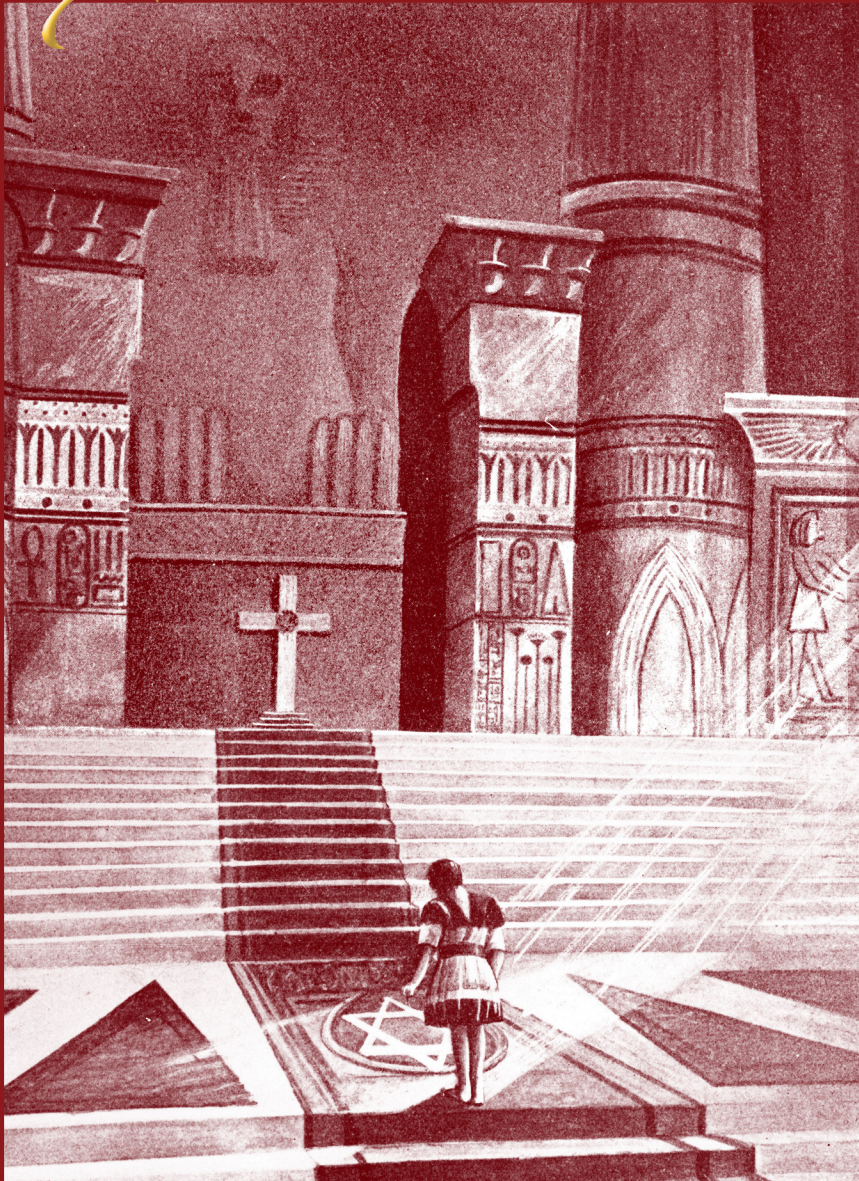


No. 14 2014

Pantacle





TRADITIONAL MARTINIST ORDER

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Dear Brothers and Sisters,
Greetings in the Light of Martinism!

In this issue of the *Pantacle*, Brother Christian Rebisse presents the history of Louis-Claude de Saint-Martin's landmark book – *The New Man* [Person] and summarizes it, providing valuable insight for any Man or Woman of Desire who wishes to give birth to the New Person from within.

Then Brother Mark Scoggins explores some of the many Symbolic Connections in Martinism, including the history and meaning of the Cordelier with a special meditation. This is followed by an article on The Sword by Brother Joe van Dalen.

Next, Papus, one of the co-founders of modern Martinism, explains the power of The Sacred Word – *Yod He Vau He* and Brother Rudolph Berrouët reveals the meaning of the veil in the Martinist Tradition.

We hope you enjoy this issue.

May you ever dwell in the Eternal Light of Divine Wisdom!

Julie Scott $\frac{S}{I}$

Julie Scott
Grand Master
Traditional Martinist Order

The New Man

Christian Rebisse, SI



The New Man [Person] was first published by the printing office *Cercle Social* in Paris in 1795. Louis-Claude de Saint-Martin (1743-1803) wrote this work in Strasbourg in 1790. This book, just like *The Man* [Person] of *Desire* that he published in 1790, underlined his new orientation. Indeed, since 1775, he had distanced himself from the Order of the Élus-Cohen. The external path, that of theurgy, which was advocated by Martinez de Pasqually to the Élus-Cohen, appeared to him to be useless and dangerous. Although he had followed this path since 1768, he was not totally captivated by it since his natural inclinations were toward a more inner path – that of the heart. Thus Saint-Martin takes “the restoring way away from Martinez.”¹

Saint-Martin traveled to England, Italy, and Germany to “study humanity and nature and compare the testimony of others with his own.”² In London, he visited the Temples of the New Jerusalem and rendered harsh judgment on that path which, in his view, would not “take one very far.” Another disappointment awaited him when he arrived in Strasbourg. He observed the successes of those interested only in the spectacular, “professors of occult sciences to whom the ignorant uninitiated gives the name of enlightened, indiscriminately.” But it was also in Strasbourg where he first encountered the works of the one who was to become his second Master, Jacob Boehme (1575-1624).³

In the *New Man* the Unknown Philosopher shies away from subjects such as great theories about numbers, the book of humanity, or the origin of languages—subjects he explored in his first two books (*Des Erreurs et de la Vérité* [Of Errors and of Truth], 1775 and *Le Tableau Naturel* [Natural Table], 1782). According to J. Gence, this work is “more of an exhortation than an education.”⁴

The central idea is that the Divine wants to be allied solely with humanity and without a mixture of all that which is not fixed and eternal as the Divine.

