

# **Sacred Geometry**

## **and the Structure of the Torch of Life Pt.1**

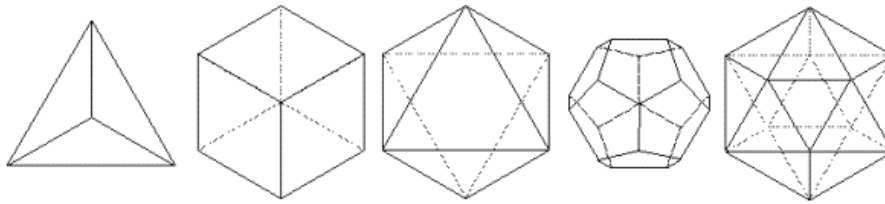
### **An Introduction in to the Perfect Solids, the Golden Ratio (Phi), the Flower of Life and the Foundations of Runic Geometry**

The word 'Geo-Metry' literally means the measurement of the world. Geometry is thought of as sacred when it is used as a metaphorical bridge in understanding, exploring or representing the nature of consciousness and existence. As a result the application of Sacred Geometry in association with spiritual idea and the worship of deity can be found in abundance in both our ancient and most recent culture.

Sacred Geometry is the science and awareness of the structure of form understood as the vessel for the consciousness and intelligence of the Universal Mind. Its forms encapsulate self-existing knowledge of universal laws. That which exists does so through a geometric template that is primarily formed by the meditation of the Universal Mind and secondarily by the myriad pools of collective mind that comprise galaxies, stars, worlds and species. In this way the universe we know exists in ratios of geometry on an infinite scale "As Above, So Below", and as such all things can be understood through number. "All is Number" **Pythagoras**

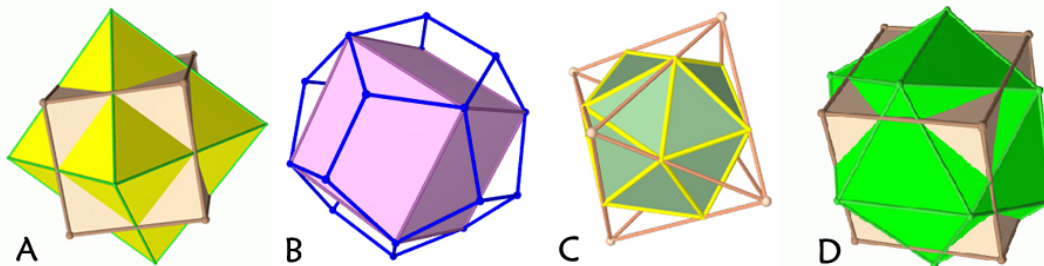
The Torch of Life was constructed through the application of Sacred Geometry which includes the primal forms of the line and the circle. The lines form the runic structure of the Galdrastafr and the circles comprise the rings of the Sun Symbol, the Ouroboros Ring and the Double Rainbow. The proportion of the lines and circles to one another is a Phi ratio approximation generated by the Fibonacci sequence.

## The Perfect Solids



Tetrahedron, Cube, Octahedron, Dodecahedron and Icosahedron

There are five shapes which are called the Perfect Solids or Platonic Solids after the Master Plato (approx 428 – 347 BC). These regular polyhedra (a geometric object with straight edges and flat faces) are known as the Tetrahedron, Cube, Octahedron, Dodecahedron and the Icosahedron. They are known as perfect because of their unique construction. They are the only forms we know of that have multiple sides which all have the same shape and size. What is of particular note about these forms is that they all fit within each other. Allowing for a change in relative size their vectors (projections of their radii) provide for a perfect blending of form. Where one is all others are, subtly present through association.



The above images by G.M. Fleurent show how the Perfect Solids blend with each other. **A:** Cube and Octahedron. **B:** Dodecahedron and Cube **C:** Octahedron and Icosahedron. **D:** Cube and Icosahedron.

The Perfect Solids are universals; that is to say they function as the archetypal foundation of all forms. For example, nature utilizes these forms as templates in the mineral realm where crystals closely approximate the perfection of these solids and further derivations of them. I say closely because if it were exact everything would be the same.

