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Archetype of the Universe  
**THE ARCHETYPAL DODECAHEDRON**  
**The Universe in Philosophy, Magick, & Science**  
**by Iona Miller, (c) 2017**

*"At ubi materia, ibi Geometria.  
Where there is matter, there is geometry."*  
— Johannes Kepler, Concerning the More Certain  
Fundamentals of Astrology (1601, 2003).

*"The pentagram has always been prominent in magic and apparently owes its position to the Pythagoreans, who called it "Health," and used it as a symbol of recognition of members of the brotherhood. It seems that it owed its properties to the fact that the dodecahedron has pentagons for its faces and is in some sense a symbol of the universe."*  
--Bertrand Russell, A History of Western Philosophy, 1945, page 147

To know the meaning of life, we have to explore the meaning of our own life -- our interpretation of our particular reality. Interpretation is a supportive technique for 'ordering' the cosmos. Everything has a pattern including the core patterns of creation. If there are 'right' angles are there 'wrong' angles, too?

Is our Topology of Space inherent or imposed from our interconnective relationship to self, world, and cosmos? What is the nature of being seen from within? Mathematical solids are interesting facts but also carry a host of mythic associations valuable to the soul which embody deep meaning in the geometry of the imagination.

Plato decreed, "Let no one destitute of geometry enter my doors." In the *Timaeus*, Plato describes how triangles make up five solids we call the Platonic Solids, and how these solids make up the four elements and heaven, or the firmament. These solids were central to Plato's vision of the physical world that links ideal to real, and microcosm to macrocosm. These mathematical forms had a great deal to do with the crystallization of esoteric doctrines and tradition, perhaps beginning with the *Book of Enoch*.

The notion that the mind is connected to the cosmos is the essence of magic. Transitions and transformations open an esoteric dimension beyond the world of nature in the domain of spirit, from the contemporary to the eternal, from the material to mythological, and a vision of suprasensible realities. The transformation is an enlargement of personality, an assimilation and integration of new outer experience with an inner element.

A new entity is produced when duality is enclosed: dual aspects of light and dark, form and formlessness, conscious and unconscious, ideal and transient, male and female, spirit and nature, sacred and profane, order and disorder, the known and the unknown. Images

mediate authentic holistic Presence into incarnated divinity. We might include the mathematical duals of the icosahedron and dodecahedron. Image is alchemical -- the fruit of realized soul. Image work is transformative.

Material changes have spiritual consequences, as spiritual changes have material consequences. Rituals are rites of discovery and transmutation of instinct as religious function. The therapeutic frame is analogous to the magical and cosmic frame. All recognize the ontological status of the demarcated unconscious dimension. Psyche is the substrate of all imaginal activities.

Crowley's Abyss anticipated the profoundly unknowable unconscious that can never be raised to consciousness, but relentlessly pull us down into bottomless gaps in awareness that open the yawning void. Compare Hegel's "Unconscious Abyss" that anticipated psychoanalysis. All unconscious data is unknowable directly.

We can conjecture on a psychic and metaphysical unconscious as an epistemological unconscious that informs us indirectly. The psychic unconscious is the sum total of imaginal activity. The metaphysical unconscious is informed by or conscious of the absolute. It's only unconscious from a psychological point of view.

The dodecahedron symbolizes the absolute unconscious, the creative unconscious. Mathematical metaphors model the zeitgeist of their epoch. But more than a metaphor, the secret to life is in these forms and numbers, including the secret of the Flower of Life and the Ether or virtual vacuum which pervades all scales with dense energy potential from micro- to macrocosm.

We can have epiphanies into the very nature of reality, profound understanding and amplified meanings, and the feeling of universal oneness with the hidden cosmic consciousness of all things. We can tune into and feel with a penetrating deep understanding that everything is interconnected and interdependent in an inseparable cosmic web of relationships. Soul is also attentiveness. We have to bring our own understanding to the Heavenly Stone of Light.

### Translucid Spheres

Analogous to the alchemical 'squaring of the circle,' the Platonic Solids are a graphic depiction of the circle within the square or square within the circle. Containment insures that none of the ingredients will be lost, and also provides a container in which the contents ("raw perceptions and emotions") are slowly heated, or cooked (*calcinatio*).

The initial material (*prima materia*), called "the root of itself" in the *Rosarium*, then goes through several stages of transformation, defined as operations, or experimental stages. In *Philosophia ad Athenenses*, Paracelsus declared this unique materia a secret having absolutely nothing to do with the elements. It fills the entire *regio aetherea*, and is the mother of the elements and every created thing.

Only that which has been properly separated can be united. Aether is the sub-quantum level, dimensionless, and eternal. It is described in David Bohm's implicate order, Basil Hiley's pre-space, subspace, Bearden's scalar field. This is the scale at which non-local, instantaneous state change occurs, from which Nature's four fundamental forces emerge.