Therefore, humans must work to suppress in themselves that which obstructs the mysterious door through which the eternal Word of the Divinity desires to enter in order to be united. All people must go through a cure to achieve healing; to this end, one requires a “real medicine” that can help one to get rid of the “Old Person.” One who endeavors to pursue this task becomes the “Man [Person] of Desire.” This purification process is like a spiritual pregnancy through which the Person of Desire brings about the birth of the New Person from within himself or herself.

Saint-Martin writes: “For the birth of that spiritual child of humanity is none other than the development and the manifestation of what the primeval human was.”⁵ There is no need for theurgy, or adherence to a cult for this generation. The crucible of this transmutation resides inside us; it is our heart. The path offered by Saint-Martin is therefore the path of the heart.

This transformation operates in stages and follows a process, the scheme of which has been given to us by the life of the “Repairer,” who is the Christ. Saint-Martin prefers to use this term, the Repairer, thereby following his first master, Martinez de Pasqually, so as to create a distance with the historical personality of Jesus (Yeshua) and underline his lasting aspect.

To Saint-Martin, Christ is the new Adam, the one who reopened the path that had been closed since the fall of Adam. The Repairer not only reopened the door but has also shown the way. Saint-Martin says: “If man died in all of his faculties, there is not one single movement of his being that can be made without this sentence being uttered within himself: Arise Lazarus, it is within man that the Repairer continually puts forth this word.”⁶

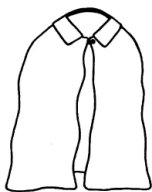
The path described by Saint-Martin in his book is that of the imitation of Christ. However, let there be no mistake, the Unknown Philosopher does not advocate adherence to a cult, for this adoration toward the outside hinders the imitation that must take effect within the depth of the soul, “to transform the latter into a totality corresponding to the idealistic example.”⁷

For the one who knows how to look, the stages of the Repairer’s life—the annunciation by the angel, the birth, the presentation in the temple, the baptism, the sacrifice of the lamb, the resurrection, the Ascension—are all signs above and beyond the simple story. Therefore the life of the Repairer furnishes an archetype engraved for all eternity. Imitation thus allows the heart to become the mirror of the Divine and, by analogy, Divinity Itself becomes a mirror for the New Person. This transformation must operate within the depths of being: “As long as religion is only a belief and an external form, and that the religious function is not an experience of the soul of everyone, nothing essential has happened. It remains to be understood yet that the *mys-*

terium magnum (great mystery) is not only a reality within the self – it is also and foremost deep-rooted in the human soul.”⁸

To the Unknown Philosopher, the sole deity chose a unique sanctuary for Itself: the human heart. This is the temple where one must adore the Divine, the exterior temples are only avenues to this invisible temple. “Humanity must carve and polish the foundation stone of the Divine’s temple through the spirit.”⁹ In this temple, one shall find the seven sacramental sources that will fertilize every region of one’s being. These are the seven columns brought forth from within ourselves by innate stone, and upon which the Repairer stated that he wanted his church to be built.

It is in this imperishable temple that humanity must foster the sacred fire. The flame, one lighted by the baptism of the spirit, must be attended with great care. Indeed, the Unknown Philosopher suggests that the heart has two doors: one, a lower door through which the adversary within gains access to the elementary light; and a higher door through which one can gain access to a guiding Angel, one’s faithful friend, and to the Divine Light. The text of Saint-Martin’s writing reveals that the New Person must advance with great vigilance, because one’s outer being resides between two pillars, both of which are trying to attract the Repairer, and it is on the frontier of these two worlds “that wisdom, strength, and the magnificence of the dwellers of the kingdom”¹⁰ must be manifested.



This task would be less perilous had we known how to keep the robe with which the first human was clothed, because then: “it was able to spread its celestial light to the four regions of the world.”¹¹ Today, one must clothe oneself in the cloak of prudence, a symbol of this primitive robe, in order to accomplish one’s work of regeneration. This process of regeneration, if it takes place in the heart of humanity, is nevertheless universal. Indeed, if the New Person is the only

one who can fully receive the divine waters, it is this person who will make use of them on the universal vegetation which, even before the ages, was the object of his or her existence.

To achieve this goal, Louis-Claude de Saint-Martin indicates to us which path must be followed by this New Person to become once again the active participant that he or she was at the beginning. Humanity must work without respite to reestablish the Celestial Jerusalem within, and there patiently construct one’s inner sanctuary where the Divine is pleased to be worshiped. The Unknown Philosopher concluded this magnificent treatise by specifying that all of these wonders may be found “still today within the heart of the New Person, because they were there in existence from the beginning.”¹²



ENDNOTES

1. Octave Beliard, *L'Announce de Nouvel Homme*. Measure No. 4, 15 October 1936, pp. 99-126.
 2. J. B.M. Gence, *Notice Biographique sur Louis Claude de Saint-Martin ou le Philosophe Inconnu*. Paris Migneret 1824, p. 8 and 21.
 3. Louis-Claude de Saint-Martin, *Le Ministère de l'Homme Esprit*. Paris Migneret 1802, p. 252.
 4. J. B.M. Gence, *Notice Biographique sur Louis Claude de Saint-Martin ou le Philosophe Inconnu*. Paris Migneret 1824, p. 8 and 21.
 5. Louis-Claude De Saint-Martin, *Le Nouvel Homme*. No. 45.
 6. Ibid. No. 15.
 7. C.G. Jung, *Psychologie et Alchimie*. Buchet/Chastel, Paris 1970, p. 9.
 8. Ibid p. 16.
 9. Louis-Claude de Saint-Martin, *Le Nouvel Homme*. No. 46.
 10. Ibid No. 33.
 11. Ibid No. 66.
 12. Ibid No. 70.
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Symbolic Connections

Mark Scoggins, SI

In 1978 there was a television show by the name of *Connections* hosted by James Burke, which traced a non-linear, interconnected path from one scientific discovery to another. It made a series of intuitive connections that left the viewer with the impression that history and science are not stationary or static subjects. Similarly, we can make intuitive connections using symbols, which reunite or reconnect the symbol with its source and make it whole again just as our early Martinist lessons suggest that the first symbols were physical objects intended to be rejoined and made whole again. In Greek, “sym-bolein” literally means “put together.”

