

## **Magic and the Binary Code:**

### **Renaissance Christian Kabbalah and Buckminster Fuller's Tensegrity Structures**

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#### **Abstract**

The Renaissance Christian Kabbalist worldview is embodied as an emanating six-fold model of the genesis of creation in Jacques Lefèvre d'Étaples's *De Magia naturali Book II* and *Quincuplex Psalterium*, Psalm 118. In this Psalm, the image depicted of what is known as Merkabah mysticism's "seed of life," and also worldwide as the "flower of life," exemplifies the transmission of Western esoteric Thought into the modern world through a key methodological tool and marker—the Hermetic binary.

Through Natural Magic, utilizing nature's forces of attraction and repulsion, the mythic Hermes Trismegistus (Mercury) knows the nature of Divinity and how to achieve it. This is a *magia naturalis* wherein nature is an isomorphism of the Creator. Grounded in the theological concept "Coincidence of Opposites," this presentation equates this creative technique with the binary code of modern science and with the nature of thought itself, tracing contemplation of the rose or Lotus back to Egyptian Prehistory.

This image of the Hermetic Christ was brought by the Huguenots and Anabaptists into the New World. Americans have been depicting artistic images of the seed of life, the flower of life, from the seventeenth century to the present day in what are now known as "Pennsylvania Dutch Hex Signs." Buckminster Fuller also received this transmission of Western esoteric ideas from our ancestors, imagining—and creating—buildings out of six-fold "Tensegrity Structures."

Tensegrity Structures thus model the Christian Kabbalist worldview that the first binary in creation is the paradox of the Divine above and humans below, balanced in a Trinitarian unity of Word expressing nature: the Trinity of the Father, the Word, and the Spirit. The current presentation demonstrates, how, in our world of spiritual need, the time has come to heed Lefèvre's request in *De Magia naturali* that Academia engage in a practical approach, along with a theoretical approach, to Western esotericism—not just as a mythic worldview, but as a practical phenomenology of thought and creation.

## **La magie et le code binaire: la cabbale chrétienne de la renaissance & les structure de tenségrité de Buckminster Fuller**

Kathryn LaFevers Evans, M.A.

### **Résumé**

La vision du monde cabalistique chrétienne de la renaissance s'incarne comme un modèle sextuple en émanation de la genèse de la création dans l'ouvrage de Jacques Lefèvre d'Étaples « *De Magia naturali Livre II* » et le psaume 118 du « *Quincuplex Psalterium* ». Dans ce psaume, l'image représentée et connue comme le « germe de vie » dans la mystique du Merkabah et connue également à travers le monde comme la « fleur de vie », exemplifie la transmission de la pensée ésotérique occidentale dans le monde moderne grâce à un outil et un repère méthodologique clé, c'est-à-dire le binaire hermétique.

Grâce à la magie naturelle, utilisant les forces d'attraction et de répulsion de la nature, le mythique Hermès Trismégistes (Mercure) connaît la nature de Dieu et la manière de l'accomplir. C'est une *magia naturalis* dans laquelle la nature est un isomorphisme du Créateur. Ancrée dans le concept théologique de la « coïncidence des oppositions », cet exposé compare cette technique créative avec le code binaire de la science moderne et avec la nature de la pensée elle-même, retraçant la contemplation de la rose ou du lotus à la préhistoire de l'Égypte.

Cette image du Christ hermétique a été amenée au Nouveau-Monde par les Huguenots et les Anabaptistes. Les Américains ont représentés des images artistiques du germe de vie, la fleur de vie, à partir du dix-septième siècle jusqu'à nos jours, dans ce que nous connaissons aujourd'hui comme les « signes des sorcières en Pennsylvanie hollandaise ». Buckminster Fuller a lui aussi reçu cette transmission d'idées ésotériques occidentales de la part nos ancêtres, imaginant et créant des édifices à partir de « structures de tenségrité » sextuples.

Les structures de tenségrité modèle donc la vision du monde cabalistique chrétienne qui affirme que la première binaire de la création est le paradoxe du Dieu qui est en haut et des humains qui sont en bas, en équilibre dans une unité trinitaire de la Parole exprimant la nature: la Trinité du Père, de la Parole, et de l'Esprit. Cet exposé démontre que dans notre monde en besoin spirituel, le temps est venu de prêter attention à la requête de Lefèvre dans son ouvrage *De Magia naturali* qui suggère au monde académique de s'engager dans une approche pratique en plus d'une approche théorique de l'ésotérisme occidental, non seulement comme vision du monde mythique, mais comme phénomène pratique de pensée et de création.

## **Magia y el Código Binario: Cabalísimo Cristiano Renacentista y las estructuras de Tensegridad de Buckminster Fuller**

Kathryn LaFevers Evans, M.A.

### **Resumen**

El forma renacentista cabalista-cristiana de mirar el mundo esta incorporada como una emanación de un modelo doblado en seis partes del génesis de la creación en el libro de Jacques Lefevre "d'Étaple's De Magia naturali II and Quincuplex Psalterium, Salmo 118". En este salmo, la imagen descrita de lo que se conoce como las semillas del Misticismo Merkabah y así mismo

en una forma mundial como “flores de la vida”, ejemplifican la transmisión del pensamiento esotérico del oeste dentro del mundo moderno a través de una llave metodológica y una señal—el binario Hermético.

A través de la Magia Natural, utilizando las fuerzas de atracción y repulsión de la naturaleza, el místico Hermes Trimegisto (Mercurio) conoce la naturaleza de Dios y cómo obtenerla. Esta es una magia naturalis, en la cual la naturaleza es un isomorfismo del Creador. Enterrado en el concepto teológico “Coincidencia de Opuestos,” esta representación muestra la semejanza entre esta técnica creativa con el concepto binario de la ciencia moderna y con la naturaleza del pensamiento en sí mismo, rastreando la contemplación de la rosa o el loto negro hasta el Egipto prehistórico.

Esta imagen del Cristo Hermético fue traída al mundo por los huguenots y anabaptistas. Los Americanos han descrito imágenes artísticas de la semilla de vida, la flor de la vida, desde el siglo diecisiete hasta el presente en la forma que es ahora conocida como “La señal maléfica de los Holandeses de Pensilvania” Buckminster Fuller también recibió esta transmisión de ideas esotéricas provenientes del Oeste por medio de sus ancestros, imaginado—y creando—construyendo desde el seis doblado “Estructuras de Tensegriedad.”

Estructuras de Tensegriedad son como la Cábala Cristiana en referencia a un concepto mundial, que el primer binario en la creación es la paradoja de Dios arriba y los humanos abajo, balanceados en una unidad trina del mundo expresada por la naturaleza: la Trinidad del Padre, El Mundo y el Espíritu. La presente presentación demuestra, cómo, en nuestro mundo de necesidad espiritual, el tiempo ha llegado para poner atención al pedido de Lefevre’s en *De Magia naturali*, que los académicos se comprometan a un acercamiento práctico, junto con un acercamiento teórico hacia el esoterismo del oeste—no solo como una forma mítica mundial, sino como una fenomenología práctica de pensamiento y creación.

### **Magia e O Código Binário: Cabala Cristã no Renascimento e as Estruturas de Tensegriedade de Buckminster Fuller**

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#### **Abstrato**

A visão global da Cabala Cristã do Renascimento é personificada como sendo um modelo de seis etapas emanado do gênesis da criação no trabalho de Jacques Lefèvre d’Étaples’s *De Magia naturali Book II e Quincuplex Psalterium*, Salmo 118. Nesse Salmo, a imagem representada do que é conhecido como “a semente da vida” no misticismo Merkabah, e mais globalmente como “a flor da vida,” serve para ilustrar a transmissão do pensamento Ocidental Esotérico no mundo moderno através de uma ferramenta e marco metodológico chave—o binário Hermético.

Por meio da Magia Natural, utilizando as forças de atração e repulsão da natureza, o mítico Hermes Trimegisto (Mercurio) apreende a natureza de Deus e a forma de alcançá-la. Essa é uma *magia naturalis* em que a natureza é um isomorfismo do Criador. Fundada no conceito teológico da “Coincidência dos Opostos,” essa apresentação iguala essa técnica criativa com o código binário da ciência moderna e com a própria natureza do pensamento, traçando a contemplação da rosa ou do lótus a Pré-história Egípcia.

Essa imagem do Cristo Hermético foi trazida ao Novo Mundo pelos huguenotes e os anabatistas. Os americanos têm representado imagens artísticas da semente da vida, da flor da vida, desde o século dezessete até o momento atual, no que ficou conhecido como os sinais hex (*Pennsylvania Dutch Hex Signs*). Buckminster Fuller também recebeu a transmissão das idéias Esotéricas do Ocidente de seus antepassados, imaginando—e criando—edifícios a partir do modelo de seis lados das “Estruturas de Tensegridade.” Portanto, Estruturas de Tensegridade talham a visão global Cabalista Cristã que o primeiro binário na criação é o paradoxo de Deus acima e dos humanos abaixo, equilibrados em uma unidade trinitária da Palavra expressando a natureza: a Trindade do Pai, da Palavra e do Espírito. A apresentação atual demonstra como, no nosso mundo de carência espiritual, é chegado o momento para atender ao pedido de Lefèvre em sua *De Magia naturali*, para que o Meio Acadêmico assuma uma abordagem prática juntamente como uma teórica quanto ao Esoterismo Ocidental—não somente como uma cosmovisão mítica, mas também como uma fenomenologia prática do pensamento e da criação.

