

In this lecture we will observe 5 great french occultists who leaved a profound mark on the history of occultism and who were all romantics in a certain degree. Those 5 hierophants are Fabre d'Olivet (1767-1825) , Eliphas Levi (1810-1875) , the marquis St-Yves d'Alveydre (1842-1909) , Stanislas de Guaita (1861-1897) and Papus (1865-1916). I think they embody perfectly the french spirit of romanticism and freedom. They were idealistic mystics, something that we don't see anymore, in our pessimistic days.

The romanticism of d'Olivet manifests itself by an idealism of the perfect society, a theme which will be covered and expanded upon by St-Yves who did get a step further with his 'synarchie'. Eliphas Levi wanted to found a universal church and tried to reconcile science and religion/philosophy. De Guaita who was a poet , a rebel and a drug addict , just like one of his biggest influence, Charles Baudelaire. He was probably the most romantic of them all and the one with the better 'plume'. Papus was less romantic, being a doctor and scientific, but was enormously influenced by those aforementioned and lead the same combat, which is to reconcile science and occultism. He was also a good friend of Guaita and St-Yves. We should notice that they were all big fans of Victor Hugo (1802-1885) who was the romantic 'par excellence' in the french literary world and is still to this day one of the greatest french writer of all time. They all tried their hands at poetry or traditional literature, probably in the secret hope of becoming the next Hugo, of which Guaita did not so bad (*Rosa Mystica* , *Les oiseaux de passage* , *La muse noire*). They were all unhappy with the century in which they lived, glorifying the past, uncomfortable in the present and pessimistic for the future but at the same time they were idealistic and not void of hope. For me, that's the true spirit of romanticism, believing in something higher than the matter in which we crawl...'To be part of this world but not of it'.

ANTOINE FABRE D'OLIVET , WRITER , PHILOLOGIST , AND OCCULTIST (1767-1825)

D'Olivet started his literary career as a writer publishing a novel, founding different journals, and writing many musical opuses. He was an encyclopedic mind like we don't see anymore...Being more and more interested in theosophy and philology he published his '*La langue hébraïque restituée*' (1815 2 vol) which greatly influenced those after him. According to himself, he had found the true meaning of the hebrew language, the one Moses spoke and with which he wrote (spoke) his sepher, which nobody understood when the bible's been translated for the first time , for the true meaning had been lost since the fall of jerusalem, after the exodus, except for the Essenians which had keep the knowledge of hebrew roots intact. So he re-worked from scratch the ensemble of the hebrew grammar as well as hebrew roots in an effort of systematisation. He also translated lord Byron's *Cain* (1823) with a metaphysical refutation of Byron's poem based upon the new grammar which he presented in his '*langue hebraïque*' or what he calls '*the sepher of Moses*'.

We don't know what occult current or organization d'Olivet was a member of. A lot of friends of Saint-Martin gravitated around D'Olivet, so it's not impossible that there was an initiation. Some sources says he was a 'magnetist/hypnotist'. He pretended to have cured deaf-mute patients, but we still don't know how he proceeded. Some have argued that with his musical theory he could produce curative sounds. His posthumous disciples called him the theosoph, which could be in accord with his view in the book '*Histoire philosophique du genre humain*, 2 vol. 1824'. It is ressemblant to the theosophic society views on the history of proto-humanity, ancient races, and the goal of reintegration of humanity into divi

nity through a perfectly hierarchically structured universal empire, (we can see here where St-Yves developed his idea of 'synarchie') but it was before Blavatsky came into the picture (1875). He wrote also on music, especially the pythagorean theory. He translated Pythagoras's famous 'Golden verses' (Les vers dorés de Pythagore , expliqués et traduits pour la première fois en vers eumolpiques français, précédés d'un discours sur l'essence de la poésie chez les principaux peuples de la terre 1813) as well as many works on the 'langue d'oc' (which is old occitan language), and the poetry of the 'troubadours' which were sort of french bards.