To experience Symbolic Connections first hand, let us pick up one end of a common Martinist emblem, the Cordelier, and follow where it might lead us. The word Cordelier comes from *cordelière*, a cord or belt in French. More importantly, it refers to the simple cords that members of the Franciscan and other Orders originally wore to wrap around their coarse cloth robes. This symbol associates Martinists with Francis of Assisi, a man attuned to the divine and the natural worlds. Francis had mystical experiences similar to those found in the Rosicrucian story of Christian Rosenkreutz. Francis, like Christian Rosenkreutz, traveled through the Middle East and learned from various Mystical Schools. He was especially attracted to the Troubadours and their songs and stories pointing to a Higher Love.

Now the Cordelier wrapped around oneself creates a circle, which is often understood as a symbolic representation of the Divine. Since this circle connects two ends we can envision another joined circular symbol, the Ouroboros, the snake who swallows its own tail. Carl Jung, M.D. says of this symbol:

The Ouroboros has been said to have a meaning of infinity or wholeness. In the age-old image of the Ouroboros lies the thought of devouring oneself and turning oneself into a circulatory process, for it was clear to the more astute alchemists that the *prima materia* of the art was man himself. The Ouroboros is a dramatic symbol for the integration and assimilation of the opposite, i.e. of the shadow. This “feedback” process is at the same time a symbol of immortality, since it is said of the Ouroboros that he slays himself and brings himself to life, fertilizes himself, and gives birth to himself. He sym-

bolizes the One, who proceeds from the clash of opposites, and he therefore constitutes the secret of the *prima materia*.¹

Martinists refer to this alchemical process as Reintegration. Returning to the word Cordelier we discover that its root word “cord” means a slender length of flexible material used to bind, tie, connect, or support. It also means an influence, feeling, or force that binds or restrains—a bond or tie. These aspects remind us of our bond to the Divine. It is curious that the Latin root word from which we ultimately derive religion, *relego*, also means to bind.

A cord can further mean a long rope-like structure, such as a nerve or tendon, for instance the spinal cord. This particular cord is associated with the seven principal energy centers running up and down this pathway. Another crucial cord is the umbilical cord. This life-giving cord nourishes the fetus and makes growth possible during gestation. From a practical and symbolic viewpoint we can see that we actually are tethered to our Mother and the world at large through this cord. The umbilical cord might also be viewed as a reflection of the silver cord that keeps astral travelers secured to their bodies.

The word chord spelled with an “h” comes from the same root as cord without the “h,” and it brings another series of meanings and relationships. “A chord in music is any harmonic set of two or more notes that is heard as if sounding simultaneously.”² When considering this aspect of “chord” we can reflect on the concept of vibrations and see how in Modern Physics’ String Theory and in many mystical traditions the totality of the universe is viewed as vibrating at varying frequencies. In Geometry a chord is a line segment joining two points on a curve, and a chord that passes through a circle’s center point is the circle’s diameter. This special type of chord spans the circle and runs through the center. In other words it connects or binds the outermost with the innermost.



Martinists not only wear a cord, they tie this Cordelier using a square knot or reef knot. This knot has a unique symmetry. It is tied by folding the right end over the left end and then folding the left over the right. Oddly though, the right end becomes the left end and so we are folding the same end over the other in both directions.

This knot is also known as a Love Knot or Marriage Knot, hence the idiom “to tie the knot,” for getting married. In the ancient world, this knot was called the Hercules Knot:

The marriage-knot or knot of Hercules, a strong knot created by two intertwined ropes, originated as a healing charm in ancient Egypt, but is best known for its use in ancient Greece and Rome as a protective amulet, most notably as a wedding symbol....

The symbolism of the knot survived well beyond its religious use, and was a very common symbol in medieval and Renaissance love tokens.³

In East Asian traditions we find a related reference to a red thread: “The two people connected by the red thread are destined lovers, regardless of time, place, or circumstances. This magical cord may stretch or tangle, but never break. This myth is similar to the Western concept of soul mates or a destined flame.”⁴

In the Hebrew tradition we find another string variation:

The purpose of the Torah precept of tying *tsisit* (strings) onto a four-cornered garment is to remind us of our Creator and the various things He has commanded us. How? Well, the *Tur*, a fourteenth century rabbinic authority, compares it to the ancient mnemonic of tying a string onto one’s belt. Likewise, we tie strings onto our clothing to remind us of the God that we might otherwise forget.

But again, there is the question, how does one make that connection between the string hanging from his clothing and the King of the universe? The answer is that the gematria, or numerical value, of the Hebrew word *tsitsit* equals 600; plus the 5 knots and 8 strings; a total of 613, which is the number of commandments in the Torah according to traditional counting. One looks at the strings, thinks of the number, and the God who commanded them.⁵

The folklore practice of tying a sting to your finger (a possible precursor to a wedding ring) also works in a somewhat similar fashion to the Martinist use of tying a Cordelier around the waist.

“Tying a string around your finger originated from the Anglo-Saxons among others who thought that tying a string around ones finger kept an idea from escaping, in effect, tying the idea to oneself.”⁶

Returning to the important square knot, we can grasp the deeper implications to Martinists when we reflect and see that the square knot is intertwined the same way that the Martinist Pantacle, the Interlaced Triangles—often known today as the Star of David, and the Seal of Solomon are intertwined. Similarly in Hinduism, the *Anahata* or Heart Chakra is represented using the Interlaced Triangles at its center.

In this tradition it is said:

Anahata is associated with the ability to make decisions outside of the realm of karma. In Anahata, one is making decisions, “following your heart,” based upon one’s higher self, and not from the unfulfilled emotions and desires of lower nature. As such, it is known as the heart chakra.⁷

Of course, the Hindu Heart Chakra corresponds to the Rosicrucian Major Psychic Center of the Heart.

In French there is a common phrase *d’accord* that is understood as meaning “Right” or “OK.” If we connect it with the Latin root *cor* it could be understood as “from or of the heart.”