The first stage (of containment, rebirth, liberation) is containment of contrasts and extremes -- containment of the psyche, containment of the ego by something greater than itself. Mandalas are such containers, cryptograms of the dimension of the self, the wholeness of the personality.

*"From the circle and quaternity motif is derived the symbol of the geometrically formed crystal and the wonder-working stone. ... Another variant is the wheel (rota). ... the latter emphasizes the rotation which also appears as a ritual circumambulation. Psychologically, it denotes concentration on and preoccupation with a center." (CW 9ii 352).*

### Transitional Containment

Plato's model was universe as a geometric progression with a Lesser and Greater Mystery -- Phi and the Dodecahedron. The pentagon contains the golden ratio which may be why this figure is equated with the cosmos. The *Imago Dei* is a living divine image inside human experience. Experiential dialogues with this god-image reportedly emerge in the sacred containment of depth therapy. Like a magic circle, all therapy is about creating and maintaining containers for the transmission of healing and integration.

A visual representation of higher consciousness, the god-image of the cosmos as a dodecahedron, the basic unit of the universe, recurs again and again. Every cultural advance extends consciousness. A loose associative net spans the centuries in which the geometric secret was concealed and revealed. The dodecahedron was a vessel of secrets. Realizing something is not the same as being told about it.

M-L von Franz describes in "The Priestess Isis to her Son" how she learned the full mysteries from an angel. Isis is both, receptive and active, rather than overwhelmed. The faces of the dodecahedron, each a zodiacal sign, were considered angels. The stars are in the angels and the angels are in the stars.

Secrecy is a foundational component of alchemy and the hermetic arts. Alchemical texts explain the uninitiated wouldn't understand anyway and furthermore it is an experience, not merely facts. The real secret is the reciprocal relationship between the knower and the known. It was often said that an angel transmitted the sacred mysteries. Angels (not angles) were associated as divine messengers with various aspects of sacred geometry, including the transmission of Kabbalah to Abraham.

Jung suggests why secrecy or mystery has a soul value: *"It is important to have a secret, a premonition of things unknown. It fills life with something impersonal, a numinosum. A man who has never experienced that has missed something important. He must sense that*

*he lives in a world which in some respects is mysterious; that things happen and can be experienced which remain inexplicable; that not everything which happens can be anticipated. The unexpected and the incredible belong in this world. Only then is life whole. For me the world has from the beginning been infinite and ungraspable.*" (Memories Dreams and Reflections, Page 356).

The *Imago Dei* becomes a metaphorical *temenos* of sacred containment, the holding function of space, where we encounter the Self. The environment as familiar cliché is archetypalized, at least to the extent of being repeated. Hypotheses rise and wither without leaving any reason for their appearance and disappearance. It's all novel twists on old insights, with just a little bit of history repeating.

The *Sefer Yezira* and *Sefer ha-Bahir* mention 10 spheres (3 superior and 7 inferior holy forms of God), described as endless, with the first sphere being called 'the Spirit of the living God.' Job 26:7 implies, "He...hangeth the earth upon nothing," i.e. the frame of the Aether. The Kabbalists identified aspects of the geometric Tree of Life as a "greater" and "lesser face," revealing ultimate essence in each level of each of the worlds.

A polyhedron is a solid bounded by plane polygons. The regular polygons are called 'faces'; they intersect in edges. The points where three or more edges intersect are called vertices. The dodecahedron has pentagonal faces.

One goal of qabalistic study and meditation on the ten sephiroth becomes the ability to see those divine faces. The lowest is unveiled to the Highest. Macrocosm influences microcosm. Microcosm yearns to merge with the Macrocosm. The Great Face is inaccessible because transcendent -- composed of the Kethers of 12 tree projections. The Small Face, centered on Tiphareth, is accessible at the human experiential level (embodied cognition).

Gershom Scholem makes an etymological point that crucially supports a geometrical hypothesis for the qabalistic spheres. If the Hebrew word is linked to the Greek *sphaira*, *sephira* and the root s.f.r. seem to relate to the intensive preoccupation with the theory of numbers. Further, they are related to the divine Partzufim), meaning Divine "Personae / Visages / Faces / Forms / Configurations. (Stroumsa)

The Partzuf of Kether means the "Long/Extended Face." This foundational Divine Will within Creation extends down through subsequent Partzufim, Sephirot and Worlds. Luria stressed the metaphorical nature of the Partzufim. They are Divine "faces", manifestations of the Godhead, alternative aspects through which God manifests Himself, and do not imply any plurality in God. The 6 primary and 12 secondary partzufim are the basic harmonized Divine manifestations in the Four Worlds of created existence.