In his magnum opus (Langue hébraïque) we can find : 'a dissertation on the origin of the word, a full hebrew grammar, a series of hebrew roots, a preliminary discourse, and a translation of the first 10 chapters of the Genesis, containing the cosmogony of Moses '. Here i will reproduce the translation of a part of his 1st chapter of Genesis to give a quick idea of this work :

1-'AT-FIRST-IN-PRINCIPLE, he-created, AELOHIM (he caused to be, he brought forth in principle, HE-the-Gods, the-Being-of-beings), the-selfsameness-of-heavens, and-the-selfsameness-of-earth.'

2-'And-the-earth was contingent-potentiality in-a-potentiality-of-being : and-darkness (a hard-making-power) -was on-the-face of-the-deep (fathomless-contingent-potentiality of being) and-the-breath of-him-the-Gods (a-light-making-power) was-pregnantly-moving upon-the-face of-the-waters (universal passiveness).

3-'And-he-said (declaring his will), HE-the-Being-of-Beings : there-shall-be light; and-there-(shall be)-became light (intellectual elementizing).

4-'And-he-did-ken, HE-the-gods that-light as good; and-he-made-a-division (he caused a dividing motion to exist) HE-the-gods, betwixt the-light-(intellectual elementizing) and-betwixt the-darkness (compressive and hardening force).

5-'And-he-assigned-for-name, HE-the-Gods, to-the-light, Day (universal manifestation); and-to-the-darkness, he-assigned-for-name, Night (nought manifested, a ll-knitting) : and-there-was west-eve; and-there-was east-dawn (over and back again); Day the-first (light's first manifestation).....

D'Olivet gives the original hebrew text, followed by a french and an english translation, then follows a long commentary, in which every single word is analyzed with D'Olivet's 'new grammar', which will be too long to reproduce here. This constitutes the 2nd volume of his 'langue hébraïque'; the first part consisting of the grammar, roots, etc... In my opinion, and the opinion of his followers, he is lifting a part of the Veil that has rarely been lifted.

L'ABBÉ ALPHONSE-LOUIS CONSTANT (ÉLIPHAS LÉVI), ECCLESIASTIC AND OCCULTIST (1810-1875)

Eliphaz Levi was a defrocked priest, but still a fervent catholic who wanted to create a universal church (here we see a development of D'Olivet's ideas). The reason why he left the official church is because, in 1841, out of frustration against his superiors and the hypocrisy of his church, he published a book called 'La bible de la liberté' which made him arrested and thrown behind bars for 8 months, plus a fine of 300 'francs' which he didn't have, so he did 3 more months to pay the fine. We can see the spirit of, i will not say rebellion, but freedom animating him. Some people have argued that he was too catholic and way too moralist, and this may be true. Others have said that there is nothing in his books, only moralistic riddles leading nowhere; here, i must disagree, and say that those moralistic riddles hide a profound wisdom, and if you can see behind the veil that he himself put upon his writings, you will see that he said everything that a hierophant should say...

Lévi published many works under his mundane name; mostly christian literature and

poetry. His occult works exercised a certain influence on writers such as Beaudelaire, Hugo, Nerval etc...

As I already said, his "'cheval de bataille'" was the reformation of the Universal Church as well as the teaching, though veiled, of the doctrine of the astral light which we find in his principal works. Blavatsky wrote her "'isis unveiled'" based on the same doctrine. Franz Bardon too, is another one who expounded greatly on the theory of astral light. Lévi is also the creator of the famous Baphomet image, and maybe the first one to give a relatively good analysis of its symbolism. He is also reputed to have given the "'true'" meaning of 3 of the 22 Major Arcanas (why only three, is a debate that still goes on). Aleister Crowley believed he was his reincarnation (I don't know if he took it seriously or not...).