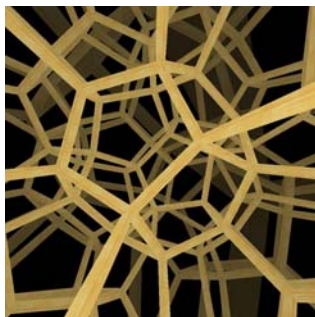


“The life activities of the mineral kingdom are a glorification of the Divine Mind, which thinks “in numbers”, and shapes the combinations of the elements ever into forms of order, rhythm and beauty. Each mineral carries out God’s plan for it, and the crystal world is a mirror of those geometrical laws of the Divine Mind which the artist senses and the mathematician conceives”. C. C. Jinarajadas, *First Principles of Theosophy*, Theosophical Publishing House, India, 1938.

Fascinatingly, our DNA spiral appears to conform to the structure of what is called a ratcheted dodecahedron. 'Ratcheted' in Geometry terms means spun at regular degrees, in this case in the pattern of a concertina with 12 turns of 30 degrees for each stage.

Existence is a sea of geometry in the womb of the Universal Mother. From the structures of atoms to the proportions of our bodies, geometry literally permeates our world. Throughout our specie's ancestry many of our most brilliant minds have studied this knowledge through the nature of the Perfect Solids, seeking the philosopher stone within. The wisdom holders of our oldest traditions conceptualized existence through the medium of Sacred Geometry, planting it at the roots of our planetary culture.

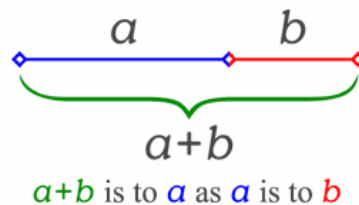
The Perfect Solids have been central to the philosophy of our world's greatest thinkers. In the *Timaeus* Plato states that each of the Perfect Solids is related to one of the fundamental elements of earth, air, fire and water with the fifth being the life force or *Prana*. The Cube is traditionally associated with Earth, Tetrahedron with Fire, Octahedron with Air, the Icosahedron with Water and the Dodecahedron with *Prana*.



Recent cosmological theories postulate that the universe is a dodecahedral lattice. (Ref: J-P Luminet *et al.* 2003 *Nature Magazine* 425 593) It can be conceptualized by meditating on the idea of a ball of dodecahedrons that may not have an outside because it includes everything. It is interesting to note here that this idea is not necessarily new. The Dodecahedron has been long been held as a geometrical metaphor for the unnameable and ineffable nature of the body or incarnation of Primal Cause, namely the manifest universe. In Hindu doctrine for instance the Dodecahedron is associated with the Universal Mother, Prakriti. The Icosahedron being associated with Purusha, the Universal Father. That the material universe should be found to be directly related to the form of the dodecahedron makes sense in regard to ancient wisdom teachings.

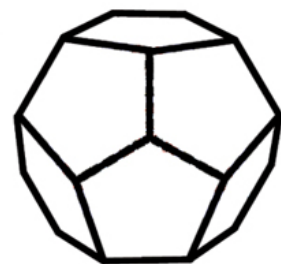
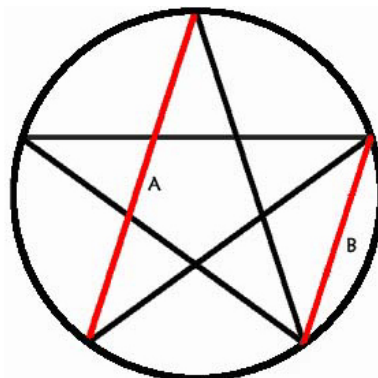
## The Golden Ratio and the Fibonacci Sequence

The Golden Ratio is a mathematical constant (Phi) which has been applied in art, architecture and music since the foundations of civilisation as it is a primary pattern of the ratios of nature. It is found at the heart of aesthetics as Phi is the natural proportion of form, symmetry and self-similarity. For example it appears in the ratios of ferns, snowflakes, and the human body. All natural proportion is a close approximation of Phi:  $\Phi$ : 1:1.618 or 'A' plus 'B' is to 'A' as 'A' is to 'B'.