Masonry suggests 'God' is the Cosmic Geometer, the Great Architect of the self-organizing geometry of absolute space. Rooted in the Golden Ratio, the dodecahedron is an ideal image of purely intellectual reality. The dodecahedron is uniquely connected with the Golden Proportion through three intersecting golden rectangles which fit into it,

as well as the icosahedron. Called "the Perfect number," the dodecahedron symbolically bridges the gap between matter and spirit, the Inner Dodecahedron and Cosmic Dodecahedron.

### Noetic Insight

The Golden Dawn used the dodecahedron with the Mazzaloth number square. Each line of the magic square is used on one of the sides of the figure for creating 3-D zodiacal sigils. The Kabbalists knew the dodecahedron is concealed within the perfect Cube. Ficino ratified such ideas in the Renaissance and associates it with a contemplative life appropriate to the soul.

The archetypal Dodecahedron -- the Universal Unity -- is echoed in the Rosicrucian Vault, an analogy for the vault of the heavens that is also a mystical center or inner temple of man, an internal numinous reality. The Vault of the Adepts is open to all who see it, untouched, undestroyed, and hidden to the world.

*"As the Universal Unity manifested itself into the cosmos, it assumed various forms, qualities, and functions. Therefore it appears to the outside observer as a multiple variety of unrelated objects, forms, energies, or substances. It often appears as a series of dualities. And yet to Rosicrucians, alchemists, and mystics, all these forms and powers are essentially One Unified Whole."* (Cicero) <http://www.sria.org/the-rosicrucian-vault/>

Blavatsky says, Pythagoras and later Philo Judaeus, considered the number 12 very sacred. "The dodecahedron is a perfect number." It is the one among the signs of the Zodiac, Philo adds, that the sun visits in twelve months, and it is to honor that sign that Moses divided his nation into twelve tribes, established the twelve cakes (Levit. xxiv., 5) of the shewbread, and placed twelve precious stones around the ephod of the pontiffs. (See De Profugis.)"

In *The Veil of Isis*, she says, "Plato, the ardent disciple of Pythagoras, realized it so fully as to maintain that the Dodecahedron was the geometrical figure employed by the Demiurgus in constructing the universe. Some of these figures had a peculiarly solemn significance. For instance four, of which the Dodecahedron is the trine, was held sacred by the Pythagoreans. It is the perfect square, and neither of the bounding lines exceeds the other in length, by a single point. It is the emblem of moral justice and divine equity geometrically expressed. All the powers and great symphonies of physical and spiritual nature lie inscribed within the perfect square; and the ineffable name of Him, which name otherwise, would remain unutterable, was replaced by this sacred number 4 the most binding and solemn oath with the ancient mystics--the Tetractys."

These ideas didn't originate with Plato, but he says our heaven was produced according to the eternal pattern of the "Ideal World," contained, as everything else, in the dodecahedron. It is the structural form of the heavenly Quintessence. Geometry has always been one of the seven liberal arts.

Leonard da Vinci burned a perpetual flame for Plato. He studied Pacioli's *Summa*, copying tables of proportions and multiplication tables. When Luca arrived in Milan in 1496, they began collaborating on Pacioli's *Divina Proportione*, published in 1509. Pacioli devoted the entire second part of *Divina Proportione* to the Platonic solids, as related to the golden ratio:

*"As God brought into being the celestial virtue, the fifth essence, and through it created the four solids ... earth, air, water, and fire ... so our sacred proportion gave shape to heaven itself, in assigning to it the dodecahedron ... the solid of twelve pentagons, which cannot be constructed without our sacred proportion. As the aged Plato described in his Timaeus."*

Here Luca equates God with Plato's divinity, and wraps up the Platonic solids, the golden ratio, the creation of the universe, and God, in one cosmic unit. The dodecahedron is cosmic because it most closely resembles the sphere. The relationship or interplay of primordial spheres is the mode of life or being of the symbol, which once recognized comes to life.

The divine clothes itself in a self-revelatory image of itself. For the Gnostics it signified the Pleroma, the fullness of potential energy intermingling the infinite and finite. The Gnostics called the mother-substance of the cosmos 'Wisdom herself,' which becomes the world-substance Sophia.

The Primal Being is an emanation of the Demiurgic Mind (Nous), which contains from eternity the "idea" of the "to be created world" within itself, and which idea he produces out of himself. The laws of nature are the established relations of this idea to the forms of its manifestations; "these forms," says Schopenhauer, "are time, space, and causality. Through time and space the idea varies in its numberless manifestations."

*The Illiad* recounts an unusual tale of Hephaistos constructing a set of 20 magic tripods, which move on their own toward the assembly of the gods (dodecai). Angles were assigned to particular gods. They move in and out, expanding and contracting. Proclus identifies them as the 20, 3-point intersections of the dodecahedron. This is Homer's allegory for the construction of the universe as a geometrical cosmos, with Hephaestus as demiurge. The fire-god working at his forge (god-light) is a metaphor for those who knew the secret like the Neoplatonists.