In the Latin of the Roman Catholic Eucharistic Liturgy, the priest announces *Sursum Corda* meaning “Lift up your hearts” or literally “With Hearts Lifted” to begin the Anaphora or Eucharistic Prayer which occurs before the mystical union with Christ consciousness. The people answer *Habemus ad Dominum*, “We have (lifted them up) to the Lord.” In fact, this opening dialogue, or one similar, is common to the Anaphora of the Byzantine and other Eastern Christian Liturgies, as well as the Anglican and some Protestant Liturgies. In some, “mind” replaces “heart,” a reminder that the true center of the person is the Heart.

The Latin *cor* is cognate with Greek [καρδία](#) (*kardia*), which we recognize in words like cardiac or cardio. Visualize our heart as a sort of love knot linking two ends of the same thing: the lower with the upper, just as the Seal of Solomon refers to “As Above So Below” and as the heart psychic center is situated between the upper and lower psychic centers. The heart and love knot are one in the same, binding us to the One.



Experiment

Symbolic connections are not meant to just be clever or to see how many pieces and parts we can dissect like children who thoughtlessly take apart a fly and then have a lifeless pile of parts in front of them. The hope is that these connections produce in us a complete experience similar to what we would have from an apple after looking at it, feeling it, smelling it, eating it, and then coming to the apple's core which contains the seeds which are the regenerative nature within, and the potential of the whole of the apple tree in miniature. Not surprisingly the word "core" itself relates to both cord and Cordelier as another form for the word heart.

To splice together all of these Cordelier symbolic connections and to experience the practical aspect of this particular symbol, let us perform an experiment.

Please rest your hands, palms down, unclasped in your lap. Now close your eyes and slowly breathe through the nose.

Let us unify all the facets of the Cordelier we have discovered – a tie that binds us to the divine, harmonious vibrations, a knot that ties two into one, the lifting of our hearts, and so on. Now silently breathe in the word "One" and silently exhale the word "Love." One. Love. One. Love. Continue hearing these two words as you sink deeper and deeper, the two words becoming one Mantra connecting you more and more intimately to the All in All.

Now focus solely on each breath without any particular thought or word in mind.

Simply breathe and know that each breath nourishes your heart, the very core of your connection to the Divine. Envision that you are holding a thick, heavy Cordelier. Pay attention to the left hand holding one end of the Cordelier. As you squeeze it, your muse whispers the words "I am." She says that this is your current state.

Turning your attention to the other end of the Cordelier in your right hand your muse whispers the words "That I am." She says that this is your desired state or your heart's desire.

Your muse then suggests, "Let your Heart's Desire grow and be known. This deep desire is your wish fulfilled, your dream realized. It is what you have secretly longed for."

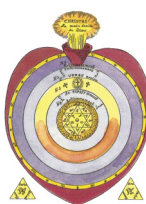
As you feel a sincere longing for your heart's desire you have an epiphany—how to marry the "I am" state to your heart's desired state

of “That I am.” Effortlessly you fold the right Cordelier end over the left end, and to cement the intent you fold the left end back over the right forming the marriage knot. This knot begins to beat in time with your own heart. You are wholeheartedly bound to your Heart’s Desire. Hear each heartbeat as one word: I AM That I AM, I am that I am, I am that I am....

- (Listen to your heartbeat for one minute or use the Heartbeat track below. After this, play some meditation music.)

Now let this music gently guide the new you back as the music ends.

Smile and please open your eyes.



BACKGROUND MATERIAL

- Shah, Idries. *The Sufis*. (Garden City NY: Doubleday, 1964).
- Goddard, Neville. *The Power of Awareness*. (Mineola NY: Dover, [1952] 2013).

SUGGESTED MUSIC FOR MEDITATION

- Heartbeat Track: <http://youtu.be/27Ab2SaAZPQ>
- Stairway to Heaven on Harp: <http://youtu.be/apdaZfYIJTU>

ENDNOTES

1. Carl Jung, *Collected Works*, Vol. 14 (New York: Pantheon Books, 1953-[1983]), paragraph 513.
 2. “Chord (music)” Wikipedia. [http://en.wikipedia.org/wiki/Chord_\(music\)](http://en.wikipedia.org/wiki/Chord_(music)).
 3. *Symbol Dictionary.net*. [http://en.wikipedia.org/wiki/Chord_\(music\)](http://en.wikipedia.org/wiki/Chord_(music)).
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 5. Rabbi Yisrael Rutman, “Knotty Solution to an Age-Old Problem.” *Jewish Mnemonics*. <http://torah.org/features/secondlook/knotty.html?print=1>.
 6. YahooAnswers. <https://answers.yahoo.com/question/index?qid=20090513102400AAjFR7H>, from The Northvegr Center, <http://www.northvegr.org/index.html>.
 7. “Heart Chakra.” ASIS Massage. Retrieved 16 August 2013. See also Yukia ‘Atika (Elizabeth Soares), *Passage to Luminae*. (Victoria BC: Trafford, 2008), 13.
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The Sword

Joe van Dalen, SI



The Sword is one of many artifacts found within a Martinist Heptad. It is generally located on the Master's desk and has a ceremonial function. As such, it is therefore a symbol of authority, the authority to pass on initiatic knowledge and to designate certain roles to members within the Heptad.

In the profane world, in a bygone era, the sword was, of course, an artifact of violence, combat, or military intervention. Now it has been superseded by much more technologically advanced weapons that are capable of greater destruction. However, the sword can still symbolize battle, no matter what its form.

As a symbol, the sword has a classic duality to it: as an artifact of power, it can kill and destroy on the one hand, and protect, defend, and counteract injustice on the other. For this reason, the sword Martinists and others use for ceremonial purposes is a double-edged one. The term “double-edged,” still in use today, literally refers to the blade with two sharp edges; figuratively, it is an expression to mean anything that simultaneously helps and hinders.

In the Middle Ages, the sword was often used as a symbol of the word of the Divine. Borne with flames, it symbolized purification. It could also depict a cross, a defender of the Christian faith. In the Arthurian legend, the sword is pulled out of a stone which may allude to pulling metal (bronze) from smelted stones in the making of this artifact. Later bronze was replaced by steel. The act of pulling the sword out of stone, or the making of the sword, had a huge transformative effect on the world, as do many technological innovations, in that it changed subsequent human behavior.