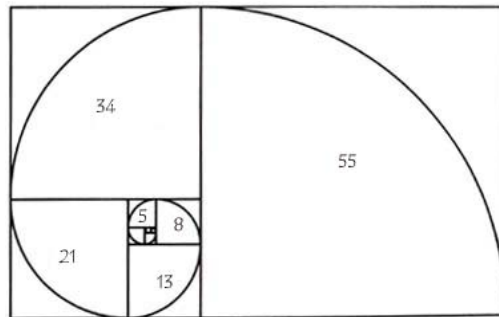


“The Golden Ratio is a universal law in which is contained the ground-principle of all formative striving for beauty and completeness in the realms of both nature and art, and which permeates, as a paramount spiritual ideal, all structures, forms and proportions, whether cosmic or individual, organic or inorganic, acoustic or optical; which finds its fullest realization, however, in the human form” Zeising, Adolf, *Neue Lehre von den Proportionen des menschlichen Körpers*, Leipzig, 1854

The Golden Ratio, has many fascinating properties. For instance, in its relationship to pentagrams the below images show Phi and how the pentagram, as a pentagon, forms one face of the dodecahedron, one of the Perfect Solids. Phi is also the proportion between your forearm and upper arm or lower leg and upper leg. The rule is that the closer to the ratio of 1:1.618 forms are the more aesthetically pleasing they are to the eye, like the proportions of a rose. It is partly for its beauty that the most notable temples of our world involve its application. Temples such as the Parthenon in Greece or the Pyramids of Giza in Egypt demonstrate its ratio. Phi is the ratio of wholeness, and it is because of this that it gained another of its names, the Divine Proportion.



A mediaeval Italian mathematician Leonardo Pisano, also known as Leonardo Fibonacci, (c. 1170 – c. 1250) detailed a now famous logarithmic spiral in his book *Liber Abaci* (book of calculation). This book brought the Hindu Numerals (0, 1, 2, 3, 4, 5, 6, 7, 8 and 9) to western culture. It was a mathematical problem that was popular in the early 1200's (regarding an immortal population of rabbits with an exponential breeding rate) which led him to its discovery. The Spiral he discovered is as infinite in its expansion as the rabbits are immortal and is named after him, the Fibonacci Sequence. The sequence progresses with an approximate ratio of 1:1.618 or: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, . . . , each number being the sum of the last two preceding it. In this respect the Fibonacci Sequence very closely approximates the Golden Ratio.



*The first 11 Stages, 0 to 55*

A logarithmic spiral is one in which the size of the spiral increases but its form remains a constant. Yet the Fibonacci sequence is not a *perfect* logarithmic spiral because its growth is an approximation of 1:1.618, not an exact ratio of 1:1.618. This is where it differs from the Golden Ratio. However, the difference is so minute that it is not apparent to the eye. This close approximation to Phi is found in the Fibonacci sequence by dividing each number in the sequence by the number preceding it:

- 1/1=1
- 2/1=2
- 3/2=1.5
- 5/3=1.6666666666+
- 8/5=1.6
- 13/8=1.625
- 21/13=1.6153846153+
- 34/21=1.6190476190+
- 55/34=1.6176470588+
- 89/55=**1.618**1818181+
- 144/89=1.617977528+

$233/144=1.618055555+$

$377/233=1.618025751+$

$610/377=1.618037135+$

. . . . and on forever.

While no one spiral accounts for the growth of life forms, it is this ratio, Phi, which appears to function as the primary archetype. All life forms grow according to these natural ratios as existence is geometry in motion. The Golden Ratio has been studied by artists, mathematicians and philosophers for thousands of years, and yet the spirals of nature remain somewhat of a mystery to us. As far as is known, there is no evidence that a single type of spiral rules all of nature with a perfect and universal ratio, as there are many different spiral ratios found in nature. However the phenomenon of Phi, the Golden ratio, appears to be of primary relevance.