It isn't necessary to take anthropocentric statements of a psychological god-image of creation literally. They describe a psychological attitude, "as if" we were created by the divine that is symbolically venerated as a more perfect wisdom dedicated to regeneration. Despite mathematical truths embodied in whole-number values, myth-making is the fundamental language through which mankind relates to life's mystery.

But, we still need to fact-check our science and call a myth a myth when it devolves into an obsolete meme. Many seekers are intuitive thinkers and feelers who rapidly add meaning and interpretations to raw data. The unconscious process makes it a good idea to

vet data for disinformation, obsolete science, and confirmation bias, rather than simply trusting the feeling or appeal of it. The dodecahedron reminds us the literal has nothing to do with the real.

Soul is our bridge between the past and the future, between Microcosm and Macrocosm. Our ancient-future image comes from natural philosophy, philosophical study of nature and the physical universe. It is a perfect astronomical crystal, although perfect crystals with its symmetry group do not exist. In terms of pure geometry, the dodecahedron, a symbol of totality, has 5-fold symmetry and the icosahedron has 5- and 10-fold symmetry.

A philosopher's stone for the ages, the archetypal dodecahedron, has symmetries the same as those of the icosahedron. They help us see beyond the Veil of Isis into the self-organizing process of creation. Symmetry is a transcendent expression of the union of opposites.

The dodecahedron was the Pythagorean 'missing link' to spherics. The Phi Spiral, curvologically generated from the Fibonacci Sequence 1-1-2-3-5-8-13 etc. has its exaltation in the Platonic Solid known as the The Fifth Element, the fusion of the 4 Cosmic Volumes (Tetrahedron, Cube, Octahedron and Icosahedron).

Pythagorean initiates were instructed in geometry to know themselves as energetic systems like the Earth and Universe. It is more than a metaphor to say the psychophysical human body is ideally structured geometrically to interface with the dodecahedron and its pentagonal grid. They share the same geometrical essence. Sacred geometry discerns the archetypal patterns that create everything in the material world including an expanded awareness of who were are.

Plato identified Aether ( $\bar{A}k\acute{a}sa$ ), "living fire," or "Spirit of Life" as the highest Deity itself which built the Universe in the geometrical form of the Dodecahedron. Its "first begotten" was born of Chaos and Primordial Light, the Central Sun. Aether is virtual -- *prima materia* and *ultima materia*.

The primitive formless base of all matter is similar to chaos, the quintessence, or aether; *anima media natura*, the soul of the world, the "flower of the air". Among the mythological definitions, Jung found many animal names: "*serpens*" (serpent), "*serpens mercurialis*" (mercurial serpent], "*piscis rotundus imari*" (the round fish in the sea], "*draco*" (dragon]. Dorneus says that the *prima materia* contains an "*imago non visibilis*" (an invisible image), an image which we cannot discern but which has form and, according to Mylius, "*habet vitam*" has life.

*"This centre is also, as we heard before, called the sapientia (wisdom), that is Sophia; in fact the prima materia is born from Sophia. Mylius calls it "substantia media", the central substance of the world thought of as the mediator, the saviour, who unites and overcomes the opposites, and the same author says it is "in centro terrae" (in the centre of the earth)." (Jung, ETH, Pages 206-214)*

Yet another dodecahedral model has been proposed by William R. Hohenberger (2012) describing the structure of the aether using 'dodecahedron quark balls' to describe nuclear and sub-nuclear particles and electromagnetic waves. Quarks underlie all ordinary matter. He uses these notions of energy cells to model the spherical cycle of an EM wave at Planck Length. He suggests they form fields of force in the aethereal plenum and transform to mass structures.

### Intuitive Apprehension

We try to understand our own species and archaic cosmologies through symbols and mythologies up the scale to cosmological being. The Platonic Solids, the alphabet of creation, are the basis of diverse forms of matter and give us a divine mirror to peer into the depths of soul and universe. The refined instinct must be very precise for us to apprehend and recognize the significance of shape and structure.

*Jung says, "Archetypes are typical modes of apprehension, and wherever we meet with uniform and regularly recurring modes of apprehension we are dealing with an archetype no matter whether its mythological character is recognized or not."*

*"The archetype or ... primordial image might suitably be described as the instinct's perception of itself, or as the self-portrait of the instinct, in exactly the same way as consciousness is an inward perception of the objective life-process. Just as conscious apprehension gives our actions form and direction, so unconscious apprehension through the archetype determines the form and direction of instinct."*

*"The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its color from the individual consciousness in which it happens to appear." (CW 9(1), Para 6)*

A theory is the ancient desire to capture reality in symbolic expression as a true mirror of nature. But a model is a game that mimics the observed world. As an ideal model, the dodecahedron translates into the imperfect medium of space or chaotic matter, by necessity.