His "'Dogme et rituel de la haute magie'", which is his masterwork, is separated into two parts, each containing 22 chapters, associated to the 22 major arcana of the tarot. Years later, Guaita will do the same with his trilogy.

Because there's some things that are taught about the astral light in many orders I will, like my "'master'" Éliphas, try to not reveal too much, as some of you (if not all of you) will probably get in touch with it later in your respective curriculums. It is one of the greatest principles of western esotericism.

Now the astral light is a double fluidic current which encompasses everything, it is the universal fluid. It is ressemblant to the "'anima mundi'" of the neoplatonicians as well as many other appellations (ether, arké/archée, akasha, etc...).

It is a double current because there are the two polarities in it (+/-, solve et coagula). It is usually represented by a serpent. Lévi, and after him, Guaita, usually called it: The great magical Agent or Great Arcanum. Here's what Lévi taught about this dual agent:

````The primordial light, vehicle of all ideas, is the mother of all forms and transmits them from emanation to emanation. The secondary forms are but reflections which return to the source of emanated light. This astral light, is saturated of images or reflects of all sorts that our soul can evoke and submit to her "'diaphane'" ```` (the diaphane is a kind of window of the soul through which it can perceive images, either spiritual or material which exists in the universe).

````The astral light represented in the ancient symbols by the serpent biting his tail, represents malice and prudence, time and eternity, tempter and redeemer. It was also represented by the caduceus with its dual serpent, the ancient serpent of Genesis, the brazen serpent of Moses interlaced around the "'tau'" or generative lingam. It is also the sabbatic goat as well as the Templar's Baphomet. It is the Hylé of the gnostics. It's the double tail of the snake which forms the legs of the gnostic solar roosters (Abraxas). This light, being a vehicle of life, can serve for good or for evil. The astral light is what we put in it! To control this light, we must fix and move it. All the magical work consists in detaching ourselves from the coilings of the ancient serpent, putting a foot on his head and conducting it where we want. The law of magnetic currents is the law of movement of the astral light; this movement is always double and multiplies itself in contrary sense. This magical Agent, which the ancient hermetic philosophers disguised under the name of primordial matter, determines the forms of the modifiable substance, and we can arrive by its means to the metallic transmutation and universal medicine.````

Here's the nature of the 2 principles of Sol and Luna, fixed and volatile:

Active=solve, to expand, to spread.

Passive=coagula, to reassemble and to fecundate.

Remember that everything is double or dual; if light wasn't repelled by shadow, there will be no visible forms. Reconcile the opposites.

Fixed=all that is ponderable, all that tend to central rest and immobility.

Volatile=all that naturally obeys to the law of movement.

JOSEPH ALEXANDRE ST-YVES, MARQUIS D'ALVEYDRE, POET AND PHILOSOPHER (1842-1909)

Propagator of the 'synarchie' and father of the Archéometre, St-Yves was a devoted christian. In 1884 he published 'La mission des juifs' which continues the work of D'Olivet (Histoire Phil.), but with certain different essential points : 1- St-yves is christian; christianity is always present in his works, while d'Olivet doesn't accord much importance to it. 2- The social fact is ignored by D'Olivet, while it is essential for St-Yves. 3- the conception of synarchie is totally unknown to D'Olivet (St-yves didn't create the term synarchie; he only took it a step further, based upon the teachings of D'Olivet).

In 1886 he wrote his 'Mission de l'inde en europe, mission de l'europe en asie: La question du Mahatma et sa solution' in which he developed, for the first time, the concept of Agartha, a mysterious underworld realm where superior masters dwelled. St-Yves was supposedly in contact with one of those masters. He never published the book, but instead, destroyed it. According to himself, he acted under orders of 'the brotherhood', others say he was threatened by a lawsuit from his informant...but he kept one copy which happened to fall into the hands of a certain count Alexander Keller who published it after his death, in 1910. My theory is that he used the 'Archeometre' as a sort of scrying instrument to obtain his informations(?).