### **Die Magie und die Binaer-Code: Die christliche Kabala der Renaissance und Buckminster Fuller's Tensegrity Strukturen.**

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#### **Zusammenfassung**

Die christlich-kabbalistische Weltanschauung der Renaissance gewinnt Ausdruck als ein austrahlendes, sechsfaches Model der Schoepfungsgeschichte in Jaques LeFèvre d'Étaples's *De Magia naturali Book II* and *Quincuplex Psalterium*, Psalm 118. In diesem Psalm, der die Vorstellung veranschaulicht, die als “die Saat des Lebens” der Merkabah Mystic und auch weltweit als die “Blume des Lebens” bekannt is, wird auch die Uebertragung westlich—esoterischer Gedanken in die moderne Welt, durch das wichtige, methodologische Geraet—die hermetische Binaere, exemplifiziert.

Durch natuerliche Magie, mit Hilfe der natuerlichen Kraefte von Anziehung und Abstossung, kennt der mythische Hermes Trismegistus (Mercur) die Natur Gottes und wie sie zu erreichen ist. Das ist eine *magia naturalis* wobei die Natur ein Isomorphismus des Schoepfers ist. Basiert im Theologischen Begriff des “Zusammentreffens der Opposition,” die Schrift setzt diese kreative Methode mit der binaeren Code der modernen Wissenschaft und mit der Natur des Denkens selbst gleich, indem es die Betrachtung von Rose und Lotus bis in die Aegyptische Prehistoric zurueckverfolgt.

Diese Vorstellung des hermetischen Christus wurde durch die Hugenotten und die Anabaptisten in die neue Welt gebracht. Die Amerikaner haben kuenstlerische Abbildungen der Saat des Lebens, der Bluete des Lebens, vom siebzehnten Jahrhundert bis in die Gegenwart dargestellt, in was heute als die *Pensylvania Dutch Hex Signs* bekannt sind. Auch Buckminster Fuller erbe diese Uebertragung der westlich-esoterischen Ideen von unseren Vorfahren, vorstellen—und schoepfen—Gebaeude von sechseckigen “*tensegrity* Strukturen.”

*Tensegrity* Strukturen stellen daher die christlich-kabbalistische Weltanschauung dar, dass das erste Binaere in der Schoepfung, das Paradox von Gott oben und Menschen unten im Gleichgewicht gehalten ist in einer trinitaeren Einheit von Word und Naturausdruck: Die

Dreieinigkeit von Vater, Wort und Geist. Die vorliegende Schrift zeigt wie es in unserer Welt des spirituellen Beduerfnisses an der Zeit ist der Aufforderung von Lefèvre in *De Magia naturali* zu folgen, dass die akademische Welt einen praktischen, sowie einen theoretischen Ansatz zur westlichen Esoterik nimmt; nicht nur als eine mythische Weltanschauung, sondern als eine praktische Phaenomenologie des Denkens und der Schoepfung.

### **Magic and the Binary Code:**

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Blue Lotus . . . Blue Rose . . . the Rose of Sharon . . . Lily of the Nile . . .

Imagine humanity's Prehistoric ancestors from Egypt, Chaldea, and Assyria, as they wondered at the nature of creation in the Lotus flower's seed of life, the seed with which they made bread. Sometimes a six-petaled genesis, emanating like the Sun's rays from the Divine above, linked through the stem-pillar to humanity below. Images passed down from Prehistory to our time—the Lotus flower's seed of life, the six-fold hexagram and the Sun's emanating rays—are inextricably intertwined with the nature of our wondering, the nature of thought. **[Images 1–4; Images 5a–d]**

From the first centuries of the Common Era, in Book I of the Greek *Corpus Hermeticum*, the divine Mind Pimander (Poimandres / Pymander) teaches Hermes Trismegistus (Thoth in Middle Egypt): “This is the mystery that has been kept hidden until this very day. When nature made love with man, she bore a wonder most wondrous. In him, man had the nature of the cosmic framework of the seven, who are made of fire and spirit.” The framework was to be used for humanity's ascent to the Ogdoad, an eight-fold structure, and beyond.<sup>1</sup> The oldest known version of the *Emerald Tablet*, ascribed to the mythic Hermes Trismegistus, is found within an eighth century Arabic text by Geber, *The Elementary Book of Foundation*, thought to have been translated from Greek. Mythologies of Apollonius that describe discovering Hermetic texts are largely set in Syria, however, with Syriac considered humanity's ancient language. Regardless of the version, the *Emerald Tablet* reveals that the underlying structural principle of this cosmic framework is the Hermetic binary: “That which is above is like unto that which is below.”<sup>2</sup>

This transmutation of images from nature, through various languages and countries, is described aptly in Alfred C. Haddon's *Evolution in Art* (1895) as, “The Decorative Transformation of Natural Objects: From things made by hands I now pass to natural objects, that we may see how these too are seized upon and modified by primitive folk.”<sup>3</sup> Since *Evolution in Art* was written over one hundred years ago, we would now consider it inaccurate to describe the progenitors of Western civilization as “primitive folk.”

It further describes “The Lotus and its Wanderings” in an observation equally as apt in its day: “Since many mistakes have arisen from the confusion of the Egyptian Lotus with the rose water-lily, it is necessary to clearly distinguish between them.”<sup>4</sup> Confusion over specific varieties of Lotus plants or water lilies is not the primary focus of this paper, but rather, the clear Idea or archetype of the Lotus. The difference in focus is from material plants and the use of plant forms as mere decoration, to that which leads the human mind beyond the root to the seed of its own germination. Haddon did hint, however, at the transmutability of the Lotus in the mind of early

civilizations: “it appears that in Ancient Egypt the Lotus was symbolic of the Sun.”<sup>5</sup>

We follow the Lotus as it wanders through other transmutations as Idea itself in isomorphic forms, and we wonder at this structural Idea from both side and end views, where it appears either ascending stem-like or emanating like the flower top itself.

We also know that there was a period of “Egyptomania” in the Renaissance.<sup>6</sup> Happily, as today, there was then a kind of florid blossoming forth of this esoteric beauty onto the pages of history. The wanderings of the Lotus are so entwined in human thought that I will only touch upon a few instances where its seed in human thought is transplanted from Late Antiquity to the Renaissance and to the New World. In fact, it was at the inception of the Renaissance that Marsilio Ficino of the Florentine Platonic Academy translated the Greek *Corpus Hermeticum*, containing alleged ancient Egyptian teachings ascribed to Thoth or Hermes Trismegistus, into Latin.

Cleopatra, the last Egyptian queen of the Ptolemaic Kingdom, is mythologized in the first century CE Alexandrian alchemical treatise *Komarios to Cleopatra*. While Komarios speaks of the Monad, Cleopatra engages the philosophers in a dialogue wherein she discloses her system of transformation through the Ogdoad, an eight-fold structure. As Komarios’s exposition fills the first six chapters, Cleopatra begins the seventh chapter with this instruction: “Observe the nature of plants and from whence they come.”<sup>7</sup> Anthropologist and biologist Gregory Bateson—Margaret Mead’s husband and Regent of the University of California during the late twentieth century—while pondering life forms, said that all things are formed in stories of three terms: beginning and end, which imply a middle or in-between. Together, all three terms make a whole story or thought.

In the essay entitled “The Pattern Which Connects,” from the introduction to his book *Mind and Nature: A Necessary Unity*, Bateson describes this pattern in the fluid terms of art, “a dance of interacting parts,”<sup>8</sup> grounding meaning solely in “context, i.e., pattern through time”—a universe of relationships. He scientifically and artfully explains that “thinking in terms of stories must be shared by all mind or minds, whether ours or those of redwood forests and sea anemones.”<sup>9</sup> Thus, from within the binary of beginning and end, above and below, sun and human person, the ternary or Trinitarian nature of thought is created and is recognized as a structural principle of creation. That principle is then reflected onto our mythologies, imagist artwork, sculptures, architecture, and technologies.

The ancestors of humanity had millennia to contemplate the nature of creation in the plant life around them, with the Lotus being one of the oldest plants on Earth. Early appearances of the rosette in ancient art are dated between 4000 and 8000 BCE in Egypt. Interpretations of the Idea or meaning of symbols herein are my own.

America’s European ancestors came to the New World in search of the freedom to think and worship as they chose, and to work a new fertile land. But, what was the precious *spiritual* seed that they brought to their new homeland, and which would be sown deep in the sacred ground that has become America today? The answer is written on the Temple at Dendera: “I bring thee the flower which was in the Beginning, the glorious lily of the great Water.”<sup>10</sup> They brought the Idea of the Lotus, the spiritual seed of life, the form or image of the genesis of creation. It springs from the nature of thought, and its basis is the Hermetic binary key—the binary code.

Examples that will reveal this are from:

- Jacques Lefèvre d'Étaples' Christian Kabbalah technique of numerical ascension via the magic ternary, delineated in *De Magia naturali Book II*.
- His use of an emanating geometric image to depict the ancient transmutation technique via the Ogdoad, delineated in *Quincuplex Psalterium* Psalm 118.
- Buckminster Fuller's technological, structural principle for which he coined the term "tensegrity," from "tensional" and "integrity," particularly as used in tensegrity masts.

Christian Kabbalah can be defined as the interpenetration of Jewish Gnosticism, Neoplatonism, Neopythagoreanism, and Hermetism. Historically, the mythic Egyptian Thoth or Hermes Trismegistus, and the Greek Hermes Mercury hold the role of the middle term in a ternary relationship.<sup>11</sup> This middle term becomes the Hermetic Christ for Renaissance Christian Kabbalists, his body the bread of life, as was the Lotus seed the bread of life for the Egyptians of Prehistory. In his 1493 unpublished treatise *De Magia naturali*,<sup>12</sup> Lefèvre—who claimed Marsilio Ficino as his spiritual father and cherished Pico della Mirandola—recounts the technique and the transmission of this Trinitarian *prisca theologia* through his spiritual tradition's claimed lineage:

**Adiecisti o Germane in catena<sup>13</sup> Maga, quam audiui Assirios nominare Syranisi<sup>14</sup> mihi recula memoria est.** Nodi, nexus et vincula sunt Jovem atque Venerem, et Syras<sup>15</sup> proinde nuncupant, quae ut catena quedam de coelo, imo de Idea ad infima demittantur, ne nos diuorum aprehendorum praesidio destituant, per quas, si quis digne satis cognosceret ascensum, per Saturnalium catenam ad mentem conscenderet Saturniam.