If we accept that the interior of observable Universe appears like the giant cluster of slowly swirling bubbles of roughly dodecahedron topology like elementary particles, no topology is an exact descriptions of essentially random universe at large scales. It's a mixture of all of them.

But even Plato admitted his speculative story was a "probable myth" imperfectly mirroring the idea of a 'living body.' But now we know some things about the paradigm that Plato did not know, including how this shape recurs cyclically in the human psyche, in different meanings and contexts throughout history. More than an ephemeral trend, the symbol captures the problem confronting each epoch.

New Age thought has assigned all sorts of idiosyncratic metaphysical speculation and veneration to any number of sacred geometries, mostly concerned with building the Body of Light. Sacred geometry, full of mystical ideas about the universe, has become a sort of 3-dimensional gematria, a grammar of forms and their encoded gnosis.

Such recurrence, alone, makes it significant to the psyche, as a myth or a model. There is an abstract set of all possible universes or an ensemble of universal domains. When it is untestable, our assumptions are made on philosophical grounds, leaving other possibilities open. We still lack a precision cosmology and quantum cosmology.

### Decoding the Dodecahedron

We can unpack the Dodecahedral Universe. The universal dodecahedron has played a central role in western philosophy. Many symbols are "occult" just because we remain blind to them. We can explore the evolution of this notion and whether it is a real, a false, or imaginal realm. It requires contemplation to absorb its significance.

The ancients called this zodiac cipher 'the quintessence' and it is the essence of geometrical creation, the pattern of pure life energy, and basis of practical alchemy. We can examine the philosophical, mythological, and symbolical meaning of the archetypal dodecahedron in ancient and current eras.

The archetypal dodecahedron alters with the spirit of the times. Familiar dodecahedrons have an inside and an outside. Luminet proposes a dodecahedral space, first described by Poincaré in the 19th century. Such a space has no boundary, even though it has a finite volume. But it is, quintessentially, a dodecahedron.

The 'dodeca' prefix means twelve: 12 pentagonal faces are connected to the geometry of 12-around-1 closest-packed spheres in Synergetics (Fuller). This polyhedron is made entirely of pentagons and is pentagonal inside and out with golden section relationships. It encompasses both the cube and tetrahedron as building blocks, but Fuller says the cube and the dodecahedron are structurally unsound unless bolstered by the additional struts supplied by the tetrahedron.

Fuller extended his geometrical explorations into system dynamics. He concludes logically that the tetrahedron is the basic building block of Universe; yet the dodecahedron provides the blueprint and forms the structure or frame for the interlocking tetrahedrons. Moving the 12 pentagons of the regular Dodecahedron inward toward the center of volume and rotating them as they are moved, yields the 12 pentagons within the Icosahedron.

The dodecahedron unites the geometry of crystals and lattices (root 2 and root 3) with the geometry of Phi (root 5), found in the biology of organic life. The dodecahedron has 30 edges, 20 vertices and 12 faces. Buckminster Fuller describes what he calls a '6 pentagonal tensegrity sphere' (Synergetics I, 726.01). The Platonic Solids also are the pattern of the neutrons and protons in the nucleus of each element.

Russian physicist and cosmologist George Gamow predicted how the twenty edges of a dodecahedron (or twenty triangular faces of its dual icosahedron) can be used to represent the twenty standard amino acids in DNA. From this, protein bonds into sequences of amino acid tetrahedrons, forming into a dodecahedron that is then twisted by hydrogen around a fixed polar backbone into the ten-step spatial symmetry of the DNA double helix.

We begin to see that the dodecahedron functions at the cosmic, microcosmic, and human scales. As Jung says, *"We do not know what an archetype is (i.e., consists of), since the nature of the psyche is inaccessible to us, but we know that archetypes exist and work."* (CW 18, Page 694.)

*The protean mythologeme and the shimmering symbol express the processes of the psyche far more trenchantly and, in the end, far more clearly than the clearest concept; for the symbol not only conveys a visualization of the process but—and this is perhaps just as important—it also brings a re-experiencing of it, of that twilight which we can learn to understand only through inoffensive empathy, but which too much clarity only dispels.* (Jung, CW 13, Para 199)

### Holistic Paradigm

The concept remains relevant. A universe with positive curvature, a Poincaré dodecahedral space is a positively curved space, described as "soccerball-shaped" symmetry. Considering the Dodecahedral Universe, we just need to keep in mind that this enchanting model has neither been disproved nor had predicted observational confirmation of mirroring effects since 2003, either because it doesn't work that way or we lack accurate physics to know. (Stewart)

*"The standard model of cosmology predicts that the universe is infinite and flat. However, cosmologists ...suggest ... that space could be finite and shaped like a dodecahedron instead. They claim that a universe with the same shape as the twelve-sided polygon can explain measurements of the cosmic microwave background – the radiation left over from the big bang – that spaces with more mundane shapes cannot (J-P Luminet et al. 2003 Nature 425 593)."*

We cannot experience the emotional impact of ancient times, but we can at least view it in context, in the development of consciousness and cosmology. A culture's ethos includes even the way it dreams. The absolute is transcendent, beyond our perceptual capacity. We have to bind our perceptions to the frame of reference. The matter always transcends how we perceive it, so we have to use multiple frames.