## The Flower of Life

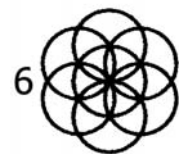
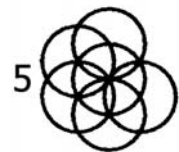
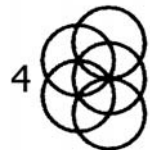
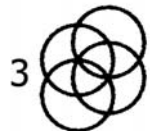
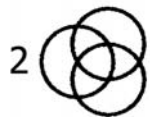
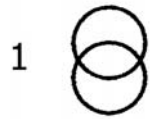


The Flower of Life is a pattern of exquisite balance and symmetry. It is the mother pattern from which all other forms of nature's geometry emerge. It is this fact that gives it its name. Within it can be found such forms as Metatron's Cube, the Perfect Solids and the Runes. It has been known and studied for thousands of years by our most advanced cultures. The oldest known example of the Flower of Life is found in the Temple of Osiris in Abydos, Egypt. It has also been found in China, in spherical form (3D), under the feet of dragon statues in the Forbidden City of Beijing.

The Flower of Life is central to the study of Sacred Geometry. Within it are found volumes of universal knowledge pertaining to the vehicle of life and the Universal Mind. It is because of this access to such knowledge that the Flower of Life was kept secret and given only to advanced initiates of Mystery Schools such as that of the Ancient Egyptian pyramid builders. Today its trove of secrets is laid open for all to contemplate.

The Flower of Life is a geometrical pattern composed of many circles. All the circles are evenly spaced and of the same size. They overlap in a manner which forms a hexagonal lattice. It is usually represented by one central circle with six surrounding it, followed by a further twelve circles. Nineteen circles in all, although it can be considered to have infinite layers. In the terms of sacred geometry circles are considered feminine. It is worth considering that the above image is two dimensional, that a better understanding of its complexity can be gained through seeing all the circles as interlocking spheres. Meditating on this can be highly fruitful.

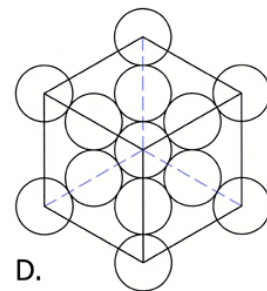
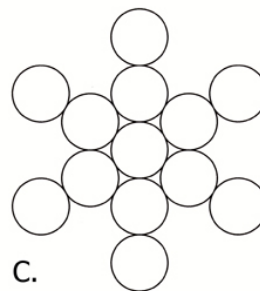
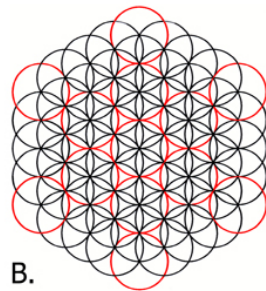
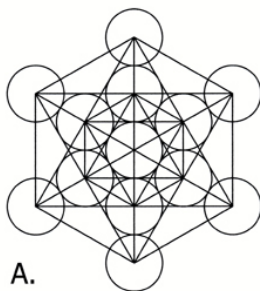
The sequence (below left) has been called the Genesis Sequence after the Book of Genesis, within which it is stated that "God created Heaven and Earth in seven days". This sequence of geometry is



allegorical for that awesome process of becoming. Each 'day' (metaphor for any conceivable period of time) is represented by a sphere. The first sphere (0) is considered as the self-existing primal cause and the following six spheres the further stages of manifestation. What is interesting to note here is that the pattern called the Seed of Life (6) is formed with the addition of the sixth circle, the seventh day being one of rest.

A further 12 circles or spheres are arranged around the Seed of Life to produce the Flower of Life, making 19 circles in total. Although it is often represented as comprising just these 19 circles it is understood to have infinite further layers. The two-dimensional image expands in layers that are multiples of 6: 6, 12, 18, 24

The Flower of Life provides the structure for many forms of geometry. For instance, Metatron's cube, below (A) is created from the further extensions of the Flower of Life (B). The form called the Fruit of Life emerges from the Flower of Life (C) which is considered the foundation for the Perfect Solids, for example the Cube (D). This is why the Flower of Life is considered the primary pattern, which gives structure to all others.





## The Foundations of Runic Geometry

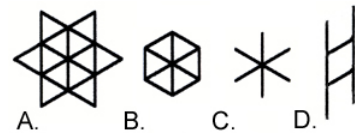
Nature is our Great Teacher.