Et per Jovialium catenam ad Joviam, imo ex Una quoque catena conscenderet ad Ideam. Est enim Idea<sup>16</sup> cuius libet catenae, atque fere ultima in qua sola mortalium mens, ut in fufure ultimo quaescere nata est . . . .Quam Mercurius, quam Zýmoxchis, quam Zoroaster, denique divinus Plato, posteaque eam Egiptios magos concesserat, tantopere desiderabant.<sup>17</sup>

**You have cast into chains the Magician, O Germain, wherefore I have heard from the Assyrians is named Syranisi, the little remembrance for me.** The knots, nexus and chain are Jove and also Venus, and accordingly they call by name Syras, which as certain chains from heaven, going out from Idea letting down from the highest to the lowest, of the deities seized upon for guardianship they leave us not alone, through whom, if you are sufficiently worthy, the ascent is learned, by Saturnian chains ascending to the Saturnian mind.

And by the Jovial chains to the Jovian, the highest out of the One also ascending the chain to Idea. Indeed it is Idea<sup>1</sup> whose chain pleases, and also almost the uttermost into which the mind of mortals alone—as into the seed of life comes to an end to rest—is born

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<sup>1</sup> Margin note: "Idea—who knows?".

. . . Which Mercury, which Zalmoxis, which Zoroaster, and thereupon the divine Plato, and after he had passed away the Egyptian magicians, of such measure were longing for<sup>2</sup>.

An image from five hundred years ago—a Christian Kabbalistic image that elicited the sentence of heretic in nascent Renaissance Europe, and sent one of France’s preeminent philosophers from the Sorbonne into exile—is preserved in Jacques Lefèvre d’Étaples’ *Quincuplex Psalterium* Psalm 118: an emanating six-fold model of the genesis of creation circling back upon itself, resting within the seventh encompassing sphere. This image was and is known in Merkabah Mysticism—the Jewish Gnostic tradition from which Kabbalah developed—as the seed of life, depicting the six days of creation as spheres that circle back upon themselves into the silent rest of the seventh circumference sphere.<sup>18</sup> Lefèvre’s commentary on this image in his *Fivefold Psalter* explains that the universe of creatures proceeds in fullness from the center to the circumference, for nature is repeatedly pressing forth the good, propagating and communicating itself. This image to Lefèvre’s Psalm 118 Ogdoad 8, the Eighth Meditation of the Spiritual Ogdoad, also showed letters or words being created from within this seed, and therefore depicted a Kabbalistic system of *gematria*, which would have been considered to be heretical “Judaising” in Lefèvre’s day. **[Image 6]**

This rendition of the Merkabah seed of life reveals the intrinsic image of an eighth sphere encircling the central rosette, the One from within which all others emanate. Also embedded within the seed of life is the intrinsic image of the hexagram. Prior to the fifteenth century, this universal spiritual symbol was used by both Catholics and Jews, but in the mid-fifteenth century the hexagram was singled out as a symbol of Jewish magic, and was subsequently used to politically demarcate Jews.<sup>19</sup> The hexagram, and in fact the use of all such images, according to Catholic policy, was looked upon as Judaising. The images, numbers, and letters described and depicted in Lefèvre’s *Fivefold Psalter* were the final straw that marked philosopher Jacques Lefèvre d’Étaples as a Judaiser and heretic. “Christian Kabbalist” is a badge of honor with which later history has subsequently categorized these scholars, but one they would have had to bury along with the seed of life in Renaissance Europe. **[Image 7a-b]**

Transcending space, time, and word—there reside the numbers, forms, ideas, or images within the divine Mind, which was known to Renaissance Christian Kabbalists as Pimander. Ficino’s *Corpus Hermeticum* went by the title *Pimander*, the first treatise within the *Corpus Hermeticum*. The commentary that accompanied it, long thought to be by Ficino himself, was actually that of his disciple Jacques Lefèvre d’Étaples.<sup>20</sup>

The teachings of both Ficino and Pico della Mirandola were direct precursors to Jacques Lefèvre d’Étaples’ *De Magia naturali* and *Quincuplex Psalterium*. Through the Western esoteric tradition, we have inherited such mythic imagery as the emblem of *The Hermetic Triumph, or the Victorious Philosopher’s Stone*. But to understand the meaning of this mythic astrological imagery, we must enter these twin, binary caverns of occult metals, which are the Philosopher’s Stone of the venerable Hermes. **[Image 8]**

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<sup>2</sup> Lefèvre’s sequencing of the tradition of masters, who transmitted the technique of numerical ascension through number symbolism, in general follows that of Ficino and Pico via the Florentine Platonic Academy. Renaissance humanists thought such Hermetic teachings to be of much older origin than they are generally known to be in current Academia. Mercury of course refers to Hermes Mercurius Trismegistus, mythical progenitor of *prisca theologia*—ancient theology.



The Kabbalah in its entirety is symbolized in the mythic imagery of the Ten Sefirot, Spheres or Spirits. This Kabbalistic worldview was described within two foundational texts of the Kabbalah, the *Sepher Yezirah* (Book of Formation), and the mythic *Bahir* (Illumination). Early Jewish Kabbalah was developed in eleventh century Provence, Southern France, through texts brought from the Middle East.<sup>21</sup> When realizing the binary juxtaposition of the Tables of Moses, labeled “The Law of Moses is reflection of Eternal Law,” we envision the Tablet as a mirror reflecting eternity back to itself. What is the meaning then, of the twin Tablets which we have just envisioned as the two caverns of the Philosopher’s Stone? **[Images 9a–b]**

What is the meaning locked within the binary key of the *Hermetic Androgyne*, the binary code? The legend in a medieval alchemical treatise attributed to Albertus Magnus affirms the primacy of that question. According to the myth, within a cave, inside the tomb of Hermes, the *Tabula Smaragdina* (Emerald Tablet) was found, whose first inscribed precept was that it speaks of truth; the second precept or aphorism holds simply that what is below is like that which is above, and what is above is like that which is below. This affirms Hermes’ binary epitaph of “twice great,” inscribed on Egypt’s Rosetta stone. “Twice great” is expressed in theological terms as the Coincidence of Opposites. The third aphorism of the *Emerald Tablet* asserts that all things were produced by the one word of one Being. The twelfth aphorism christens Hermes as “Trismegistus,” or “thrice-great.” Thus the mythic genesis of creation emanates from One, first through the binary and then returns into a trinitarian unity in word. **[Images 10–11]**

In a direct lineage from Marsilio Ficino’s *De Vita Coelitus Comparanda, On Obtaining Life from the Heavens*, Jacques Lefèvre d’Étaples’ works exemplify Western Esotericism’s transmission of this Coincidence of Opposites, above and below, via *l’école abstraite*—the French abstract school of thought—through this key methodological tool and marker, the Hermetic binary. This binary, proceeding from the One, next generates the trinitarian love-nexus, mythologized by Lefèvre in *De Magia naturali Book II* as the celestial love-relationship between Jupiter and Venus. In *Quincuplex Psalterium*, Christ as Holy Spirit is envisioned as the Shield of David, understood as the Magen David, image of the hexagram. Underlying Lefèvre’s descriptions and depictions in Psalm 118 are ideas, images, or forms transmitted historically through *l’école abstraite* in such mythopoetic word-forms as Laurent de Paris’ “*palais de l’amour divin*,” “Palace of Divine Love.” These apprehensions of the archetype, image, or form of genesis are all grounded in the theological Idea, Image, or Form of Coincidence of Opposites, which I equate with “the binary code” of modern science.

In Figures 1–12 the answers to the question of the meaning within the Hermetic binary are depicted: What is beyond the binary code, the key to the divine Mind (Pimander) or the Hermetic Christ? What is it that Lefèvre and other philosophers are creating when they make these images, when they conjure, if you will, this form? The answer rests on the Ground of Silence, the One Book beyond the three books of life named in the *Sepher Yezirah* as space, time, and word or spirit.<sup>22</sup>

**Figure 1** – The Fall, first Binary or Coincidence of Opposites: Beloved All, or One Above, 1 in bit-speak<sup>23</sup> (Computational Physics); nothing, or fallen lover below, or 0.

**Figure 2** – Binary Fall or Genesis of Creation emanating from the Beloved One Above, 1, to the fallen human lover below, 0.  $1+0=10$  in bit-speak or 2, the binary in regular math.

Johannes Reuchlin in *De Arte Cabalistica* explains it in this way: “This is Pythagoras in a nutshell: 2 is the first number, 1 is the basis of number.”

**Figure 3** – The Binary Mirrored, or Reflected in Return to the Beloved One Above; or return of fallen human lover below to the Beloved Above, ascending via the Magic technique of Numerical Ascension.

**Figure 4** – The Relationship Between the Binary is the Love-Nexus, Holy Spirit or Hermetic Christ; the Divine Love Between Father and Son, Silence.

**Figure 5** – Transcending Space, Time, and Word is Silence for Beyond Word or Christ—the Divine Mind Pimander—Number, Form, Idea, Image descend on the Ground of Silence.

**Figure 6** – A Trinitarian Unity of three is built through Word Sacrificed on the Ground of Silence; Buckminster Fuller’s Tensegrity Structures model this unified balance between tension and compression members; one force is pull, the other is push; but the nodes at which these forces interact to create structure are themselves nothing, 0.