Carl Jung said, *"Beside this picture I would like to place the spectacle of the starry heavens at night, for the only equivalent of the universe within is the universe without; and just as I reach this world through the medium of the body, so I reach that world through the medium of the psyche."* (CW 4, Para 784)

## Nature of Being

Archetypal Psychology helps us probe with depth and soul, past Plato's mathematical frame and the analogy between universe and mankind. The grammar of belief is essentially religious in nature. Myth is a whole that transmits fundamental knowledge and meaning, by working directly on understanding.

Like gesture, primordial symbols are universal. Symbolic thinking clarifies the morphodynamic relationships of the hierarchies of formative shape (Hierarchy of Concentric Polyhedra) from the sphere into the symbol as a conceptual narrative.

Soul and number (or alphanumerics) are intimately linked, and share an ontological level where knowledge primitives satisfy formal meaning. Such a level is grounded in general and philosophically well-founded notions, the explanatory level. Geometries reflect different points of view on their level. Magic is summoning and using natural cosmic energy by harmonic means, whereas sorcery affects the psychological field.

Ontology, called 'the first philosophy', investigates existence, or the concept of being -- what exists, asking what 'being' means. It specifies a conceptualization. Ontology concerns what entities there are in the universe, but our subject the archetypal dodecahedron is the entire universe, not a content.

A philosopher's ontology includes the kinds of things they take to exist, such as ideal geometries. The ontology of a theory means the things that would have to exist for that theory to be true. All seekers have basic assumptions about reality based on their experience and worldview.

Are levels of ontology, such as hierarchies, necessary for metaphysical theories? Should metaphysics endorse the thesis that things of some kinds are ontologically more fundamental than things of some other kinds? Are certain kinds of entities ontologically grounded or nested in entities of certain other kinds? Any metaphysical theory must in some way incorporate a theory of universals and a theory of time. The question comes down to conceptual modeling: "does it explicate reality more realistically?"

## Unmanifest Ideal

As a primal symbol of universe and map of meaning, the archetypal dodecahedron plays a different role and has a different function in myth than it does in mathematics -- a fusion of reality and the sacred. Plato called the archetypal dodecahedron the supreme spiritual metaphor for the One and the many, a paradigmatic model that serves as the archetypal framework for every possible manifestation.

The meta-level representation of the archetypal concept is a direct and exact functional analogy and evokes an idea or concept in its entirety. More than conveying information, it evokes understanding. The power of the imagination emanates from the image beyond

its actual representation. It has psychic depth and extension expressed by the ancients in energetic field patterning. The cube-octahedron can pull through itself like a torus. Then, it becomes encased in a dodecahedron.

The Platonic philosophy required perfect forms to construct the universe. It is rooted in the premise that man is a model of the universe linked in a grand dynamic scheme. Spatial and structural economy dictate the symmetrical construction of solids culminating in the dodecahedron. It is the necessary representative or expansion of the pentagon in three-dimensional space. Today we might call it the universal standing wave, the harmonics of morphological diversity.

The ancient Kabbalists said "the Dodecahedron lies concealed in the perfect Cube", suggesting that the earthy body of the world contains the archetypal cosmic design. It reveals itself only to those who understand the mystery by which One becomes the many through divine geometry. Patterns replicate through multiple scales of phenomena, but we look through a limited frame of reference. People are usually more interested in pragmatic reality, how to act, than objective reality of how the world is constituted.

### The Immensity

The one true Dodecahedron has recurred throughout history as a universal form, as the body of the myth, the harmony and beauty of a 'living' organism. The archetypal dodecahedron, an immense living geometrical system, is the ultimate projection into absolute space of the geometric symbol of Mother Earth. The final perfected stage of cosmic manifestation is the fully projected dodecahedron, but there are many interpretations of the figure. The entire universe is reflected in the nature of mankind.

Conscious and unconscious mythologizing continues today and gets repeated though debunked. It was even suggested that Earth's inner core might be a single crystal of iron. However, though still endlessly repeated like a meme in new age works, this prediction was disproven in 1996 in *Science* by observations indicating that in fact there is a degree of disorder within the inner core (Romanowicz).