St-Yves too, tried himself at traditional literature; one of his first influences being Victor Hugo. He wrote more than 20 works, from christian literature to poetry, to politics, economy, even a treatise on ((algues marines)))! I will not talk about his 'synarchie', which is a kind of spiritual politics (and for the moment, that's really not my cup of tea...) and which has been wrongly understood throughout the years but I will say that it influenced a lot of Martinists (there's even an order called 'ordre martiniste synarchique').

Some people say he was not an occultist nor a member of any order, while others say the contrary. The truth is that he greatly influenced the Martinist movement and was a good friend of Papus. But in a reply to Papus, he politely but firmly refused his invitation to be part of the Martinists, saying he didn't want to associate his 'synarchie' with any system, but nowadays shared ideas with many members who were his friends. We know that he was well aware of the esoteric circles of his time, as well as being familiar with many of those systems, especially the christian kabbalah.

Around 1890, up until his death, he worked on his Archéometre but never finished it. One year after his death, Papus and some friends (Les amis de St-Yves), assembled all the papers on the archeometre, which were scattered all around in St-yves's office, and somewhat organized it, and published a book called 'L'archéometre, clef de toutes les religions et de toutes les sciences...' 'The principle of the archeometre is very obscure and in the said book published by Papus it is not clear.

For a description of the archeometre, being a really complex arcana, I wouldn't be able to describe it as well as Yves-Fred Boisset, the leading authority on the subject, did. This is an area that has rarely been explored, and merits some further researches. Here's what he says:

'La partie philosophique de «L'Archéomètre» porte en titre : «La sagesse vraie» et se partage à son tour en deux grandes parties respectivement intitulées : La sagesse de l'homme et le paganisme, La sagesse de Dieu et le christianisme. À leur tour, chacune de ces deux parties se subdivise en trois chapitres. C'est ainsi que, dans la première partie, Saint-Yves traite successivement de La régression mentale, de L'erreur tri-

mphante et de La mort spirituelle, cette désescalade qui affecte notre société étant la conséquence directe de la montée du paganisme depuis l'antiquité et tout au long de l'histoire européenne. Dans la seconde partie, Saint-Yves démontre que le christianisme peut conduire les hommes dans la voie, par la vérité, jusqu'à la Vie. Il s'agit, bien entendu, de la voie chrétienne, de la vérité de l'Évangile et de la Vie spirituelle.

On aura remarqué que le schéma suivi par Saint-Yves d'Alveydre évoque, d'un côté, la Chute (régression mentale, triomphe de l'erreur, mort spirituelle), et de l'autre, la Régénération ou Réintégration (selon les Écoles initiatiques). Les deux options, païenne ou chrétienne, devant lesquelles se trouve l'homme sont posées ici sur les deux plateaux d'une balance. Il est du domaine de notre libre arbitre de faire pencher cette balance de tel ou tel côté. La partie opérative de «L'Archéomètre» se compose d'un planisphère qui, au premier coup d'œil, peut évoquer un zodiaque (mais ce n'en est pas un), de divers outils : un rapporteur de degrés, un étalon archéométrique et une règle musicale.

En effet, «L'Archéomètre» a, selon les projets de son auteur, vocation à être un instrument universel applicable aux arts, à l'architecture et aux sciences initiatiques. D'un point de vue purement étymologique, «L'Archéomètre» se compose, selon Saint-Yves, de deux mots sanscrits : Arka et Matra. Le premier des deux se rapporte au soleil, emblème central du sceau divin ; le second est en relation avec la mesure-mère, vivante dans le Verbe-Dieu comme toutes ses pensées créatrices. La juxtaposition de ces deux mots, le premier étant lié au principe fécondant et l'autre à la matrice, rappelle cette série de dualités bien connues : Père/Mère, Iod/He, Nature naturante/Nature naturée, Esprit/Matière.