**Figure 7** – What has been created in this process, this building technique? What are Lefèvre and other philosophers creating when they make these images, when they conjure, if you will, number, idea, image, form? What structure has Buckminster Fuller made? The answer rests on the Ground of Silence, the One Book beyond the three books of life named in the *Sepher Yezirah* as space, time, and word or spirit. We are making the One beyond number, idea, image, form: we are making Silence, the Divine, that is, the forbidden Deity-making techniques of Natural Magic: Numerical Ascension, freedom to think and worship as we choose. We are making the Philosopher’s Stone, tensegrity Structure’s Coincidence of Opposites: Forces  $1 + \text{nothing nodes } 0 = 10$  or  $2$  in math; and Between the Push and Pull through nothing  $= 3$ . Intrinsic in the Binary is a Trinitarian Unity Between: the Binary is the Key to Deity-Making.

**Figure 8** – D. A. Freher’s images in William Law’s translation of the *The Key*, by seventeenth century Protestant Christian Kabbalist Jacob Boehme, further illustrate the genesis of creation, as it spirals like a hawk rising on the wind: The Triangle depicting YHVH, the ineffable, unpronounceable Divine name, emanates creation in a spiral.

**Figure 9** – The fallen triangle below reunites with the Triangle Above.

**Figure 10** – The Hexagram Trinitarian Unity, YHVH.

**Figure 11** – Other hexagram images illustrate that form’s transcendence of space, time, and word via diverse traditions; The Astrological Rhythms of Mercury; the Triangle of the Superior conjunction unites with the triangle of the inferior conjunction to form the Hexagram image of the Hermetic Christ.

**Figure 12** – The Magen David, Shield of David, YHVH the ineffable Deity beyond YHshVH (Iehoshua or Jesus). This is a numeric-geometric image of the One Silence beyond the One Word. The Hexagram is an image within the Christian Kabbalist seed of life, the *gematria* that Lefèvre expounds on in his *Fivefold Psalter*, explicitly praising Pico della Mirandola and Johannes Reuchlin, known by his Latin name Capnion. **[Figures 1–12]**

Lefèvre grounded these subjective, metaphorical abstractions in the world through his rigorous teaching at the Collège du Cardinal Lemoine at the University of Paris. His syllabus embodied his epistemological convictions. Lefèvre began teaching his students with *Imagination* through study of Aristotle's many words, proceeding to *Reason* through study of Scripture and the Church Fathers, and ascending to Silence in *Intellect* through study of authors such as Pythagoras or Nicolas of Cusa. Grounded in the world of publishing and teaching, he was yet diligently engaged in ascending the spiritual ladder with his students through words that were perpetually inclined towards Silence; Lefèvre was not only a professor of Philosophy (the theoretical half of the discipline), he was a practitioner of Magic (the practical half of philosophy).

An important lesson of this practical teaching technique is that for Lefèvre and other abstract thinkers such as Pythagoras, Cusa, and the Kabbalists, abstract symbolism itself was a technique they could utilize to ascend to union with the Divine, whereas those with other modes of thinking needed to hear abstractions expressed through metaphor to access their meaning. In *Nine Hundred Conclusions*, Pico della Mirandola cites Chaldean Oracle 49, which describes this Magic technique as, "gathering the flower of the mind."<sup>24</sup> Lefèvre correlated the metaphors of Scripture, the metaphors within the writings of the early Christian writers and of the pagan poets, with abstractions of Pythagoras such as those which Reuchlin later summarizes in *On the Art of the Kabbalah: De Arte Cabalistica*: "This is Pythagoras in a nutshell. Two is the first number; one is the basis of number."<sup>25</sup> Of the ecclesiastical writers, Lefèvre valued Cusa's teaching of this *coincidentia oppositorum*, the Coincidence of Opposites. **[Image 12a]**

Defending his heretical position on equality of faiths, Lefèvre describes this esoteric experience in *De Magia naturali Book II*, Chapter 14:

Nec iniuria profecto Magi contendunt. Nam contendunt secretiores Hebrei ex divinatorum nomini elementis cum qui arcanam eorum Cabalam profunde calleret, posse omnis sapiens secreta elicere et omnia miracula super Magos operari.<sup>26</sup>

Neither surely should we contend the Magi unjust. Nor should we contend the secret teachings of the Hebrews unjust, who, out of the divine elemental numbers with which the mystery of their profound Kabbalah is understood, are capable of eliciting the secrets of all wisdom and of working all wonders of the highest Magician.<sup>27</sup>

Lefèvre continues to describe the technique of numerical ascension, as to how the numbers of the Christian mystery, and those of the *magi* (Magicians) and the seers are applied in practice:

Voluntque Cabalam litterariam in numerorum secretam philosophiam Magicumque traducere. Hinc pendet secreta Pythagore philosophia. Hinc arcana numerorum singula in solo silentio discenda.<sup>28</sup>

And they will the written Kabbalah to conduct them across into the secret philosophy and magic of numbers. From here, Pythagorean philosophy hangs severed. From here, the mystery of numbers descends alone on the Ground of Silence.<sup>29</sup>

So, what has been the practical application of Natural Magic, the technique known as numerical ascension through which we have just created the Divine? Lefèvre describes it in detail just prior, in *De Magia naturali Book II*, Chapter 13:

The senaries are as the complete universe, and the ends knot themselves. In this manner, Moses divinely sang. And the septenaries of the world the author of the universe quieted from the work. This septenary quietude is understood as sacred, not ignoble, within the mystery. Therefore order the numbers to six as a double-composite series; of the first empty Monad, which the binary sits next to—the number of the intelligible world, above all of the intellectible from the parent Monad—the generatrix out from which the ternary, longing for the Divine, coincides with the love-nexus. Emptiness back towards Idea is coincident with power, and beginning with end,<sup>30</sup> offering quietude as well as equality between themselves. The father monad, power, and love, which are sent forth out of the dark name, return back towards unity, equality, and the Pythagorean nexus.<sup>31</sup> Out of the monad therefore through equality, and out of equality they make all. For as the binary, exemplary of water containing all within itself, is Idea, and all existing in equality in truth make all, just so the immense all itself fills full the monad. The monad therefore is our quiet Idea, our quiet love returning back towards our quiet all. And these three are one, and between themselves sound equally, and to this triple, the triple of the world, the *magi* will the principle to produce the entirety, and out of their numbers that are the primordial and most simple, the fifth with mortality is made—and through that cry all are connected.<sup>32</sup>

Therefore, the seed of life as described by Lefèvre depicts the genesis of creation—an acceptable scriptural topic—but in the last sentence of this exegesis of genesis, Lefèvre condones the practice of Magic in this clear example of a forbidden Deity-making passage. For his beliefs and his teachings, Jacques Lefèvre d'Étaples spent seven years of his life in exile.

Lefèvre's reform work at Meaux, beginning in 1521, was considered increasingly radical after 1523, as he grew closer to German and Swiss Reformers. In response to the Swiss Protestant works sent to him by his student, Guillaume Farel, Lefèvre said that he wished a similar enlightenment could occur in France.<sup>33</sup>

Lefèvre's Swiss colleague Zwingli aided the Anabaptist cause in Geneva. Anabaptists believed in the oneness of the Spirit, that twoness was the opposite of oneness, and that holiness entailed the swallowing of the parts by the whole. This radical Christianity of the 1520s and 1530s was perhaps the seed for that in England of the 1640s and 1650s.<sup>34</sup> The Palatine Immigration to America began at that time. Palatine refugees exiled in the Rhineland were those of German, Swiss, Dutch, French, Swedish, and other European heritage. The Pennsylvania Dutch are a mix of these nationalities, though most of the actual Dutch immigrants stayed near their point of landing, in New England.

America's European ancestors came for the freedom to think, and to describe or depict the mythic stories of creation in the way they chose. Let us consider some examples of how transmission of the Western esoteric tradition from Europe to America occurred. Immigrating to Pennsylvania along with my direct ancestor Isaac Lefevre and his Huguenot Protestant Brethren in the late seventeenth century, came the Anabaptist Mennonites—a sect named after Menno

Simons, a Dutch contemporary of Jacques Lefèvre d'Étaples and one of the Renaissance Catholic Reformers that fueled the inception of the Protestant Reformation.

Six-fold-rosette Pennsylvania Dutch Hex Signs are still in decorative use today, hidden in plain sight on barns and inns, just as they were displayed during the era of the American witch trials to ward off the evil “hexes” of witches; as the hexagram was used to demarcate Jews in the fifteenth century, just so the Hex Signs were used to demarcate witches in the seventeenth century.

**[Images 12b–c]**

Eight and twelve-fold-rosettes are modern-day reminders of the esoteric heritage that was sown deep in American soil by our European founding fathers, images of divine Silence hidden in plain sight. **[Images 13a–e]**

In a genealogy trip to Lancaster, Pennsylvania last summer, I found many variations of these Hex symbols on jewelry, plaques, kitchen magnets, hot pads, placemats, and Amish quilts. These traditional symbols were cherished by the Zook family, who wanted to share them in transportable, popular forms, and so this work became their livelihood for many generations. In fact, an eight-fold star emblem embellishes the Harrisburg International Airport entryway.