In Buddhism where the emphasis is on non-violence, the sword represents wisdom which has the capacity to cut through ignorance and delusion. The sword also figures in the Islamic quest of jihad or in the life of the Japanese samurai, where it has warrior connotations but also a sign of honor. In the Tarot deck, the sword is often interpreted as representing air and intelligence but also suffering and adversity.

At the entrance of many Courts of Justice in the Western world, we find Lady Justice holding a sword aloft. Here it symbolizes the strict application of justice in an impartial manner involving legal matters.



In some countries, the sword is given to doctors as it symbolizes knowledge.

Given the ubiquitous use of the sword over many hundreds of years, which makes it one of humanity's most enduring artifacts, the sword symbolically came to represent many aspects of the psyche and human endeavor. It was still a standard part of a European gentleman's dress in the eighteenth century.

In other domains, the sword can be awarded as an honorary attribute or represent reason as it

cuts through a series of elements in a problem to leave only those elements with proven relevance. Alexander the Great cutting the Gordian Knot is an example.

Ceremonially, the sword was and it used to "knight" or confer authority or knowledge to another by touching a slightly bowed head, or to touch the left and right shoulders. Originally, the latter were slapped. Interestingly, the head and shoulders form a triangle with an apex at the top. The symbolism of the triangle and three have been discussed frequently in Martinist writings. In its structure, the sword can be seen as dual, if considered as composed of blade and hilt, or triune when composed of blade, cross-piece, and grip.

Potentially, the sword can represent for the Martinist the many things alluded to above. Along with the cloak, mask, and cordelier, the sword can serve to defend Truth as well as confer the authority of knowledge to the one who works in silence and with a charitable heart.

THE SACRED WORD YOD-HE-VAU-HE

By Papus



According to the ancient oral tradition of the Hebrews, or Kabbalah, a sacred word exists, which gives to the mortal who can discover the correct way of pronouncing it, the key to all the sciences, divine and human.¹ This word, which the Israelites never uttered, and which the High Priest pronounced once a year, amidst the shouts of the laity, is found at the top of every initiatic ritual, it radiates from the center of the flaming triangle of the 33rd degree of the Freemasonry of Scotland, it is displayed above the gateways of our old cathedrals, is formed of four Hebrew letters, and reads thus, Yod-He-Vau-He. It is used in the *Sepher Bereschit*, or Genesis of Moses, to designate the Divinity, and its grammatical construction recalls even by its formation the attributes which people have always delighted to ascribe to the Divine.²

Now we shall see that the powers attributed to this word are real up to a certain point, for with its aid the symbolical gate of the arch, which contain the explanation of the whole doctrine of ancient science, is easily opened. It is therefore necessary to enter into some detail respecting it.

The word is formed of four letters, Yod, He, Vau, He. This last letter He is repeated twice.

י ה ו ה

A number is attributed to each letter of the Hebrew alphabet. We must look at those which relate to the letters we are now considering:

Yod = 10

He = 5

Vau = 6

The total numerical value of the word is therefore

$$10 + 5 + 6 + 5 = 26.$$

Let us now study each letter separately.

THE YOD

The Yod, shaped like a comma or a dot, represents the principle or origin of all things. The other letters of the Hebrew alphabet are all produced using different combinations of the letter Yod.

The synthetic study of nature led the ancients to conclude that only one law existed that ruled all natural productions. This law, the basis of analogy, placed the Unity-principle at the origin of all things, and regarded them as the reflections, at various degrees, of this Unity-principle. Thus the Yod, which alone forms all the other letters, and therefore all the words and all the phrases of the alphabet, was justly used as the image and representation of this Unity-principle, of which the profane had no knowledge.

Thus the law which presided over the creation of the Hebrew language is the same law that presided over the creation of the Universe, and to know the one is to know the other, unreservedly. The *Sepher Yetzirah*, one of the most ancient books of the Kabbalah, proves this fact. Before proceeding any further, let us illustrate the definition that we have just given of the Yod as an example. The first letter of the Hebrew alphabet, *Aleph*, is composed of four Yods, placed opposite to each other; the other letters are all formed on the same basis.

The numerical value of the Yod leads to other considerations. The Unity-principle, according to the doctrine of the Kabbalists, is also the Unity-end of beings and of things, so that eternity, from this point of view, is only an eternal present. The ancients used a dot in the center of a circle as the symbol of this idea, the representation of the Unity-principle (the dot) in the center of eternity (the circle, a line without beginning or end).

According to these demonstrations, the Unity is regarded as the whole, of which all created beings are only the constituent parts; just as the Unity-human is formed of a mass of molecules, which compose his or her being.

The Kabbalah, therefore, places at the origin of all things the absolute assertion of the being by itself of the Ego-unity which is represented by the Yod symbolically, and by the number 10. This number 10, representing the All-principle 1, with the Zero-nothing 0, well supplies the requisite conditions.

THE HE

The Ego cannot be realized except through its opposition to the Non-ego. The assertion of the Ego is scarcely established, when we must instantly realize a reaction of the Ego Absolute, upon itself, from which the conception of its existence will be drawn, by a kind of division of the Unity. This is the origin of duality, of opposition, of the Binary, the image of the feminine, even as the Unity is the image of the masculine. Ten, divided by itself, in opposition to itself, then equals $10/2=5$, five, the exact number of the letter He, the second letter of the great sacred name.

The He therefore represents the passive in relation to the Yod, which symbolizes the active, the Non-ego in relation to the Ego, the woman in relation to the man; the substance in relation to the essence; life in relation to the soul, etc.

THE VAU

The opposition of the Ego and the Non-ego immediately gives rise to another factor, this is the affinity existing between the Ego and the Non-Ego. Now the Vau, the sixth letter of the Hebrew alphabet, produced by $10 \text{ (Yod)} + 5 \text{ (He)} = 15 = 6 \text{ (or } 1 + 5\text{)}$, signifies link or analogy. It is the link which, uniting antagonisms in the whole of nature, constitutes the third word of this mysterious Trinity. Ego-Non-ego. Affinity of the Ego with the Non-ego.