Dans le cadre limité de cette étude, je ne pourrai que décrire les grandes lignes du planisphère archéométrique qui se présente sous la forme d'une roue composée de six cercles concentriques et d'un cercle central (7 au total), de 4 triangles équilatéraux entrelacés deux par deux et de 12 rayons délimitant douze secteurs de 30° chacun, correspondant aux 12 Maisons zodiacales. Ce planisphère est illustré des 3 couleurs fondamentales qui sont le jaune, le rouge et le bleu (yellow, magenta et cyan, en imprimerie ; or, gueules et azur, en héraldique).

Par le jeu de leurs différents amalgames, ces trois couleurs fondamentales produisent dans un premier temps 9 couleurs dérivées ou secondaires. Dans ces différentes combinaisons, nous retrouvons les nombres essentiels de l'arithmosophie sacrée : 3 (nombre du ternaire, base de toute créations astrale ou terrestre), 4 (nombre du quaternaire, qui gouverne la régénération et la réintégration), 7 (nombre du septénaire attribué à l'initiation), 9 (nombre du Neuvénaire qui commande à la dissolution), 12 (nombre du duodénaire qui symbolise l'univers et l'éternité).

En examinant les cercles concentriques et en remontant de la périphérie vers le centre, on découvre dans celui le plus externe (coloré en rose pâle) 12 écussons contenant chacun une lettre adamique et sa valeur numérique et entouré de cinq autres lettres empruntées aux alphabets assyrien, syriaque, chaldéen, samaritain et latin. Puis, en remontant toujours vers le centre, un deuxième cercle (non coloré) renfermant douze lettres morphologiques, un troisième cercle (non coloré) décoré des sept notes de musique dont cinq se répètent, un quatrième cercle (également coloré en rose pâle) orné des douze signes du zodiaque, un cinquième cercle (non coloré) sur lequel sont disposés les sept symboles planétaires dont cinq se répètent, tantôt redressés, tantôt renversés, un sixième cercle non coloré et libre de toute inscription ou symbole.

Le cercle central (non coloré) est partagé en deux hémisphères par une ligne horizontale ; au sud de cette ligne, on voit une portée musicale sur laquelle est accrochée la note MI («E», en anglais) qui, à cheval sur la ligne diamétrale, forme le point central de «L'Archéomètre» ; au nord de la ligne est inscrite la lettre morphologique du soleil. De cette manière, ARKA, le principe, est représenté par le cercle central et MATRA, la matrice, par les six cercles concentriques. Cette première approche de «L'Archéomètre» permet déjà de dégager quelques enseignements. Le cercle central, domaine de la lumière (soleil) et du Verbe (note «MI»), diffuse dans tout l'univers qui est représenté ici par les

cercles concentriques plongés dans le monde de l'espace (signes planétaires du cinquième cercle), du temps (signes zodiacaux du quatrième cercle), de la sensation (notes de musique du troisième cercle).

On y trouve aussi la doctrine rosicrucienne des trois mondes : le monde humain situé dans les cercles 1 et 2, le monde angélique situé dans les cercles 3, 4 et 5, le monde divin situé dans le sixième cercle et dans le cercle central. La doctrine cabalistique des quatre mondes se manifeste à travers la répartition suivante : au sixième cercle correspond le monde de l'Action, au deuxième, celui de la Formation, aux troisième, quatrième et cinquième, celui de la Création, au sixième, celui de l'Émanation, ces quatre mondes étant nés de l'En-Soph, la Divinité Suprême, qui réside et règne dans le cercle central et, plus exactement au point central de «L'Archéomètre».