**[Images 13f–r]**

In viewing our Lefevre Bible at the Lancaster County Historical Society, I looked for the drawn image of the seed of life alongside Psalm 118, but there are no geometric images within this 1608 Geneva Bible by Calvin. Thus, Reformers like Calvin, whose work was not as radical as that of their progenitors, prevailed in mainstream Protestantism. In a modern-day chronology, the Mennonite / Brethren claim all Anabaptist traditions in their lineage, such as Huguenots, Calvinists, Lutherans, Quakers, and Amish.<sup>35</sup> In fact, there were many inter-denominational marriages among my ancestral immigrant Huguenots and other Anabaptist sects. My paternal grandmother often told stories of our family's history, the most poignant of which was that of our direct French ancestor Isaac the orphan, who brought the family Bible—concealed by his mother who had baked it in a loaf of bread—with him to the New World. **[Images 14a–f]**

Two artifacts displayed in Lancaster History's lobby kept me on the trail of Western esotericism hidden in plain sight in the New World: two Lancaster County woven coverlets from 1838 and 1839. Yet, the larger-than-life esoteric imagery at Penn Square was most powerful. **[Images 15a–h]**

Convincing evidence for a continuous line of esoteric symbol transmission from the Renaissance to the New World can be found in the Lancaster Mennonite Historical Society museum exhibit, “Decorated & Plain: A Mennonite and Amish Sampler.” By tradition, the Amish who are a 1690s development of the Mennonites, are “plain” and do not display symbols except for practical use in quilt patterns. The Mennonites are “fancy” or “decorated” because some do wear more modern dress, and they can display and sell symbols, which are considered simply “decorative.” The exhibit, ripe with images brought from the Old World, told the story of a continuous transmission of the Anabaptist tradition, which Mennonites claim “from the fourth century onwards.”<sup>36</sup>

**[Images 16a–u]**

Materials from Lancaster Mennonite Historical Society's extensive bookstore provide further confirmation of a continuous tradition of esoteric imagery, a tradition that persists in America despite lethal historical consequences. [Images 17a–l]

There are still other curious clues from the Old World which abound. The German alchemist Kriegsmann's translation of an alleged Phoenician *Emerald Tablet* verses 2, 5, 8, and 12 reminds us of the genius of such Renaissance thinkers as Lefèvre, and of such modern-day thinkers as Buckminster Fuller. These verses state "these things below with those above and those with these join forces again so that they produce a single thing the most wonderful of all. . . it is carried by the air as if in a womb . . . . Ascend with the greatest sagacity of genius from the earth into the sky, and thence descend again to the earth, and recognize that the forces of things above and of things below are one . . . . Hence admirable works are accomplished which are instituted according to the same mode."<sup>37</sup> Studying evidences of Antiquity at length, Kriegsmann published a work at Tübingen in 1684 entitled *Conjectures on the Origin of the German people, and their Founder Hermes Trismegistus, who is Chanaan to Moses, Tuitus to Tacitus, and Mercury to the Gentiles*.<sup>38</sup> Kriegsmann's descendants flourished in the New World.

Another clue directly intimates that esoteric images were passed down through generations of the tradition: the German Michael Maier (1568–1622) recounts a text which tells of engraved stones passed down through Mercury Trismegistus to Saint Thomas Aquinas himself, who used them to draw up talismans. Maier's book states "Alexander the Great, when visiting the Oracle of Ammon, discovered a tomb of Hermes containing a *tabula Zaradi*, that is, 'smaragdine' or emerald."<sup>39</sup>

Despite the fourth-century Catholic "decree that 'clergy shall not be magicians, enchanters, mathematicians, or astrologers nor shall they make what are called amulets, which are chains for their own souls,' engraved gems continued to be collected."<sup>40</sup> Again, in 1493, the Church and faculty of the Sorbonne condemned those often called mathematicians, Chaldeans, or astrologers, declaring mortal punishment for any Christian concurring with them.<sup>41</sup> Prudently, Lefèvre chose not to publish his treatise *On Natural Magic*. The fact remains that the Florentine Platonic Academy's patron, Lorenzo de Medici, had a collection of around 127 engraved gemstones, "and nearly all of Lorenzo's gems carry mythological motifs described in lapidaries for magical/medical use."<sup>42</sup>

A little-known treatise by Guillaume Budé—Lefèvre's compatriot under the support of King Francis I—is entitled, *De Transitu Hellenismi ad Christianismum, On the Transition of Hellenism to Christianity*. In the second book, he delightfully mocks the detractors of Reform, chiding them to be watchful against Hermes Mercurius Trismegistus, while at the same time implying facetiously that they are surely capable of perceiving the footprints of his tradition:

Finally that deceitful and crafty instigator is equipped with every blind, secret, and Vulcanian trick for deceiving men. If we set out to listen to wisdom, we shall watch his attack, lend an ear to the wisdom of the latter, and with the greater care and vigilance, his stealthy approach will be noticed. Yet surely a philosopher who left the land and boundaries of Egypt and meditates already in the citadel of "philothery" and is a watchman at all hours, has power to look closely from that elevated watchtower at a waylayer of this kind, who is flitting about the crossroads of life.<sup>43</sup>

Budé's mid-twentieth century translator, Daniel Penham of Columbia University, had planned to engage in a translation of Lefèvre's *De Magia naturali* also, however his son in New York has confirmed that this planned work was never begun.<sup>44</sup> Before immigrating to the United States, Sigfried Oppenheim (who adopted the name Penham in the U.S.), while a professor at Heidelberg University, was prominent in the resistance against the Nazis in academia.<sup>45</sup> These treatises speak for freedom of thought and faith.

As mentioned above, Jacques Lefèvre d'Étaples claims the Hellenistic, Alexandrian-Egyptian tradition as precursor to the Renaissance Christian Kabbalists' *prisca theologia*, ancient theology. In the *De Magia* he tells of prudence and virtues "all adorned like as plants" who evanesce with Jove, and praises the mythic marriage of Vulcan, direct from heaven, to the earthly Hammosia below.<sup>46</sup> As the female Vesta or Hestia, Hammosia is the female counterpart of Hammon or Ammon, thus tracing the tradition back to Horus, the hawk sun god Amun-Ra. In this study, I trace human visions of the Lotus back six thousand years—to a time in Prehistoric, Predynastic Egypt—within our nature-imagery of plants and animals. **[Images 18a–i]**

Regarding the image and meaning of the Seed of Life specifically, there is convincing evidence of transmission in two places. In 1901, Huguenot descendent Reverend Ammon Stapleton published a seminal book, *Memorials of the Huguenots in America: With Special Reference to Their Emigration to Pennsylvania*. On the first page under the subhead "Reformation Begins at Meaux," Stapleton names "Jacques Lefever" as "the leading spirit of this movement." Stapleton recounts this of the 1587 battle at Contras, between the Huguenots led by the Prince of Conde and the League of the Holy Union led by King Henry III: "The Huguenots, before going into battle, bowed in prayer and chanted Psalm 118. The result was the complete rout of Henry III, and the loss of one-half of his army."<sup>47</sup> And this is what I found in the LeFèvre Family Cemetery on our original 1712 land grant, received from William Penn through Mennonite Martin Kendig: a gravestone—preserved, and not dissolved blank like the other oldest stones, because it had been broken in two and lay face down for some time—displays a carved image of the Seed of Life. To me, this signifies that such Hex Signs in America always carried with them a deep spiritual meaning, and were not brought by the immigrants as merely "decorative." **[Images 19a–d]**

Buckminster Fuller, born in 1895 in Massachusetts, came to his personal visionary esotericism honestly. "The Fuller family had been in New England since the mid-seventeenth century. Bucky's great-aunt was the transcendentalist feminist writer Margaret Fuller, cofounder, with Ralph Waldo Emerson, of the magazine *The Dial*." In his childhood years, Fuller built his "first octet truss" with dried peas and toothpicks. This experience "initiated his interest in the structure of nature."<sup>48</sup> So really, Buckminster Fuller was raised within the Western esoteric milieu prevalent in New England since the Palatine Immigration beginning around 1650, when his family too came to America.

In 1917, at age twenty-two, Fuller read D'Arcy Wentworth Thompson's *On Growth and Form*, a book that demonstrated the mathematical basis underlying the structure and growth of a variety of organic substances, with illustrations by Ernst Haeckel. Note the hexagonal shape that Fuller would become famous for in his geodesic domes. Note the six-fold star that demarcates the hexagon's nodes in these 1928 sketches of a 4D Tower and furniture. However, the 1967 Montréal Expo geodesic dome truly highlighted the six-fold hexagon's beauty and function.<sup>49</sup> **[Images 20a–d]** An interior photo of the dome in the book *Buckminster Fuller: Designing for*

*Mobility* particularly highlights Fuller’s inheritance of the esoteric six-fold seed of life.<sup>50</sup> [Image 20e]

Other practical applications of Fuller’s ideas have been taken up by modern-day scientists who experiment with the underlying binary code exclusively. Working in what was called, in 1992, mathematical logic, August Stern, in his book *Matrix Logic and Mind: A Probe into a Unified Theory of Mind and Matter*, builds the bridge between physics and logic with tensor logic, showing that matrix logic (matter) can be created out of binary logic (mind) through tensor logic.<sup>51</sup> Stern reminds us of where this symbolic binary language originated: “Whereas classical logic was devised mainly to articulate and communicate logical truths, the use of symbolic notation has brought logic closer to the realm of mathematics. . . . The laws of logic and consequently the fundamental laws of the mind have their roots in the fundamental domain. A synthesis of physical [practical] and logic [theoretical] notions implicit in fundamental physics becomes explicit in the matrix formulation of logic. *Tout est logique!*”<sup>52</sup> So, Stern is also talking about the genesis of creation (matter) solely out of the tensors between the binary Coincidence of Opposites . . . through transformation or transmutation, he is making the Divine. This field of study, now called Computational Physics—the natural laws of which are used by Computer Scientists in what I call bit-speak, the language of information bits—is being used in many interdisciplinary applications today. Stern describes why:

The computational reform accomplished in the matrix formulation of logic paves the way for the development of tensor logic, which is of great theoretical and applied significance. The problems of tensor logic are closely related to the fundamental problems of high-level intelligence and to the acute problems of parallel computing. An important property of a tensor is that, similar to a vector, it represents a covariant quantity. As the components of a tensor vary in different reference systems, with the passage from one system to another, they are transformed according to certain rules, so that the tensor contains the same information and represents the same quantity.<sup>53</sup>