THE SECOND HE

Nothing can exist beyond this Trinity, considered as a law. The Trinity is the synthetic and absolute formula to which all the sciences converge; and this formula, forgotten with regard to its scientific value, has been transmitted to us integrally, by all religions of the world, the unconscious depositaries of the SCIENCE WISDOM of primitive civilizations. Thus the great sacred name is formed of three letters only. The fourth term of the name is formed by the repetition of the second letter, the He.

This repetition indicates the passage of the Trinitarian Law into a new application; that is, to speak correctly, a transition from the metaphysical to the physical world, or generally, of any world whatever to

the world that immediately follows it.³ The knowledge of the property of the second He is the key to the whole divine name, in every application of which it is susceptible. We shall presently see the proof of this statement.

A SUMMARY OF THE WORD YOD-HE-VAU-HE

Now that we have separately studied each of the letters that compose the sacred name, we will apply the law of synthesis to them, and sum up the results obtained:

The word Yod-he-vau-he is formed of four letters signifying:

- The Yod - The active principle pre-eminent
- The Ego = 10
- The He - The passive principle pre-eminent
- The Non-Ego = 5
- The Vau – the median letter, the link, which unites the active to the passive.
- The Affinity between the Ego and the Non-ego = 6.

These three letters express the Trinitarian Law of the Absolute. The second He marks the passage from one world to another, the Transition of Worlds of the Kabbalah. It represents the complete Being, comprising in one Absolute Unity the three letters which compose it: Ego, Non-ego-Affinity. It indicates the passage from the noumenal to the phenomenal or reciprocal; it serves as means of ascension from one scale to another.



REPRESENTATION OF THE SACRED WORD

The word Yod-He-Vau-He can be represented in various ways, which are all useful. The circle can be drawn in this way: Yod, first He, second He, Vau. But since the second He, the sign of transition, becomes the active entity in the following scale, i.e. since this He only represents a Yod in germ, the sacred word can be represented, with the second He under the first Yod, thus: Yod, first He; Vau, second He.

Lastly, a third method of representing the word consists in enveloping the Trinity, Yod-He-Vau, with the tonalising letter, or second He. Now we will leave these data, to which we must return later on, and speak of the occult or Pythagorean conception of numbers.

ENDNOTES

1. "It appears, according to the most famous rabbis, that Moses himself, foreseeing the fate which awaited his book, and the false interpretations which would be given to it in the course of time, resorted to an oral law, which he delivered verbally to reliable people, whose fidelity he had tested, and to whom he charged to transmit it to others in the secret of the sanctuary, who in their turn, transmitting it from age to age, secured its preservation even for the most distant posterity. This oral law, which modern Jews still believe they possess, is called the Kabbalah, from a Hebrew word which signifies that which is received, that which comes from elsewhere, that which passes from hand to hand." *Fabre D'Olivet, La Langue Hébraïque Restituée*, p. 29.
2. This name presents first the sign which indicates life, repeated twice, and thus forming the essentially living root EE. This root is never used as a noun, and is the only one which enjoys this prerogative. It is from its formation not only a verb, but a unique verb, from which all the others are merely derivations; in short, the verb (ÉVÉ), to be, being. Here, as we can see, and as I have carefully explained in my grammar, the sign of intelligible light (VÔ) is placed in the midst of the root of life. Moses, when using this unique verb to form the proper name of the Being of Beings, added to it the sign of potential manifestation and of eternity, (I); he thus obtained (IEVE), in which the facultative Being is placed between a past tense without origin, and a future without limit. This admirable word thus exactly signifies the Being who is, who was, and who will be." *Fabre D'Olivet, La Langue Hébraïque Restituée*.
3. "The passage of 3 in 4 corresponds to that of the Trimurti in Maïa, and as the latter opens the second ternary of the pregenesetic decade, so the figure 4 opens that of the second ternary of our genesetic decimal." *Mathèse*, p. 25.

The second He, upon which we are intentionally dwelling at some length, may be compared to a grain of wheat relative to the ear of the wheat. The ear, the Trinity manifest, or Yod-He-Vau, exerts all its activity in the production of the grain of wheat, or second He. But this grain of wheat is only the transition between the ear which gave it birth, and the ear to which it will itself give birth in the following generation. It is the transition between one generation and another which it contains in germ; this is why the second He is Yod in germ. *Ostrowski, Mathèse*.

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The Veil in the Martinist Tradition

By Rudolph Berrouët, SI

The notion of the “veil” is an integral part of the Martinist Tradition. However, little mention is made of it. Let us explore its significance and symbolism.

In most traditions, the veil primarily has a protective function as found in the expression “to veil the truth” implying that it is hidden and protected from all desecration. In this sense, the veil symbolizes an attribute of the Divine behind which it is hidden although inviting us to lift it to discover its principle, if we can demonstrate our worthiness of it. This is why in initiations, we find the mysterious “Veil of Isis” and this foreboding associated sentence: “I am all that was, is, and will be, and no mortal has yet dared lift my veil.” The veil, black in some instances and with seven colors in others, therefore hides “all the mysteries of life, knowledge, the past and the future.” To draw back the veil of Isis is therefore “to have access to knowledge and the revelation of true light, which can strike down” if one is not prepared.

In Eastern traditions, the same idea is expressed by the veil of Maya, the veil of illusion as the world of phenomena in which we live, the manifestation of the principle that hides pure reality from us. The same idea is expressed by Heraclites when he states: “Nature likes to veil itself.”

In another context, the veil can, paradoxically in contrast to the previous meaning, allow us to see by subduing the brilliant light of Truth. The veil thus protects us. Divinity clothes itself in this way so as to filter its own Light. The Divine speaks to humanity only through revelation or from behind a veil, as in the case of Moses. In this sense, we say the face of the Divine is veiled, and for this same reason, Moses, having received the revelation, had to veil his face when he returned to speak to the Hebrew people.