La doctrine martinézienne, issue de Martinès de Pasqually, fondateur des Chevaliers élus-cohen de l'Univers à la fin du XVIIIe siècle et basée sur les phénomènes de la Chute et de la Réintégration, nous apporte une clef pour la lecture des cercles. Ainsi, en partant du centre pour aller vers la périphérie, on assiste à la Chute adamique qui entraîne l'AD-AM à quitter l'aspect de Dieu et à perdre la Parole pour tomber en cascade dans les mondes inférieurs en traversant les six autres cercles où la Lumière perd peu à peu de son éclat pour déboucher sur les Ténèbres, là où il n'a plus accès qu'aux symboles substitués inscrits dans ces cercles, et, par un juste équilibre, à la Réintégration quand l'homme déchu entame le lent processus initiatique de sa remontée vers la Lumière en franchissant, cette fois de la périphérie vers le centre, les cercles concentriques. Enfin, on pourrait encore voir dans le planisphère archéométrique un schéma universel si l'on considère qu'il est construit à la manière d'une cellule dont le cercle central serait le nucléole, contenant les gènes éternellement reproducteurs (Lumière et Verbe), le sixième cercle, le noyau qui distribue l'information génétique, les cercles cinquième à deuxième, le cytoplasme dans lequel gravitent les électrons (symboles, signes, nombres et lettres morphologiques), le premier cercle, le protoplasme.

À l'intérieur du planisphère archéométrique se trouvent quatre triangles équilatéraux entrelacés par deux à la manière de l'Étoile de David ; l'une est orientée Nord-sud, c'est-à-dire verticalement, l'autre Est-Ouest, c'est-à-dire horizontalement. Le Triangle dont l'apex est au NORD et qui s'appuie sur l'élément TERRE est le Triangle du Verbe et de Jésus. Il est formé des lettres «IeShO» et sa valeur numérique (par l'addition des valeurs des trois lettres) est de 316. Il est l'expression de la Sainte Trinité, Père, Fils et Saint-Esprit.

Le Triangle dont l'apex est au SUD et s'appuie sur l'élément EAU est le Triangle de Marie.

Il est formé des trois lettres Ma, Ri et Hâ dont la valeur totale est 248. Le Triangle dont l'apex est à l'OUEST et qui s'appuie sur l'élément AIR est le Triangle des Saints Anges. Il est formé des lettres La, Ka, et Za dont la valeur totale est de 137. Le Triangle dont l'apex est à l'EST et qui s'appuie sur l'élément FEU est le Triangle de l'Agneau du Bélier. Il est formé des lettres HE, OU et T dont la valeur totale est de 84.

Les sept cercles et les quatre triangles découpent le planisphère archéométrique en 12 Maisons de 30° chacune et à l'intérieur desquelles se lisent les correspondances entre les divers éléments symboliques (lettres, signes, planètes, notes de musique). Les Missives et «L'Archéomètre» constituent l'ossature de l'oeuvre de St-yves.'

STANISLAS DE GUAITA , POET AND OCCULTIST (1861-1897)

Cofounder with Joséphin Péladan of the 'Ordre Kabbalistique de la Rose-Croix', he was greatly influenced by Lévi, D'Olivet and was a good friend of Papus. He was working actively, like Papus, being a member of many esoteric orders (Masonry, Rose-croix kabbalistique, Martinism etc..) and he wrote, in my opinion, the best book ever written : 'La clef de la magie noire' 2nd vol. of the trilogy 'Essai de sciences maudites'. Unfortunately he died prematurely and never finished

the 3rd volume (Le probleme du mal), which was supposed to be his magnum opus (his secretary, Oswald Wirth, with the aid of Marius Lepage, assembled his notes in a little book (Le probleme du mal), but, none of them having the profound wisdom that Guaita had, it turned out to be greatly critiqued, and from the opinion of most, if not everyone, was not a good book.

De Guaita was a poet, and was fighting with a drug addiction, a "Crowley" before the letter. In his defense, I must say that he took morphine because of terrible headaches, and a really frail health. Like all his predecessors and in the spirit of his time, he wrote poetry, which turned out pretty good. His literary style was heavily influenced by Charles Beaudelaire. His occult works are filled with poetry and beautiful landscapes of deep esoteric knowledge.