MIT Computer Scientist Seth Lloyd describes the binary code (bit-speak) as “the underlying language of nature.”<sup>54</sup> Binary means consisting of two parts, the choice between two alternatives; and a bit represents one of these two alternatives. “Traditionally, these alternatives are referred to as 0 and 1, but any two distinct alternatives (hot/cold, black/white, in/out) register a bit.”<sup>55</sup> Traditionally: our Coincidence of Opposites. Counting with bits works in this fashion:

Start counting: 0 = zero, 1 = one. So far so good, but now we have run out of bits. The next combination of bits is 10, which equals two: that is, a 1 in the “twos” column and a 0 in the “ones” column. (The representation of two as “10” is the feature of binary arithmetic that causes the first-time user the most trouble, as in “There are 10 kinds of people: those who know binary, and those who don’t.”)<sup>56</sup>

Fuller believed in the artist’s ability to think intuitively, and that a child’s “greatest faculty is the ability of the imagination to formulate conceptually . . . Mind alone can discover and employ the generalized scientific principles found holding true in every special case experience.”<sup>57</sup> In 1983 just months before he passed away, Fuller was awarded the Medal of Freedom, the nation’s highest civilian award. During 1990 and 1991, a large-scale exhibition of Fuller’s work—*Buckminster Fuller: Harmonizing Nature, Humanity, and Technology*—traveled to various art



museums. The exhibit included drawings, photographs, and objects from his personal collection such as crystals and starfish.<sup>58</sup>

After the turn of the twenty-first century, a seminar on tensegrity was held at the Collège de Philosophie in Paris, the same location where Lefèvre taught philosophy (when it was the Collège du Cardinal Lemoine) five hundred years earlier. The author of *Tensegrity: Structural Systems for the Future*, René Motro, cites biologists at the seminar who demonstrated tensegrity's role in components of the cytoskeleton and in form modification of cells from beginning to end. Motro takes a committed leap into the realm of esotericism “coupling the visible and the invisible” when he considers the state of tensegrity as “a structural principle which can be materialized or not.” The author concludes with the epithet he began the book with—a quotation from Heraclitus of Ephesus, whom Lefèvre also praises in *De Magia naturali*: “Universe is a harmony of tensions . . . The supreme principle brings together conflicting opposites . . . in a balance . . . also called under the divine name of Harmonia.”<sup>59</sup> Lefèvre writes that Harmonia, the superior of the powers, moves power and Harmony. Harmonia longing moves longing; the nexus Harmonia moves the nexus; and Harmonia is the conducting force of musical action.<sup>60</sup>

Of particular relevance here, Motro depicts the organizing geometry of a transportable, foldable six-strut tensegrity module—which forms a hexagram.<sup>61</sup> Perhaps more interesting personally, is that Motro confesses the same “aha” experience about tensegrity that I had on first seeing this view of Kenneth Snelson's Needle Tower, a tensegrity mast sculpture. Fuller, Snelson, and Emmerich have various simultaneous patents on tensegrity structures. When viewed from below, the six-strut mast appears as a hexagram ascending. **[Images 21–22]**

Motro explains that the Needle Tower is a uni-dimensional system “characterized by a predominant axis, which dictates the whole geometry.” Further description of this mast matches our esotericists' specifications from Late Antiquity and the Renaissance: “a ‘rhombic’ [revolving or circling back upon itself] tensegrity system [chain] with several layers of three elements each [trinitarian]. It can also be considered as a superposition of expanded octahedra [eight-fold structures].”<sup>62</sup> Imagine Cleopatra's Ogdoad, symbol of nature's Lotus seed of life. Observe as we enter the ancient temple, how the open courtyard from the outer world leads into the hypo-style hall of massive Lotus columns, and that hall to a smaller hall again upheld by the elegant Lotus stems, and that hall diminishes still into the inner adytum of the temple: a three-fold descent into the cave of Silence.

Tensegrity systems are in a “state of stable self-equilibrium” between the only two components they are comprised of: “tension and compression,” the forces that balance to nothing at the nodes.<sup>63</sup> Those components or forces are expressed in Natural Magic as “attraction and repulsion,” the Hermetic relationships between above and below, balanced in the One emptiness: the All and nothing of the binary code. **[Image 23]**

In the November 1932 issue of the journal *Shelter*, Fuller attempts to portray for readers what it is he sees in the world as “the dynamics of the hexagon” in these related pictures labeled, “‘What do you see?’ Teleological-Demonstration.”<sup>64</sup> So, in the twisting sinews of stem, muscle, bone, mast, and conduit of light he sees the six-fold seed of life blossoming in the real world. Like Fuller, we have explored the Imagination for patterns that express the Image of the genesis of

creation. We have found Images of the seed of life throughout time, and traversing vast geological areas via numerous cultures.

In 1928, Fuller designed a tensegrity structure that would fly, like a helicopter, and in general, he envisioned tensegrity structures as lighter than air, even floating, “carried by the air as if in a womb” as Hermes would say.<sup>65</sup> Here, Fuller wonders at his creation, at what he has made.<sup>66</sup> His Renaissance progenitors called it making the Philosopher’s Stone, “almost the uttermost into which the mind of mortals alone, as into the seed of life comes to an end to rest, is born.”<sup>67</sup>

**[Images 24a–c]**

A text at Dendera reads, “The Sun, which was from the beginning, rises like a hawk from the midst of its Lotus bud. When the doors of its leaves open in sapphire-colored brilliancy, it has divided the night from day.”<sup>68</sup>

. . . Imagine the Blue Lotus, seed of life—the freedom to think, and to worship as we choose.

**[Images 25a–b]**

## ILLUSTRATIONS

Images: original photography unless otherwise specified

1. Blue Lotus  
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2. Sacred Lotus Seed Pod, Seed of Life Rosette  
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3. Egyptian Vase ca. 2000 BCE Twelfth–Thirteenth Dynasty, Lotus Seed within the Lotus Flowers  
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4. Sun-Hexagram, Astrological; Jean Brouaut’s 1646 *Traité de l’eau de vie*, BPH Amsterdam.  
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d. Seed of Life Rosette, Lotus seed pod  
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7. a. Merkabah Seed of Life & Eighth Sphere Encircling Rosette  
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Frontispiece of the *Triomphe hermétique* of Limojon de saint Didier (1630–1689),  
“Des Cavernis Metallorum est, qui Lapis est venerabilis HERMES”  
<http://www.levity.com/alchemy/images/hermetic.jpg>
9. a. Kabbalistic Tree of Life, Binary Tables of Moses, Ten Sefirot Spheres or Spirits  
Athanasius Kircher’s 1652 “Tree of Life,” in *Œdipus Ægypticus*.  
[http://en.wikipedia.org/wiki/File:Kircher\\_Tree\\_of\\_Life.png](http://en.wikipedia.org/wiki/File:Kircher_Tree_of_Life.png)  
b. Twin Caverns or Tablets Reveal the Binary Code Hidden Within Creation  
See numbers 8 and 9a above.
10. Binary Androgyne Bird, Pennsylvania Dutch 1810  
Clarke Hess, *Mennonite Arts* (Atglen PA: Schiffer Publ. Ltd., 2002), 115.

11. Hermes Mercurius Trismegistus, The Emerald Tablet  
Giovanni di Maestro Stephano's 1488 inlaid floor panel, Siena Cathedral  
[http://en.wikipedia.org/wiki/File:Hermes\\_mercurius\\_trismegistus\\_siena\\_cathedral.jpg](http://en.wikipedia.org/wiki/File:Hermes_mercurius_trismegistus_siena_cathedral.jpg)
12. a. Pico della Mirandola describes the Chaldean Oracle's Magic technique:  
Gathering the Flower of the Mind  
Logo of The Labyrinth: Resources for Medieval Studies, Georgetown University  
<http://labyrinth.georgetown.edu/>  
b. Pennsylvania Dutch Hex Sign, six-fold Rosette, placemat  
Images 12b–13c items from Zook's Hex Signs shop, Hwy 30, Paradise PA  
c. Pennsylvania Dutch Hex Sign, six-fold Rosette, barn or house decoration
13. a. Pennsylvania Dutch Hex Sign, eight-fold Rosette, barn or house decoration  
b. Pennsylvania Dutch Hex Sign, eight-fold Rosette, placemat  
c. Pennsylvania Dutch Hex Sign, twelve-fold Rosette, barn or house decoration  
d. "Pennsylvania had no hex signs. It was all done 'Chust for Pretty'"  
four-, six-, eight-, and sixteen-pointed hex signs painted on a barn; Hexagram lower right  
Eric Sloane, *An Age of Barns* (Minneapolis: Voyageur Press, 2001), 29.  
e. "Hex Signs originated with the six-pointed star and were used by the Fancy Dutch.  
Amish never used them" photo of Hex Signs on barns  
T. J. Redcay, *The Old Order AMISH in plain words and pictures* (Gettysburg: Tem Inc., 1987), 31.  
f. Harrisburg International Airport, eight-fold Star Emblem  
g. Harrisburg International Airport, Rosette Star  
h. Harrisburg International Airport, Rosette Star  
i. Contemporary Hex Sign Stickers  
Images 13i–13r items from Zook's Hex Signs shop, Hwy 30, Paradise PA  
j. Placemat  
k. Amish Recipe Card  
l. Amish Recipe Card  
m. Amish Country Post Card  
n. Hex Sign four-fold Rosette Jewelry  
o. Hex Sign five-fold Star Jewelry  
p. Hex Sign six-fold Rosette Seed of Life, jewelry  
q. Hex Sign eight-fold Star-Rosette Ogdoad, jewelry  
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Images 14a-15b are photos I took summer 2009 at  
[LancasterHistory.org](http://LancasterHistory.org)/Lancaster County Historical Society Library, Lancaster PA  
b. Recopied record of the orphan Isaac (b. 1669) and his martyred siblings  
c. Original entry of Isaac LèFevre 1669 and his brothers and sisters  
d. Record of Isaac LèFevre's son Abraham (b. 1706) Palatinate, and siblings born in the  
New World  
e. Psalms 118–119 Meditations on the Spiritual Ogdoad using the twenty-two Hebrew  
letters  
f. Psalms 118–119 ends with the twenty-second Hebrew letter *Thau*

