language here is deliberate, for Evola does not seem to have considered woman as a likely candidate for this quest.
43. Evola chose never to marry or have children. It is common knowledge that he had ample heterosexual experience in his younger days.
44. One of these collections, *Meditazioni delle vette* (La Spezia: Edizioni del Tridente, 1974), has appeared in English translation by Guido Stucco: *Meditations from the Peaks: Mountain Climbing as Metaphor for the Spiritual Quest* (Rochester, Vermont: Inner Traditions, 1998).
45. *Il fascismo, saggio di una analisi critica dal punto da vista della Destra* (Rome: Volpe, 1964). The second edition (1970) is enlarged with *Note sul Terzo Reich*.