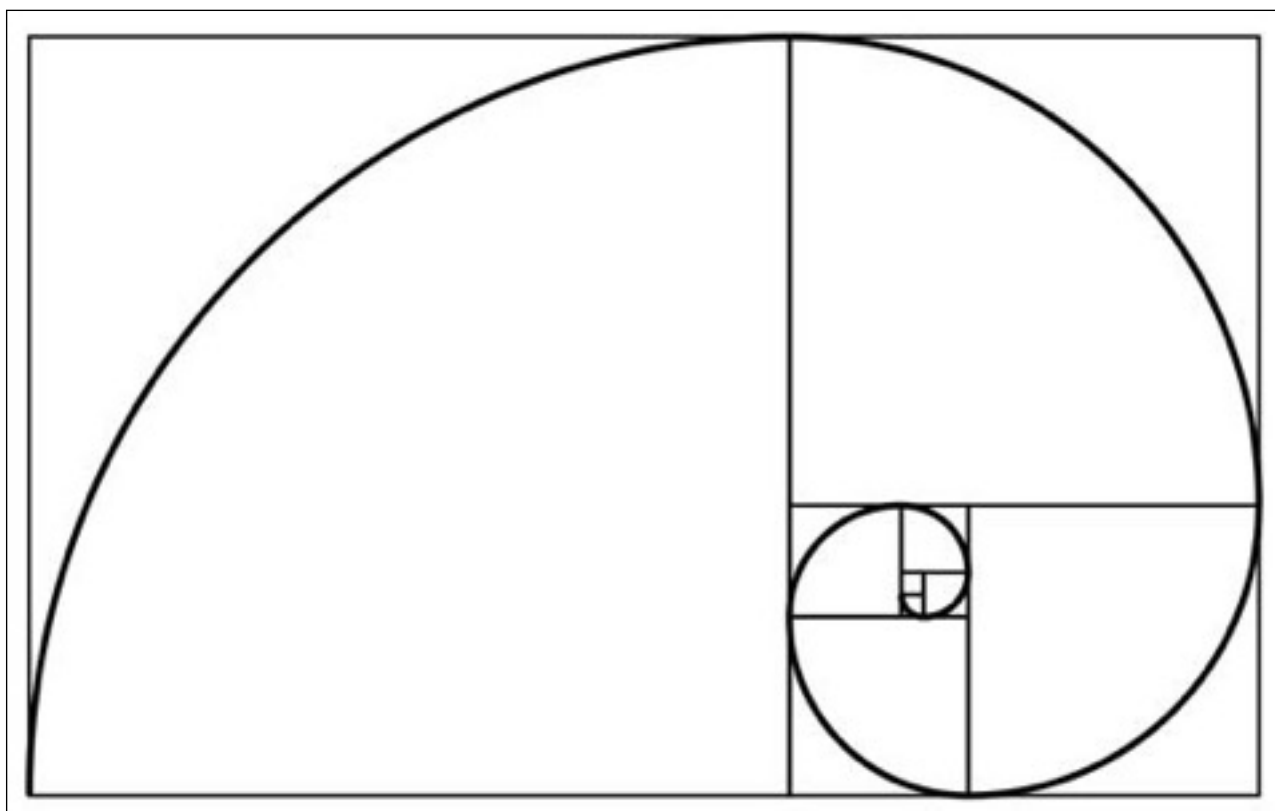# The Golden Ratio

1st Degree Paper for *The Historia Illius Itineris*

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Introduction

This should be considered a rather advanced exploration of the metaphoric plane and may not always be possible, depending on the nature of the metaphor and emotive content of the experience.