His "Rose-Croix Kabbalistique" was entirely based upon the teachings found in "la langue hebraique restituée". The order was associated to Martinism as well as the Gnostic Church. It was revived in the 1960's by Robert Ambelain and is still active today.

In 1890, he got into a fight with his first mentor, Joséphin Péladan, which took heroic proportions, in what was called the war of the 2 roses, leading to Péladan leaving the "Rose-croix Kabbalistique" and founding the "Rose-croix catholique". Guaita was unable to cope with Péladan's excessive catholic dogmatism and passive reintegrationism, and Péladan was unable to cope with Guaita's lack of piety and active reintegrationism. There was some flame wars going on for a while, much like the G.D., where Guaita had been accused of casting a spell ((envoutement a distance)) on a certain J-Antoine Boullan (ex-abbot, condemned for satanism). The problem was settled by a gun duel; the 2 protagonists were uninjured but his opponent (Jules Bois) tells that a bullet was magically stopped in his own gun by Guaita.

De Guaita composed some of the sublimest pages of esoteric kabbalah, and was regarded by his contemporary as a master kabbalist. His works are really "Léviésque" and "D'Olivettesque", but with a deeper kabbalistic background. Here's a short extract of his kabbalistic teachings : (Clef de la magie noire, p.35-39, speaking of the deluge)

"Here, we touch to one of the arcana of the Mosaic initiation, and only those who have a full and complete understanding will know what should be understood by the famous RUACH AELOHIM, whom, in the Principle (BERESHITH), was moving ((en puissance de fécondité)) on the face of the double-waters.

By its essence, this RUACH AELOHIM is connected to the RUACH HAKADOSCH, the Holy Spirit; it's the first, edenic, manifestation. In substance and in the universe, it is this mysterious agent that the Hindus call Akasha (the pure fluid), when an intelligent force directs it; but which, abandoned to the fatality of its own movement, becomes the cyclone of Nahash, or the serpent of genesis; in one word, the astral light.

In one case or another, it has been called the "soul of the world", as we will see later. It is the supreme factor of the elementary equilibrium, AEMESH, and the sword of judgement or moral equilibrium, HOCQ. As principle of the sensible manifestation, Moses makes it flow from Eden under the name PhISHON, the protective river of objective, or physical creation; as expression of the generative plastic faculty, and specially as Universal Power of vital individualization, this theosoph designs it under the emblem of NOAH's dove, IONAH. That is what we can say'.....

.....'All the above-mentioned terms, and other ones which will be explained later, expresses the occult filiation emanated from RUACH HAKADOSCH, the holy spirit; A hierarchy of Principles and Powers, hierarchy which for us, fallen sub-multiples of ADAM, ((viens aboutir)) in the astral world, or world of hyper-physical

fluids. We already have, in our 'Au seuil du mystere', shed some light, following the constant tradition of the Masters of Wisdom, on the triple nature of the universal fluid, ((selon qu'il est considéré)) in his expansive movement (AOD), in his restrictive movement (AOB), or in the integral cycle of his double movement, ascending and descending (AOR).

If we observe that the waters have always been taken, in the sanctuaries of the ancient world, to be the material hieroglyph of the passive and restrictive principle, we should not be surprised to learn that these waters, in their normal state, are ((comprimées)), condensed, and like chained by a victoriously compressive force, ((astreigente et liante)) (HEREB). This static knot, coming to dissolve itself, it follows that the waters obeys, ((dans la mesure de)) their wonderful elasticity, to the universal agent of fecundity and expansion who ((dynamise et distent)) everything, following the quadruple multiplication proper to the elementary world.

This last agent, really close to IONAH, was well known by the ancient Sages: they had assigned it for emblem the cubic stone, which becomes, in the 4th Arcana of the tarot, the throne where the mysterious emperor will sit, the Rahwon of Thoth and the Moloch of the phenicians (substantive which, by a simple mutation of the latent vowels, give the hebrew word Melech, meaning king).