The foundations of runic geometry can be discovered in the Seed of the Flower of Life. Hidden in the points where the circles intersect is its linear twin - the Male Seed of Life (A) which acts as the template for all runic forms. All runes, bindrunes, and runic ideograms have their root origin in this primal template. Its twenty four lines that form a six pointed star provide a lattice of amazing runic potential.

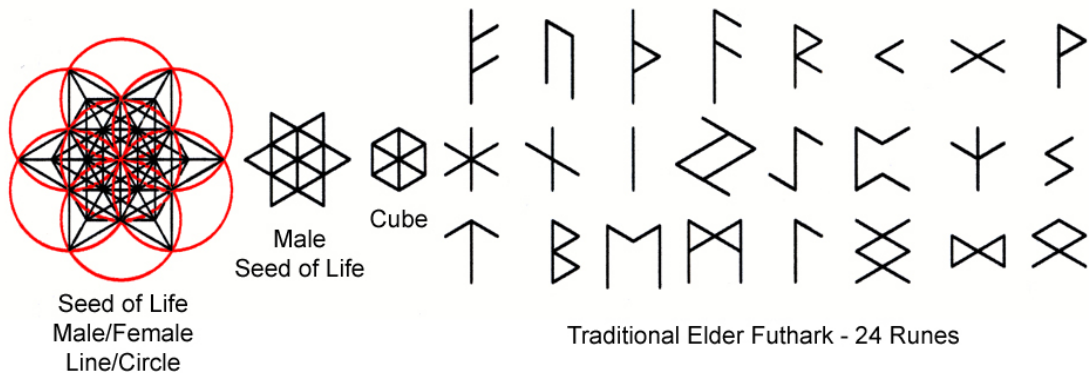


Geometrically, runes are all comprised of multiple lines of equal length. Traditionally they were acquired through the ritual action of setting out the Nine Staves. These Nine Staves or Sticks are laid in three rows with angles of 60 degrees. The invocation to runic power: 'By the Power of 3 x 3' is a reference to the manner in which the Seed pattern was constructed by our ancestors.

This 3 x 3 pattern is traditionally known as the Mother Rune (B) and sometimes as the Sacred Primal Snowflake (C). The radial lines within that comprise the Primal Snowflake (C) are often referred to as the star form of the Hagalaz rune (D) representing hail or crystallised water.



It is conceivable that the form of Hagalaz (D), the 9th rune of the Elder Futhark, was introduced to students of runes as an occult blind. Keeping the eyes and minds of newer initiates away from the ideas and knowledge found in the forms of the Seed of Life by representing the Mother Rune as a phonetic symbol. It is likely that the pattern of

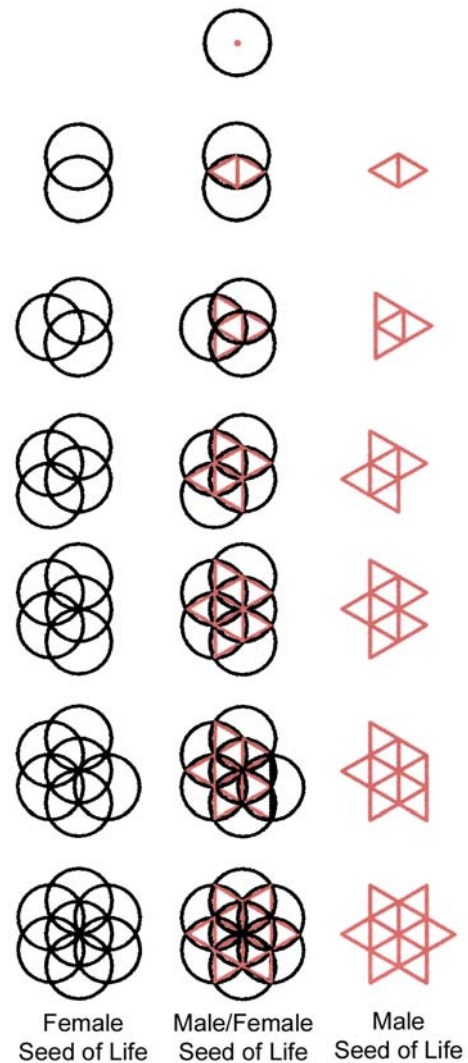


the Seed of Life was as secret in the runic traditions of Europe as it was in ancient Egypt and may have been only revealed to higher initiates as the Primal Snowflake (C).