With repeated exploration your metaphor, you will begin to notice some patterns that recur. This exercise helps develop conscious awareness of these recurring themes and patterns, which are otherwise hidden from examination.
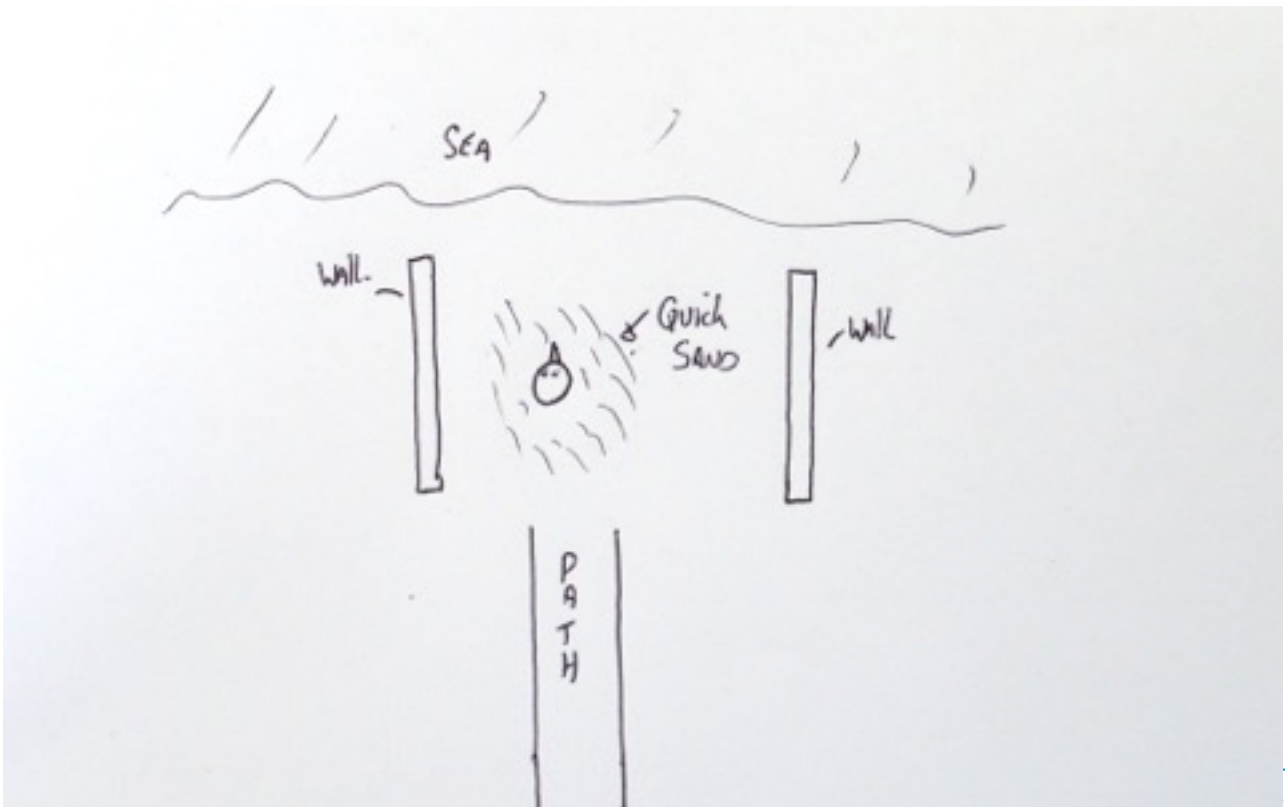
This is easiest when performed with a partner who can record and draw the metaphor as it is described.