*"What they saw did not fit with the picture of iron crystals neatly stacked in alignment with the magnetic field of the Earth, as many geophysicists had argued, but rather a more complex alignment of crystals suggesting they are moving about in a slow-motion dance driven by the rise of hotter iron toward the surface of the core."* (Sanders)

Now debunked, Keith Critchlow (1982) reported an alleged Neolithic application of the phi ratio. He claimed a Neolithic sphere housed in Edinburgh shows the symmetry of a dodecahedron. The Picts were familiar with the other Platonic Solids. In reference to the stones' possible use in designing Neolithic Britain's great stone circles he says,

*"The study of the heavens is, after all, a spherical activity, needing an understanding of spherical coordinates. If the Neolithic inhabitants of Scotland had constructed Maes Howe (stone circle) before the pyramids were built by ancient Egyptians, why could they*

*not be studying the laws of three-dimensional coordinates? Is it not more than a coincidence that Plato as well as Ptolemy, Kepler, and Al-Kindi attributed cosmic significance to these figures.*" Al-Kindi's approach to mathematical investigation of the heavens and their influence included psychology, metaphysics and physics.

In *The Temple of Man*, Schwaller de Lubicz says, "*the Pentagon and the dodecahedron (its representative or expansion in the dimensional space) whilst never appearing in inorganic crystalline systems, play a predominant role in the shape of living organisms, and in the diagrams of living growth.*"

In Metatron's Cube the process of Emanation from Kether out to Malkuth, along the Path of Emanation, can be represented by a gradual and methodical expansion of geometrical complexity -- from the triangle, to the hexagon, to the Metatron Cube, to the Da'ath Snowflake/Star, to the Icosahedron, and finally to the Universal Dodecahedron.

In the *Zohar*, Elijah declared, "*When Concealed of all Concealed verged on being revealed, it produced at first a single point, which ascends to become thought. Within, it drew all drawings, graved all engravings, carving within the concealed holy lamp a graving of one hidden design, holy of holies, a deep structure emerging from thought. ...called by no name ...Through this mystery, the universe exists.*"

The shape may be more than the soul-image for cosmos attributed by mankind. The unknowable archetype clothes itself in the symbol as a shaman dons regalia, a magician his/her robe, or a priest dons vestments taking on the quintessential nature. Rather than the old idea of nested geometries, we can think of it as an ultimate superposition, the sum of all dynamic potentials, analogous to the 'reaching over' or overlapping of music theory and the Music of the Spheres.

*"Over 50 centuries ago, it was the Egyptians, not the Greeks, who invented and built the Five Platonic Solids. ...about 3,000 BC, but those Platonic Solids were in fact, derivative parts of the same Twelve Star Egyptian Sphere, otherwise known as the Pythagorean Sphere, which served primarily as an astronomical normalizing instrument, and as a blueprint for the construction of the Great Pyramid of Gizeh. ... that could not have been built without an explicit knowledge of the astronomical spherics that generated the five regular solids."* (Beaudry)

In ancient Egypt, all knowledge of the arts and sciences was secret. Like any initiatic teaching it was directed at those who are conscious disciples of the discipline and grasp its context. Carl Sagan critiques Pythagoras and Plato: "Ordinary people were to be kept ignorant." "Instead of wanting everyone to share and know of their discoveries, they suppressed the square root of two and the dodecahedron." Plato's elitism and secrecy discouraged experiments, extinguishing the light of science until the Renaissance.

The Platonic philosophy is concerned with the relationship between the phenomenological world of becoming and the world of Existence, or ideas. Perhaps a 'god' with form is easier to grasp. Intellectual knowledge can be a good start for

grounding the subconscious process and making associations. We are more concerned with esoteric depth than a shallow view. When Frater Achad (Charles Stansfeld Jones) modeled the Tree of Life emanating from a single point in six directions, he found the projections culminated in a dodecahedron.

We might dismiss the mystical Platonic form as a historical artifact now, a myth of perfection, except for tantalizing scientific validation from recent observational cosmology. The dodecahedron shape emerges from sifting the data on Cosmic Microwave Background (CMB), rather than as a metaphysical concept or target object being sought. Following Jung, we can believe in the 'natural magic' of facts.

Geometry is a language. Our comprehension of Cosmos is inherently intelligible, given with shape, universal physical laws, and coherent interactive systems. Symbolic thought and cosmological mythology describe order in space, the natural order of the universe and universal soul, the perfection of the Eternal.

The astronomical myth is allegorical to individual human drama. We can shift our ontology, understanding the nature of nature, and our epistemology, or theory of perception. Patterns replicate through multiple scales of phenomena. There are psychological effects of the theories and beliefs we embrace.

### The Shape of Nature

Our mystical belief in the wholeness of creation remains philosophical bedrock and the root of magical metamorphosis. The spiritual path is our door to the unconscious. Jung said, "*The cooperation of conscious reasoning with the data of the unconscious is called the 'transcendent function'.... This function progressively unites the opposites.*" (Jung, CW 18, par. 1554).