((Au retrait)) of the compressing agent which neutralized the force of expansion, the water dilatates itself with an extreme violence : this is what Fabre D'Olivet translates by the great intumescence; this is what Moses wants us to understand when he says : And were opened all the sources of the potential abyss'....
....

'So the Flood operates by a phenomena of natural order, the retreat of a cosmic constrictive force, and permanent cause of the fall of waters.((Entravée a point nommé)) in it's condensating function, this force abandons the liquid masses to the mercy of an opposed force, infinitely ((multiplicatrice et dilatante)).

Of this decisive ((retrait)), who's still the immediate provocator ? There a gain, God operates only by the preestablished principles; human liberty is one of those principles. Like Fabre D'Olivet says, it is not the Verb of the divine Will which spontaneously untie the sources of the abyss : IOD-HÉVÉ ((cede a l'effort de l'Adam terrestre qui se débattait contre lui)); ((il le laisse choir du poids de son lourd destin)); that is all. The hominality was fighting to become independent of its celestial principle. The Creator ((cede a regret)); ((il s'éloigne, alors qu'on voulait s'éloigner de sa face)); he ((affranchit qui tentait de s'affranchir)). All negative, the condemnation he pronounces ((se réduit a un acquiescement tacite)).

Man, abandoned to the whirlwind of it's constant corruption, did, without knowing it, a pact with Death : he belongs, from then on, to the fatality of suicide . He calls the cataclysm; he evokes it in a language which is unknown even to himself, without knowing it...He ignores that the cataclysm will come. Fabre d'Olivet is formal on this point : 'the true thought of Moses is that the Being of Beings destroys the earth only in abandoning it to degradation, to the corruption which is it's own work'.....

This passage is taken from the forewords of the 2nd vol. of his 'essai de sciences maudites' trilogy. This is high speculations, and it is like this throughout the rest of the book. From what we heard, we can see the big influence that D'Olivet played on Guaita. He also expounded a lot on the principle of astral light . Basically, what he says is that without a properly trained will and mind, you will not be able to direct this agent and you will inevitably become it's slave, and when you become a slave to this agent, it becomes 'the Devil'.

GÉRARD ANACLET VINCENT ENCAUSSE (PAPUS), DOCTOR AND OCCULTIST, 1865-1916

Probably 80% of the french speaking people, even to this day, discovered traditional occultism with Papus; only for that is he a big influence in this movement. He was a propagator, a popularizer of the occult; he was everywhere, like a sun around which gravitated, like planets, the majority of french occultists of the epoch. He took his 'magical nomen', which is the Geni of the first hour, a Spirit of medicine, from Apollonius of Thyana's Nuctemeron (translated by Lévi).

Papus was in touch with almost every french occultists of his time. He was a member of almost every imaginable occult orders and philosophico-scientific circles in Europe. In 1891 he founded the 'Ordre Martiniste' and initiated, as one of its first members, Stanislas de Guaita. Following, like many others before him, the path opened by Levi and D'Olivet, he brought also the influences of St-yves into his branch of Martinism. He published more than 160 books, articles, lectures etc...He is often called 'the Balzac of occultism'. He headed a laboratory of hypnology for some time, as well as having practiced curative magnetism. He always worked with the scientific approach.

His biggest contribution, beside being a tireless worker for the occult movement, was his theory of the occult constitution, or anatomy, of man; Papus was a doctor and he mostly followed the principles laid down by Paracelsus. Contrary to most occultists, who tend to forget or neglect it, he constantly had in mind the axiom: 'the body is a temple'. We can say that Papus was the sum of those great names that came before him and, thanks to him, contributed greatly to keep alive and spread their ideas.

I hope that I've been able to show the various connections and filiation of ideas that were happening at that time. Unfortunately, it would have taken an entire book to truly show this impressive, flourishing 'courant de pensée'. But at least, I've opened the trail, if some of you want to check it further.

FINIS