Unlike conventional metaphor doodlings, for the purpose here we draw them from
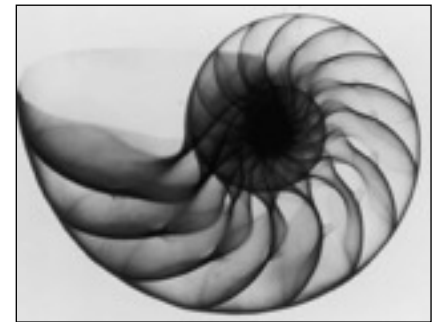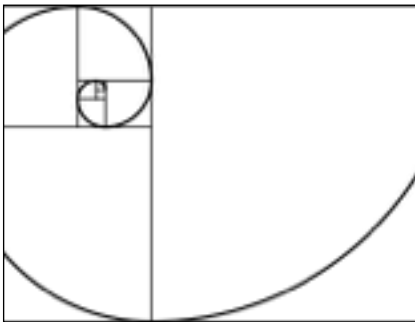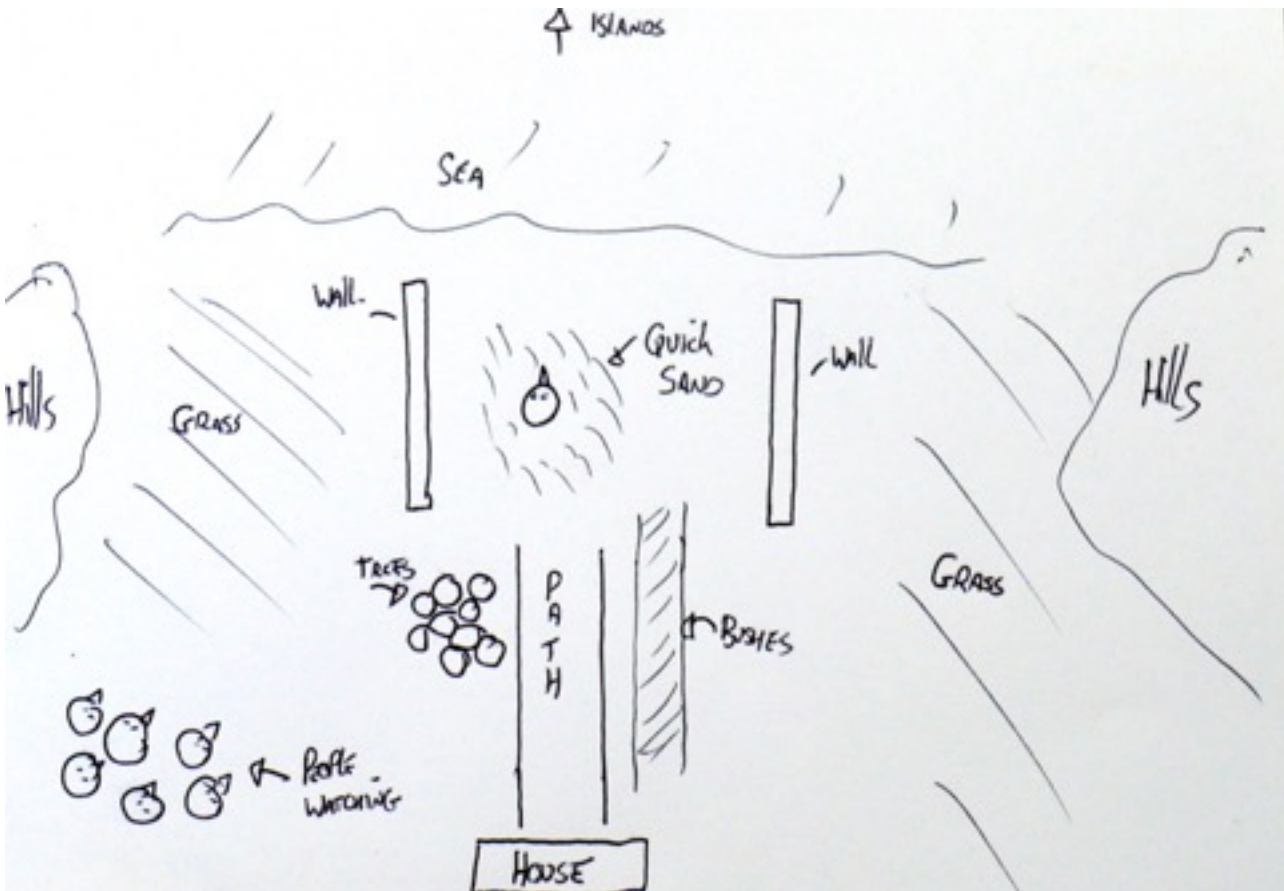

above, much like a map would be.

Start with basics, and add more details in as you go. For example, with the first pass of what is to the left, right, etc, we end up with this:

By then searching through the metaphoric experience for more details, we begin to get something that looks a lot more like this:

Start off noticing simple patterns such as symmetry. In this particular example, there is near symmetry with the walls, the quick sand, the grass fields and the hills to the left and the right, although the distances vary slightly.

The edge of the sea is matched by the edge of the end of the path.

The tree and the bushes balance each other.

The house balances the islands.

So, in this instance, left/right symmetry may be improved by the person moving slightly to the right.

There is also an asymmetry with regards to the "people watching." So we could explore the imbalance between the quadrants of what is "left behind" and what is "right behind".

So we could ask, "What could/should/ought be right behind the bushes that would balance those people left behind?"

Take a look at these diagrams of the golden ratio.