15. a. Lancaster County woven coverlet 1838  
 b. Lancaster County woven coverlet 1839  
 c. Lady Liberty Safeguarding Penn Square  
 Images 15c–h are photos I took summer 2009 at Penn Square, Lancaster PA  
 d. Base of the Soldiers’ Monument 1874  
 e. Liberty atop Rosette Pillar  
 f. Esoteric Relief Bank of America  
 g. Symbol of Hermes Mercury Wings & Flame atop a Staff or Pillar, B of A  
 h. Tree of Life or Lotus Pillar Binary Caverns, B of A
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 Images 16a–u are photos I took with permission summer 2009 at LMHS/Lancaster Mennonite Historical Society, Lancaster PA  
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 c. Lancaster County Anabaptist Origins sixteenth century Switzerland  
 d. Martyrs Mirror 1685 edition  
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 f. “People of Heart and Home: Domestic Life”  
 g. Seed of Life Rosettes and Sun-Stars, fabric with crochet  
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 j. Birds atop a Stem-Pillar, fabric with crochet  
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 p. “People of Faith: Religion & Education”  
 q. Fraktur Art and Calligraphy taught in school, paper  
 r. Eight-fold Rosette Ogdoad, paper  
 s. Binary Birds with Flowers, paper  
 t. “Schoolroom Calligraphy 1760”  
 u. Bird carries the four-fold Seed-Flower
17. a. Teacher Ursula Tortured and Burned Alive 1570, page 843  
 Images 17a–c from  
 Thieleman J. van Braght, *Martyrs Mirror: The Story of Seventeen Centuries of Christian Martyrdom, From the Time of Christ to A.D. 1660*, trans. Joseph F. Sohm, illus. Jan Luyken (Scottsdale PA: Herald Press, 2008), various.  
 b. Mennonite Burned in Amsterdam 1569, page 831 “Willem Hans van Durgerdam”  
 c. Anabaptist Ferryman in Amsterdam Tortured on the Rack & Burnt Alive 1569 by the “rulers of darkness” page 739 “Pieter Pietersz . . . made his boat available for secret services”  
 d. Mennonite Quilter Harriet Carpenter & Grandson, Pennsylvania 1902  
 Patricia T. Herr, *Quilting Traditions*, 73.  
 e. Central “Lone Star” Pattern, our six-fold Seed of Life & Ogdoad

- Rachel and Kenneth Pellman, *A Treasury of Mennonite Quilts*, 23.
- f. Seed of Life, Flower of Life Sun-Star, ca. 1833, two-page fraktur bookplate sewn into an 1827 New Testament  
Clarke Hess, *Mennonite Arts*, 45.
  - g. Tree of Life, with Binary Ogdoad Rosettes & birds ascending towards Kabbalistic Crown, paper  
Clarke Hess, *Mennonite Arts*, 115.
  - h. Seven-tiered Tree of Life Androgyne Birds, Fraktur Drawing 1828 by Mennonite David Herr, paper  
Clarke Hess, *Mennonite Arts*, 118.
  - i. Seed of Life Sun-Star blossoms or ascends from within the Binary, ca. 1784, watercolor and ink on cut laid paper, for Papercut quilt technique  
Patricia T. Herr, *Quilting Traditions*, 84.
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Clarke Hess, *Mennonite Arts*, 121.
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Clarke Hess, *Mennonite Arts*, 126.
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W. Stevenson Smith, *Art and Architecture of Ancient Egypt*, 118.
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*Ibid.*, 9.
  - d. Stone Palette: King Narmer established the First Egyptian Dynasty ca. 3150 BCE; Servant carries sandals, water flask, and six-fold Lotus-Flower-Seed-of-Life for cultivating the Bread of Life, “Narmer Palette” Cairo Museum  
W. Stevenson Smith, *Art and Architecture of Ancient Egypt*, 12.
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W. Stevenson Smith, *Art and Architecture of Ancient Egypt*, 165.
  - h. Plate with Central four-fold Seed-of-Life, Lotus Flowers & Lotus-Seed-Pods, Palace of Amenhotep III, Eighteenth Dynasty ca. 1380 BCE  
*Ibid.*, 206.
  - i. Altar of Atlanersa ca. 653–643 BCE, towards the end of Dynastic Egypt, Binary Imagery persists depicting a Trinitarian Unity between Opposites of Upper & Lower Egypt: Binary Gods plant the seed that ascends as Amun-Ra  
Reign of King Atlanersa 653–643 BCE, Museum of Fine Arts Boston

<http://wysinger.homestead.com/kingaltanersa.html>

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Images 19a–d are photos I took summer 2009, environs Lancaster PA
- b. Lefèvre Family Cemetery, Benjamin Schultz Starzden
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20. a. Fuller studies Ernst Haeckel’s illustrations: Mathematics underlies the Structure & Growth of Organic Substances  
*Buckminster Fuller: Starting with the Universe*, eds. K. Michael Hays & Dana Miller, 24.
- b. Fuller’s six-fold Hexagon-shaped 4-D Tower, 1928  
*Ibid.*, 86.
- c. Fuller’s 4D furniture ca. 1928: six-fold Hexagon-shaped Structural Units  
*Ibid.*, 89.
- d. Fuller’s Minimum Dymaxion Home Floor-net, six-fold Hexagon-structure, with central Hexagram completing the Ogdoad, 1931  
*Ibid.*, 93.
- e. Interior of Expo ’67 Dome Montreal, six-fold Seed of Life by Buckminster Fuller  
Michael John Gorman, *Buckminster Fuller: Designing for Mobility*, 11.
  
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René Motro, *Tensegrity: Structural Systems for the Future*, 61.
  
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23. Tensegrity Systems are comprised of Tension & Compression, Coincidence of Opposites balanced at the Node between in a “state of stable self-equilibrium”:  
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René Motro, *Tensegrity: Structural Systems for the Future*, 46.
  
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Gorman, *Buckminster Fuller: Designing for Mobility*, 51.
- b. Buckminster Fuller contemplates his creation  
*Ibid.*, 114.
- c. Buckminster Fuller Imagines the Philosopher’s Stone  
*Ibid.*, 114.
  
25. a. Rose of Sharon
- b. Imagine the Blue Lotus

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**Figures: original illustrations unless otherwise specified**

- 1 – The Fall, first Binary or Coincidence of Opposites
- 2 – Binary Fall or Genesis of Creation
- 3 – The Binary Mirrored, or Reflected in Return
- 4 – The Relationship between the Binary is the Love-Nexus
- 5 – Transcending Space, Time, and Word is Silence
- 6 – A Trinitarian Unity of 3 is built through Word Sacrificed on the Ground of Silence
- 7 – We are making Silence, Deity; the Binary is the Key to Deity-Making
- 8 – D. A. Freher’s images in William Law’s translation of the *The Key*, by seventeenth century Protestant Christian Kabbalist Jacob Boehme.  
*The ‘Key’ of Jacob Boehme*, trans. William Law, Intro. Adam McLean (Grand Rapids MI: Phanes Press, 1991), 57. The Triangle depicting YHVH, Iehova the ineffable
- 9 – *The ‘Key’ of Jacob Boehme*, 77. Fallen triangle below reunites with the Triangle Above
- 10 – *The ‘Key’ of Jacob Boehme*, 63. The Hexagram Trinitarian Unity, Iehova, YHVH
- 11 – <http://thestygianport.blogspot.com/2007/10/dollar-bill-symbolism.html>  
“The Rhythms of Mercury”; our Hexagram image of the Hermetic Christ
- 12 – <http://www.ahavat-israel.com/eretz/jewish.php> The Jewish State, “The Magen David.”  
Shield of David, YHVH the ineffable God beyond YHshVH (Iehoshua or Jesus)



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“View of the Piazza Santa Croce.” *The Bridgeman Art Library*. Image ID 260134.  
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<sup>1</sup> Brian P. Copenhagen, *Hermetica: The Greek Corpus Hermeticum and the Latin Asclepius*, 4–6.

<sup>2</sup> Antoine Faivre, *The Eternal Hermes: From Greek God to Alchemical Magus*. Translated by Joscelyn Godwin (Grand Rapids: Phanes Press, 1995), 92, 128.

<sup>3</sup> Alfred C. Haddon, *Evolution in Art: As Illustrated by the Life-Histories of Designs* (London: Walter Scott, Ltd., 1895), 118.

<sup>4</sup> *Ibid.*, 133.

<sup>5</sup> *Ibid.*, 135.

<sup>6</sup> Jitse H. F. Dijkstra, “Mysteries of the Nile? Joseph Scaliger and Ancient Egypt” *ARIES* 9 no. 1 (2009): 59.

<sup>7</sup> Andreas Schweizer, “‘Observe Nature and You Will Find the Stone’: Reflections on the Alchemical Treatise Komarios to Cleopatra.” *Symbolic Life: A Journal of Archetype and Culture*. Vol. 82 (Spring 2009): 81–4.

<sup>8</sup> Gregory Bateson, “The Pattern Which Connects.” *The CoEvolution Quarterly* 18 (Summer 1978): 10.