The Male Seed of Life is constructed in union with the Female Seed. The geometry grows from the central circle to seven circles in total. As it does this it produces six distinct templates (shown below left in red). I have called these templates the Birthing-forms because it is from them that all runic forms originate. They do so in stages of increasing levels of complexity and in families of geometric similarity.

What became quickly apparent upon the discovery of the Birthing-forms was that only a fraction of this vast pool of Runic Gnosis has been called a Futhark or Uthark (an 'alphabet' of runes). Within them are found literally millions of possible permutations of angular letter like shapes.

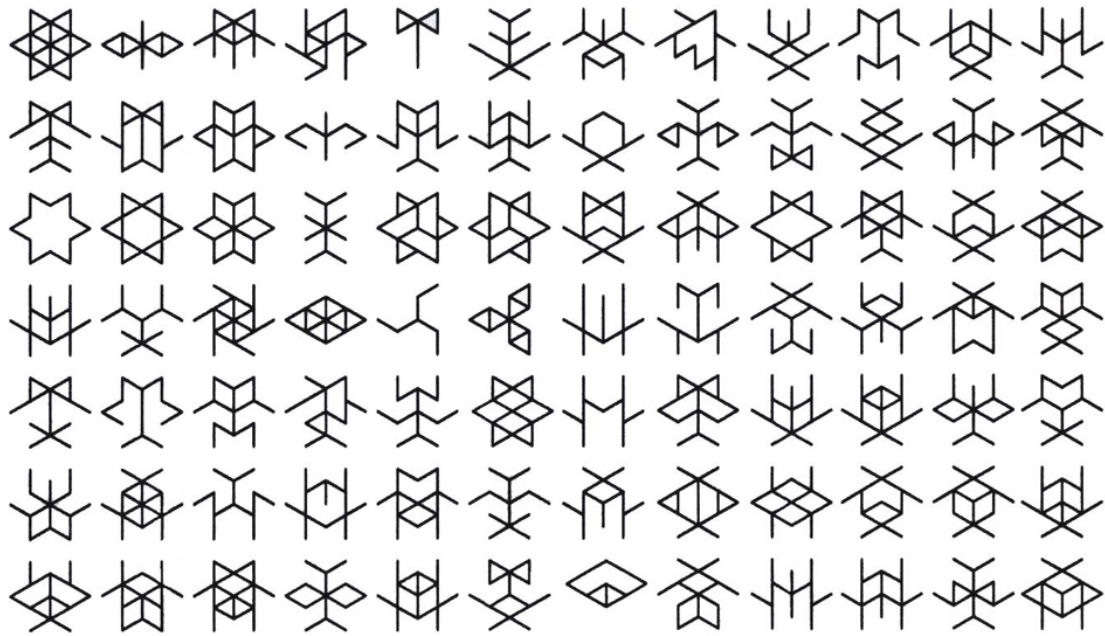
I have called these millions of 'new' forms the Abstracts (examples shown below, from the completed seed of life or 6<sup>th</sup> Birthing-form), as most of them have likely never been seen before with human perception. As such they are all free from any association and influence upon our planetary culture.



The known Runes of the Elder Futhark, for instance, have a local memory field associated with them, a morphogenetic field in the subconscious of the human collective mind. This field is bonded to our genetic memory. Nothing is ever forgotten.

This local (to Earth) memory field comprises the total of human experience and idea associated with the various runes throughout the development of our species. When we call on a Rune to aid our will we are actually calling partially on the memory of our ancestors, adding their magical vision to our own. We are also enlisting the stability of the rune's geometric form to hold the intent of our will

coherently. As such a Rune or Bindrune can function like a transmitter which generates a standing wave of intention. This principle was applied when creating the Galdrastafr.



Some of the millions of Abstracts form the sixth Birthing-form