$a+b$ is to a as a is to b
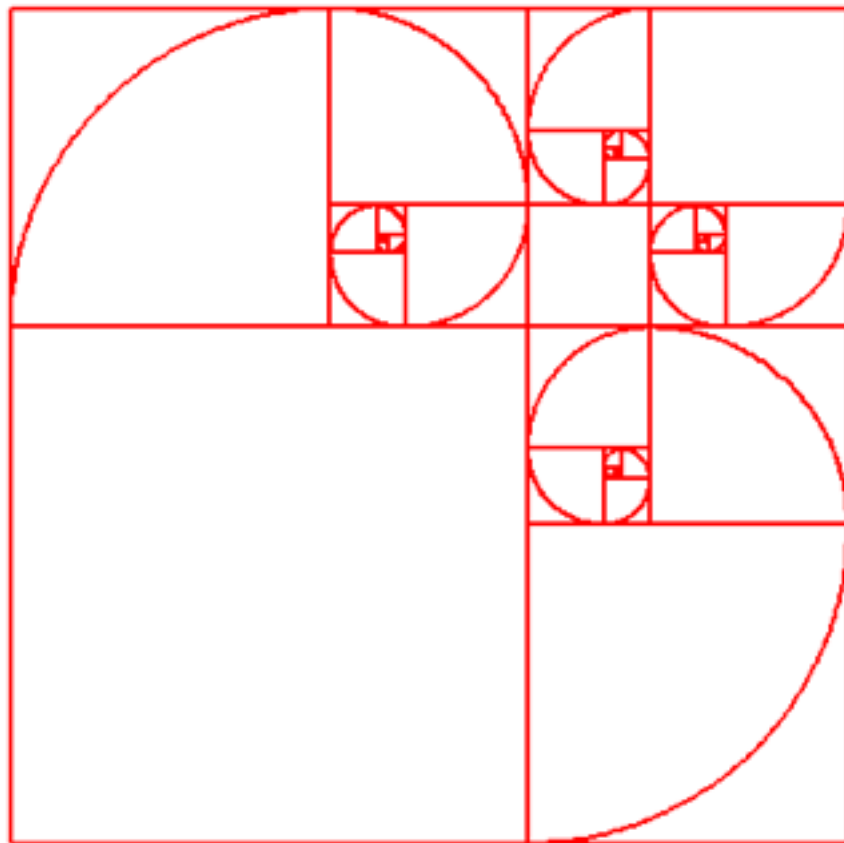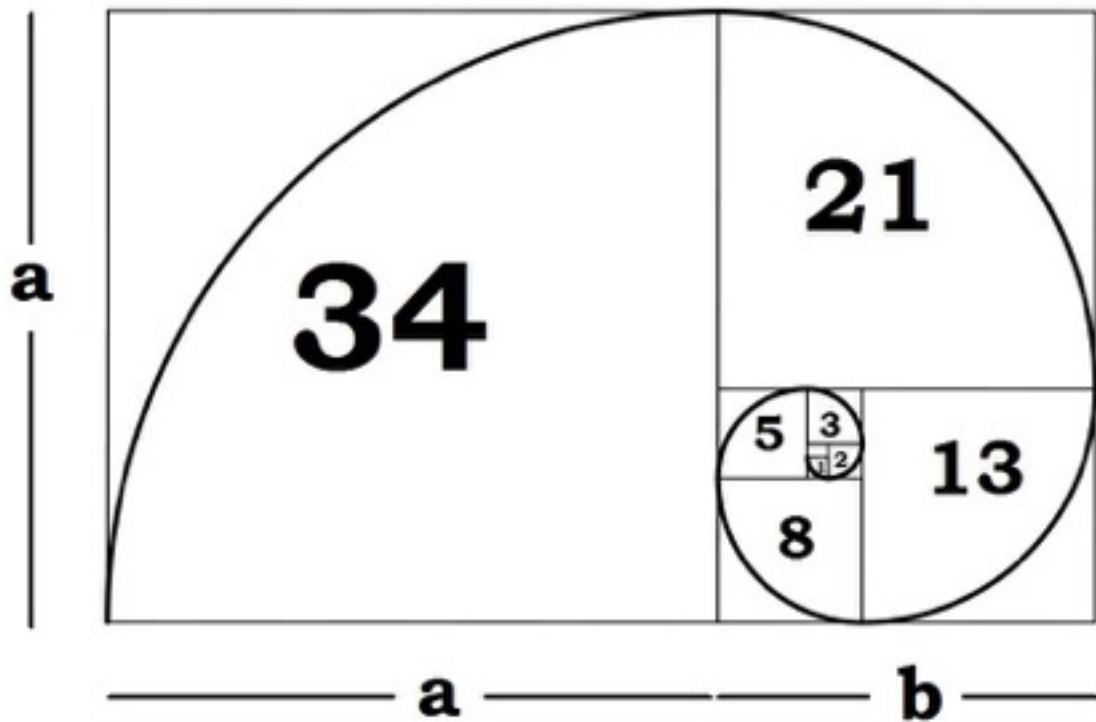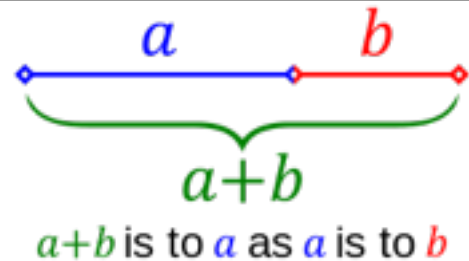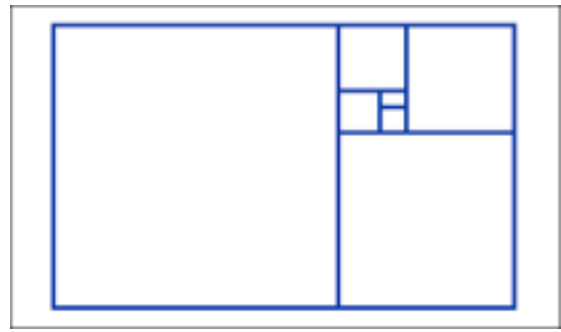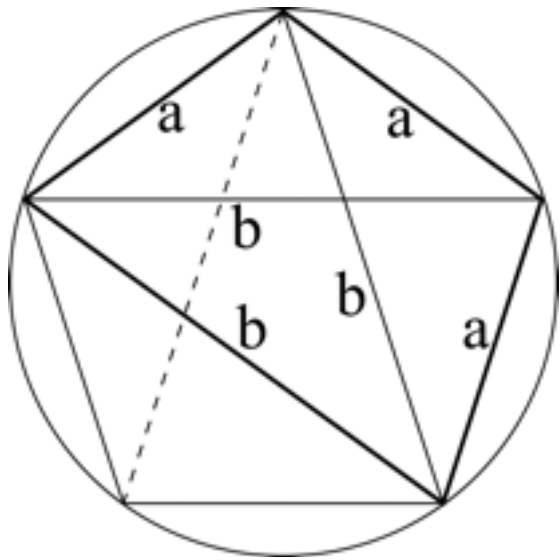
"Some of the greatest mathematical minds of all ages, from Pythagoras and Euclid in ancient Greece, through the medieval Italian mathematician Leonardo of Pisa and the Renaissance astronomer Johannes Kepler, to present-day scientific figures such as Oxford physicist Roger Penrose, have spent endless hours over this simple ratio and its properties. But the fascination with the Golden Ratio is not confined just to mathematicians. Biologists, artists, musicians, historians, architects, psychologists, and even mystics have pondered and debated the basis of its ubiquity and appeal. In fact, it is probably fair to say that the Golden Ratio has inspired thinkers of all disciplines like no other number in the history of mathematics." **Mario Livio,The Golden Ratio: The Story of Phi, The World's Most Astonishing Number, p.6**