<sup>9</sup> *Ibid.*, 11.

<sup>10</sup> William Henry Goodyear, *The Grammar of the Lotus, a new history of classic ornament as a development of Sun worship, with observations on the “Bronze Culture” of prehistoric Europe, as derived from Egypt; based on the study of patterns* (London: Sampson, Row, Marston & Company, 1891).

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<sup>11</sup> Antoine Faivre, *The Eternal Hermes*, 104–5.

<sup>12</sup> Lefèvre d’Étaples, Jacques. *De Magia naturali*. Alternative for Jacobi fabri Stapulensis. *Magici naturalis*. Olomouc ms. MI 119. Columbia Rare Book and Manuscript Library, New York, 174–342; *Book II* begins on folio 198. All further references are cited per Evans transcription-translation work-in-progress pagination, e.g. *Book II* begins with page 50, cited as Lefèvre d’Étaples, Jacques. *De Magia naturali*. Translated by Kathryn Evans. (Unpublished ms, nd), *Book II* 198 (Chapter 1).”

<sup>13</sup> *Syn. vincula*; here as double-entendre for “fetter” or “shackle” and a woman’s gold or silver necklace chain; plural implied herein, see *The Perseus Digital Library*.

<sup>14</sup> Little Syra; see note below; an homage, not a denigration, to Assyrians for their magic technique.

<sup>15</sup> Lefèvre’s metaphorical use of a slave’s name—as given by the Roman playwrights Terence, in *Adelphi* and *Heautontimorumenos*, and Plautus, in *Mercator*—for the shamanic chains used to ascend to the Divine; see *The Perseus Digital Library*. So this is allegorical word-play, wherein the slave Syranisi is a metaphor for the *catena aurea*, the golden chains used by esotericists to ascend, with the help of the Celestial Hierarchy, to the divine intellect or Idea.

<sup>16</sup> Margin note: “Idea—quid agnosce?”

<sup>17</sup> Lefèvre d’Étaples, Jacques. *De Magia naturali*. Translated by Kathryn Evans. (Unpublished ms, nd), *Book II* 57 ff. (202v-202 Chapter 4).

<sup>18</sup> “Creaturae . . . universi plenitudinem implens, qui a centro ad circumferentiam procedunt: ut ime summeque, omniumque ex parte participant; nam id naturam boni exprimit: se propagare ac communicare . . .” Jacques Lefèvre d’Étaples, *Quinciplex Psalterium* (Geneva: Librairie Droz, 1979), 182.

<sup>19</sup> “View of the Piazza Santa Croce,” *The Bridgeman Art Library*. Image ID 260134.

<http://www.bridgeman.co.uk/search>.

<sup>20</sup> See Frederick Purnell, Jr, “Hermes and the Sibyl: A Note on Ficino's Pimander,” *Renaissance Quarterly* \_\_\_\_\_, Jacques,

\_\_\_\_\_ . Edited by Eugene F. Rice, Jr. (New York, Columbia University Press, 1972), 133 seq.

<sup>21</sup> Gershom Scholem, *Kabbalah*. (New York: Meridian, 1978), 27; 42–43; 45.

<sup>22</sup> Aryeh Kaplan, *Sefer Yetzirah: The Book of Creation in Theory and Practice* (San Francisco: Weiser Books, 1997), 20.

<sup>23</sup> I coin the language of Computational Physics as “bit-speak.”

<sup>24</sup> Copenhaver, Michael Allen and Calvin Normore, eds. *Pico Book*. Online draft of the *Conclusions*, forthcoming in Vol. 1 of Pico's *Opera Omnia* in Harvard's *I Tatti Renaissance Library*: [http://www.cmrs.ucla.edu/brian/research/unfinished/unfinished\\_books/pico\\_book.htm](http://www.cmrs.ucla.edu/brian/research/unfinished/unfinished_books/pico_book.htm).

<sup>25</sup> Johannes Reuchlin, *On the Art of the Kabbalah: De Arte Cabalistica* (Lincoln: University of Nebraska Press, 1994), 155.

<sup>26</sup> Lefèvre d'Étaples, Jacques. *De Magia naturali*. Translated by Kathryn Evans. (Unpublished ms, nd), Book II 89 f. (217 Chapter 14).

<sup>27</sup> *Ibid.*, Book II 89 f. (217 Chapter 14).

<sup>28</sup> *Ibid.*, Book II 90 f. (218 Chapter 14).

<sup>29</sup> *Ibid.*, Book II 90 f. (218 Chapter 14).

<sup>30</sup> i.e., the Monad = Alpha; the senary = Omega; the manifest binary Coincidence of Opposites emanates into the Trinity, then folds back upon itself into a Unity. This may be best illustrated in the image of the Ouroboros.

<sup>31</sup> Margin note: “Of the wisdom of II (2), all within measure, and the ordering by number to ponder.”

<sup>32</sup> Genesis of creation & Deity-making passage. Here Lefèvre begins to use Pythagorean monochord harmonics as a metaphor for cosmological principles. In other words, he is speaking of the Harmony of the Spheres. Now the poetic self-reflective gaze of Narcissus is being set to music. Lefèvre d'Étaples, Jacques. *De Magia naturali*. Translated by Kathryn Evans. (Unpublished ms, nd), Book II 88–89 f. (217v-217 Chapter 13).

<sup>33</sup> Carlos M. N. Eire, *War Against the Idols: The Reformation of Worship from Erasmus to Calvin* (New York: Cambridge UP, 1989), 179.

<sup>34</sup> John Bossy, *Christianity in the West: 1400–1700* (Oxford, New York: Oxford UP, 1985), 107–110.

<sup>35</sup> Richard Cryer, “Anabaptist Chronology,” *Longenecker Family Newsletter*, Greenwich 2004.

<sup>36</sup> *Ibid.*

<sup>37</sup> “Emerald Tablet of Hermes.” *Sacred Texts*. Screen 4. <http://www.sacred-texts.com/alc/emerald.htm>.

<sup>38</sup> Antoine Faivre, *The Eternal Hermes*, 101.

<sup>39</sup> *Ibid.*, 94.

<sup>40</sup> Patricia Aakhus, “Astral Magic in the Renaissance: Gems, Poetry and Patronage of Lorenzo de' Medici,” *Magic, Ritual, and Witchcraft* 3 no. 2 (2008): 189.

<sup>41</sup> Augustin Renaudet, *Préréforme et Humanisme à Paris: Pendant les Premières Guerres d'Italie (1494–1517)* (Geneva: Slatkine Reprints, 1981), 152–3.

<sup>42</sup> Patricia Aakhus, “Astral Magic in the Renaissance,” 191–2.

<sup>43</sup> Daniel F. Penham, “*De Transitu Helenismi ad Christianismum*: A Study of a little known Treatise of Guillaume Budé, followed by a Translation into English.” (Ph.D. diss. Columbia University New York, 1954), 342, 344.

<sup>44</sup> Private Conversation with the author.

<sup>45</sup> “Daniel Penham, Columbia Professor and Scholar of Budé, Dies at Age eighty-six” Columbia News Online <http://www.columbia.edu/cu/news/01/07/danielPenham.html>.

<sup>46</sup> Lefèvre d’Étaples, Jacques. *De Magia naturali*. Translated by Kathryn Evans. (Unpublished ms, nd), Book II 63 f. (205v, Chapter 5).

<sup>47</sup> Reverend Ammon Stapleton, *Memorials of the Huguenots in America: With Special Reference to Their Emigration to Pennsylvania*. (Paperback facsimile edition; Carlisle PA: Huguenot Publishing Company, 1901; Cornell: Cornell University Library Digital Collections, nd.), 1, 9.

<sup>48</sup> *Buckminster Fuller: Starting with the Universe*. Edited by K. Michael Hays and Dana Miller. (New York: Whitney Museum of American Art, 2008), 214.

<sup>49</sup> *Ibid.*, 24, 86, 89, 169.

<sup>50</sup> Michael John Gorman, *Buckminster Fuller: Designing for Mobility* (Milan: Skira, 2005), 11.

<sup>51</sup> August Stern, *Matrix Logic and Mind: A Probe into a Unified Theory of Mind and Matter*. (New York: Elsevier Science Publishing Company, Inc., 1992), 1.

<sup>52</sup> *Ibid.*, 1; 228.

<sup>53</sup> *Ibid.*, 229.

<sup>54</sup> Seth Lloyd, *Programming the Universe: A Quantum Computer Scientist Takes on the Cosmos*. (New York: Alfred A. Knopf, 2006), 9.

<sup>55</sup> *Ibid.*, 18.

<sup>56</sup> *Ibid.*, 19.

<sup>57</sup> Michael John Gorman, *Buckminster Fuller*, 23–4.

<sup>58</sup> *Ibid.*, 226–27.

<sup>59</sup> René Motro, *Tensegrity: Structural Systems for the Future* (London: Kogan Page Science, 2003), 213–17.

<sup>60</sup> Lefèvre d’Étaples, Jacques. *De Magia naturali*. Translated by Kathryn Evans. (Unpublished ms, nd), Book II 75 f. (211v, Chapter 7).

<sup>61</sup> René Motro, *Tensegrity*, 158.

<sup>62</sup> *Ibid.*, 2–3, 70–73.

<sup>63</sup> *Ibid.*, 45–6.

<sup>64</sup> Michael John Gorman, *Buckminster Fuller*, 51.

<sup>65</sup> *Ibid.*, 51.

<sup>66</sup> *Ibid.*, 114.

<sup>67</sup> Lefèvre d’Étaples, Jacques. *De Magia naturali*. Translated by Kathryn Evans. (Unpublished ms, nd), Book II 57 ff. (202v-202 Chapter 4).

<sup>68</sup> Alfred C. Haddon, *Evolution in Art*, 135.