In Sufism particularly, the veil covers the two preceding meanings. Actually, the Arabic word hijab, “veil,” means “that which separates two things.” Depending on whether it is put on or taken off, it acquires the meaning of “veiled or stored knowledge.” The word “revelation” itself is very profound because it literally means “opening of the veil.” In this sense, humanity is said to be veiled through ignorance. It is covered with a veil because those who turn away from Revelation, as the Qur’an says, “their hearts are enveloped by a thick veil which hides

them from that to which God calls them.” From a purely material concept of an opaque or translucent piece of material, the idea of the veil has evolved to encompass that of the cloud which becomes an instrument of the epiphanies while symbolizing the unfathomable character of the Divine. God speaks to Moses in a cloud. God marches ahead of the sons of Israel in the form of a column of clouds (Exodus 13:21), hiding them from the Pharaoh’s soldiers view. And again it is clouds that, according to the Acts of the Apostles (Acts 1:9) enveloped the risen Christ. In relation to Exodus, Martinès tell us: “[...] a column of cloud [...] formed a trench between Israel’s army and that of the Egyptians, who, through this means, couldn’t see each other, even though they were camped in the same desert.”

And last, the veil in some traditions bears the name of the “veil of the Prophet” and whoever wears it is called the “Veiled Prophet.” It therefore symbolizes protection against ignorance (the veil of darkness) and, through the detachment it infers and the impersonality that results from it, contributes towards inspiring all of our thoughts, words, and actions. In spiritual alchemy, it is associated with “the veil of invisibility”; an allegorical idea found in Martinism with the mask. As Augustin Chaboseau says: “The protective mask, in isolating him, teaches the one among us who wears it to remain invisible.”

In some ways, the two symbols – the veil and the mask – convey the one common truth. First, the mask focuses the power of our inner vision outwards. Even though our eyes are the mirror of our soul, we can, by means of the mask, allow our soul to act on the earthly plane or insulate itself from it. In this sense, the mask acts as a veil of protection. The second aspect concerns Creation. Victor Émile Michelet said that “God is masked by Creation.” It follows that Creation is the mask of God or the Divine. In this sense, humanity, as an intermediary between the Divine and Its Creation, is therefore the veil by which the Divine contemplates Itself. To contemplate the Divine in Its original purity, people must therefore unmask the Divine, by getting rid of the veil of illusion that is part of Creation.

Finally, it is interesting to compare the significance of the veil to the blindfold found in some initiatic traditions, since the latter prevents sight completely until it is removed, and in this way symbolizes attaining the full light conveyed by the initiation.

In the Martinist tradition, the wearing of the veil allows for a glimpse of truth’s splendor whereas when it is removed when the disciple is ready, it symbolizes the dispersal of the shadows and access to the

pure Divine Light. Beyond these two principal traditional meanings, the veil is interpreted in a specific way in Martinism. In fact, a complete chapter is devoted to this in Martinès Pasqually's *Treatise on the Reintegration of Beings*. His interpretation is limited to the symbolism of the tearing of the veil from the Temple, as the Bible relates, in a more or less similar manner, in the Gospels of Luke, Mark, and Matthew: "The veil of Temple was rent through the middle" (Luke 23:45); "The veil of the Temple was rent in two, from top to bottom" (Mark 15:38); "And here then the veil of the Temple was torn in two, from top to bottom" (Matthew 7:51). But before referring to Martinès' analysis, it is fitting to define the context of the veiling of the Temple.

Remember that Solomon's Temple had a threefold configuration, formed of three distinct parts: The Vestibule, the Holy Place, and the Holy of Holies where the Ark of the Covenant was placed. Each part was separated by a veil. The book of Exodus (Exodus 27:32-33) gives us a description. "You will make a curtain of gold, of blue, of purple, and of scarlet [...]. Behind the curtain, you will introduce the Ark of the Covenant, and the curtain will mark the separation between the Holy Place and the Holy of Holies." In the *Natural Table*, Saint-Martin attracts our attention to the importance of the different veils: "You will have to consider the different veils which separate them – the different parts of the Temple – to relate the different advances and suspensions of light for us."

At the time of Christ's death, according to the Gospels, the veil of the Temple is torn away, from top to bottom. Through this act, Christ's work of restoration was achieved. The veil having been torn away, access to the Divine is thus free for each person, if ever anyone wants to undertake an individual path of regeneration and reconciliation. As the Gospel of Matthew points out in chapter 10, verse 26: "Nothing, in fact, is veiled that will be revealed, nothing is hidden that will be known."

Let us now return to the richly instructive *Treatise* regarding the rending of the Temple's veil. It is best to quote a large excerpt that we will comment on later in the light of our teachings.

The torn veil is a true example of deliverance of the minor deprived of the Creator's presence. It explains the reintegration of apparent matter, which veils and separates every minor being from perfect knowledge and from all the significant works the Creator carries out at every moment for His greatest glory. It explains the

tearing and descent of the seven planetary heavens, which, because of their material bodies, veil spiritual minors from the great divine light that reigns in the supercelestial. It explains, moreover, the rupture of that which, for the most part, hid and veiled knowledge of the Creator's works carried out for His greatest Justice for the benefit of His creation. Moses clearly led us to understand this latter image, by giving the Hebrews knowledge of the Divine Law that he recited to them with his face covered by a red veil. This red veil, which hid the Moses's face from the people and the tables on which the intentions and will of the Creator were written, perfectly represented the perverse spirits who are a scandalous veil to all the minors associated with them. The red color of the veil represents the demoniacal intellect's insinuation of the minor's principal senses, depriving him of every communication with the divine spiritual senses and making him incapable of retaining any spiritual impression whatsoever [...]. Moses's veiled face indicated the spiritual ignorance into which the Israelites were going to fall and the state of privation from divine knowledge into which Moses could see they were going to be reduced by the covenant they were going to make with the prince of demons.

Let us see what lessons we can draw from them. The text starts by showing us that the tearing of the veil is a deliverance for the deprived minor from the presence of the Creator. In fact, with the Fall and from a privileged position he occupied within Creation, the quaternary minor came to lose all direct contact with Divinity, except for his fleeting memory lodged deep within. The tearing of the veil therefore puts an end to his banishment and allows him to leave his state of exile, if he wishes, and again has direct access to the full divine light, thanks to the action of the Repairer and of the Reconciler.

The text goes on to explain that the tearing of the veil allows for the reintegration of apparent matter, which veils and separates every minor being from true knowledge. In Martinist cosmogony, the material world is only a place of exile and does not have existence apart from that which provides the spirituous essences. It is therefore an illusion in the proper sense of the term, which the Martinist must transcend to reach the superior worlds. We cannot reach it alone. To do so, we must appeal to the action of the Repairer within who opens the way. In having direct access to Divinity once again, allowing us to begin our own process of regeneration on our path of reintegration and as our prime mission that of all prevaricator spirits, the minor also contributes

to the reintegration of apparent matter which will have no more reason to exist.