The Golden Ratio is just one of the many ratios that exist throughout the natural world and cosmos. This and other ratios form "Sacred Geometry", from the nautilus shell through to honeybees hexagonal honeycomb cells. Patterns can be observed in sacred buildings, eastern mandalas, sculptures and in music ("harmonic ratios").

These ratios are widely believed to posses all sorts of mystical, magical and healing powers and to be a manifestation of certain forces of nature.

Your task is to begin to observe these patterns and ratios in your metaphors. It is easiest to begin by considering the metaphoric landscape from above, but of course this is just one axis and one direction of observation. With time and enough practice you will be able to see from the different directions and different axis.

An additional point…

It's about scale. It appears that people have a default scale setting in their heads that operates as a meta-program. This is something we will exploring in a lot more depth in the third degree. For now be aware that the same golden ratio appears in tiny shells (small scaling) and in the swirling of galaxies (really big scaling). So when examining your metaphors, remember to vary the scale.

Remember: *it is very easy to place a geometric diagram over virtually any image of a natural object or man-made structure, and find some lines intersecting the image. If the geometric diagram does not intersect major physical points in the image, the result is called "unanchored geometry".*
Ref: Skinner, Stephen (2009). Sacred Geometry: Deciphering the Code. Sterling.

Some thinks to explore…(*sic*)

1. What is the qualitative difference between symmetrically orientated metaphoric landscapes and asymmetrical ones?
2. If metaphoric landscapes are geocentric and you are at the very centre, how does this equate to a asymmetrical metaphoric landscape where you are off centre?
3. What type of experiences are most likely to have asymmetry in the metaphor?
4. What type of experiences are most likely to be metaphorically symmetrical?
5. What symmetry or asymmetry occurs in metaphor, what does this begin to tell us about that metaphoric experience?

Please note that this is to be considered advanced material and you are not expected to be able to answer these questions, they are here to point out some areas for consideration in your explorations.