In the symbolism of Solomon's Temple, the terrestrial world is represented by the Vestibule. The rent veil of the Temple permits the radiance from the Ark of the Covenant – the divine presence – to extend and reach the limits of the circled enclosure, symbolized by this antechamber, spiritualizing it as it passes through.

The text then makes an association between the tearing away and the resulting descent of the seven planetary heavens, which because of their material bodies, veil the spiritual minors from the great divine light that reigns in the supercelestial. We must remember that, according to the Martinist cosmology, the Supercelestial Immensity resembles the Divine Immensity from which it emanates, and that the same spiritual powers and faculties are found in both. It is therefore the mediator between the Divine Immensity and Universal Creation – the world of space, matter, and time; hence its association with the Holy of Holies in the symbolism of Solomon's Temple.

The descent of the seven planetary heavens alludes to the unfolding of the Celestial Immensity from the Supercelestial. As the World of Reconciliation and a preliminary stage in the process of reintegration, the planetary circles representing the seven heavens are already a world of matter distinct from the Supercelestial Immensity, even though it is sublimated matter whose quality and function are different from those of the terrestrial material world. An essential and necessary stage in the process of reintegration, the celestial world acts as a veil while giving protection from a brilliance that may blind the unprepared, even though giving access to the greatest divine light. Without the Repairer's action that led to the rending of the Temple's veil, this world would have remained inaccessible to the minor. In the symbolism of Solomon's Temple, it represents the Holy Place, a pivot between the terrestrial world and the divine world.

The text later clearly alludes to and cautions against the action of the demoniacal spirits and against every association the minors might wish to make with them. According to Martinès, the red color of Moses's veil represents the subtle action of the perverse spirits at the various levels of expression of the minor. One may wonder why this warning, even though the influences of the Ark of the Covenant make themselves felt to the very limits of Creation, following the tearing of the veil of the Temple. We should not forget in fact, that just as in the terrestrial world there are perverse spirits and prevaricators that evolve,

so in the celestial world, which is already a material though sublimated world, contains lost spirits who are tempted to oppose the constructive actions of the seven planetary agents, the pillars of the Universal Creation, otherwise known as the seven pillars of the Temple.

Now, the minor, the fruit of the Creator's goodness, keeps his free will permanently and can always decide to anchor himself in materiality or elevate himself towards the divine world. The choice is his and even the action of the Repairer will remain ineffective if he prefers to delight in the perfidious song of the sirens symbolized by the prevaricator spirits. As Martinès points out: "The minor [...] even though in subjection, nevertheless has complete freedom to carry out good or evil; he has the ability to change his activity from good to evil and from evil to good."

Having thus reviewed the consequences of the tearing of the Temple's veil within Creation, let us now see what impact this can have on the New Person. In his eponymous book, Louis-Claude de Saint-Martin analyses this in a detailed way. Here are some extracts of what he has to say about it:

The veil of your temple will be torn in two from top to bottom because this veil is the image of iniquity separating your soul from the light in which you had your beginnings, and when dividing it in two parts, he leaves for your eyes free access to this light which was inaccessible to you before, and it is to clearly show you that it was the meeting of these two parts that formed your prison, and which held you in darkness; a new image of this iniquity which the Repairer does not fear to cross is that of appearing on Calvary in the midst of two thieves, so as to give you in turn the strength and means of rending this iniquity within yourself.

Here, Saint-Martin rightly associates the veil with iniquity, highlighting the fact that the prevarication of the spiritual minor and the fall that followed placed humanity in a situation where, from thinker, we became pensive. In this state of spiritual privation, the eye of our soul was veiled and we no longer had direct access to the divine light from which we emanated. Access to spiritual knowledge, thanks to the actions of the Repairer on Calvary and the gradual tearing of the veil that is a result, again allows for the soul to attain freely the Divine and be illuminated through its divine vibrations.

Saint-Martin continues by making reference to the universal limitation: "There is nothing hidden that should not be discovered, nor any secret that should not be known. [The] universal limit [...] puts

a thick veil [...] between our spiritual eyes and the kingdom of light.”

This reminds us of the sentence from the Gospels that acts as a buoy in the middle of the rough sea of life: “all that is veiled shall be revealed!” It echoes in the minor’s ear as a hope, better still, a hope of a return to our original status. This universal limit that Saint-Martin mentions refers to the uncreated fiery central axis which surrounds Creation and is an impassable barrier preventing us from reaching, as an incarnated being, the supercelestial Immensity. The only way of getting there is to work towards our own reconciliation which, after the ascent across the seven planetary circles, will allow us to reach the highest of these, the circle of Saturn, while waiting for Universal Reintegration.

Saint-Martin ends by giving us the technique. When a thick veil separates us from our center, he proposes to place one, of the same type, between us and our weaknesses. The sacrifice of our sense nature will cause us to carry out within us a profound purification which, from stage to stage, will lead us to an encounter with ourselves and from there, union with the Divine within. It is only then, at the end of the mystical marriage of the Lamb, that the veil will be completely torn away and that we will have access to the pure divine light, by placing us in a position to accomplish the will of the Divine. We will close with a final quotation from this excerpt:

Begin by placing a thick veil between you and the shapeless objects that have distorted your sight and intelligence; this first step will lead you to sacrifices, the sacrifices will take you to purification, purification will lead you to union with the active principle of your being, and this active principle will unveil to you the will of your God at every moment.

May you ever dwell in the Eternal Light of Divine Wisdom!





The Poet utters; the Thinker meditates; the
Righteous acts; but they who stand upon the
borders of the Divine World pray; and that prayer
is word, thought, action, all in one!

—*Louis-Claude de Saint-Martin*

The PANTACLE is published annually by the Grand Heptad of the Traditional Martinist Order at
1342 Naglee Ave., San Jose, CA 95191 (fees paid through membership).

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Printed on 100% recycled post-consumer
fiber using soy-based ink.