On some level the collective unconscious remains the primal realm of the Ancestors. The aesthetic presentation of soul cannot be divided from symbolic reference or metaphysical knowledge. An experiential practice is neither philosophical nor empirical but has context, texture, and drama. We don't need to confound the matter of shape with the shape of matter. Intuition and non-linear thinking play a role in esoterics, psychology, and science, even in grasping and solving problems in physics.

We use insight, intuition, creativity and emotion to tap into insight and inspiration when processing and communicating information. Even if physicists aren't supposed to talk about how they feel, psyche colors notions of science and philosophy. Our subconscious still dwells on a topic, unconsciously synthesizing, when we are not contemplating it. Endless repetition -- iteration -- gives rise to self-similar fractal geometry, the patterns of nature. The scale changes but the pattern remains the same. The sameness can be 'grokked'.

Even in this era of accelerated change, some things remain the same. Perennial teachings place primacy on the eidetic image, not ultimacy of concept or word, but imagistic

intelligibility, akin to Kant's deterministic appearance. The esoteric power of symbolism is encoded with meaning and association, not fully apprehended at the onset and a revelation beyond that. Psyche imagines and mythifies, and slips from the rational frame. The key to all knowledge is self-knowledge.

Perceptible things have their being in the soul, between sensation and imagination. Approaching the universe we are approaching the unconscious -- an active imagination projecting the contents of the psyche onto the universal process self-contained in its geometric 'athanor'. Cosmos and the human body share this symbolism of the sacred container of transformation from 'raw' to 'cooked'.

### Narrative Coherence

The primordial dodecahedron, symbol of totality, is the visible face of the invisible. Because there is no solid beyond the dodecahedron, Astronomer al-Biruni regarded it as a symbol of the universe. Self-evident and manifestly given, it is a fully resonant form of forms.

We may be instinctively attracted to it even before we know its significance and sense its vitality. Jung says, "Instinct is nature and seeks to perpetuate nature, whereas consciousness can only seek culture or its denial." (CW 8, Para 750)

This primal form is permeated with mathematical beauty, symbolism, mystery, and connotations -- the inherent latent potential of the phenomenally manifest. The notion of a universal form is an imagistic necessity. An image can be amplified to reverberate and propagate more images. Images are virtually inescapable.

### First Principles

This psychological cosmology is rooted in the zodiac, reflecting the anima mundi and zodiacal configuration of sacred animals. According to "Timaeus," the Demiurge initiated the creation of souls, but then handed over completion of the task to Nature (hypostatized in the feminine) who completed their creation and introduced them into the cosmos. Manly Palmer Hall describes it in *Secret Teachings of All Ages*:

*"The fixed zodiac is described as an immense dodecahedron, its twelve surfaces representing the outermost walls of abstract space. From each surface of this dodecahedron a great spiritual power, radiating inward, becomes embodied as one of the hierarchies of the movable zodiac, which is a band of circumambulating so-called fixed stars. Within this movable zodiac are posited the various planetary and elemental bodies. ... The spiritual atmosphere containing the vivifying energies of the twelve divine powers of the great fixed zodiac is inhaled by the cosmic lungs--the movable zodiac--and distributed by them through the constitution of the twelve holy animals which are the parts and members of the material universe."*

It has nontrivial consequences in aesthetics, phenomenology, and science. Cosmos is the imaginal background of archetypal psychology, enabling us to map our metaphysics from an archetypal point of view -- our own gravitational lens. It isn't static form, and if the image is more than idea, it will impact us with aesthetic arrest.

### Cosmological Praxis

If we can witness the universe, the 'reality' of such an experience becomes relative. We learn the truth through witnessing, seeing through into the transparency of the divine depths. The imagination has its own kind of language -- metaphysical vision in the style of poets and seers -- a supernova of the soul. What move do we make in discerning the shape of our practice? We consult our self-experience -- repeat it, wash it, cook it, and generate meaning.

Alchemy requires a vessel, and the dodecahedron is fruitful for containing this work. Cosmology implies not only astronomical and metaphysical meaning, but an aesthetic world ensouled with sensory images as its essence. We are sensate image-making creatures. Knowledge becomes gnosis of subtle bodies. We learn that the depths are on the surface if we get into their form, body, and face, with respect for the importance of feeling. The image calls forth the backing of the gods.

The Buddhists suggest we have to practice recognizing that nature. We practice it by remembering that the nature of all forms that arise is enlightened body. The nature of all sounds we hear is enlightened speech. The nature of all thoughts that come into our mind is enlightened mind itself -- primordial Awareness.

### Self Symmetry

From Pythagoras to modern cosmology, the archetypal dodecahedron has been recognized as a symbol if not the very shape of the universe -- its abstract topological space and a bridge to the intangible. The entire Hebrew language, composed largely of 3-letter words, is rooted in hyperdimensional tetrahedral geometry.

The Dodecahedron has been discussed in philosophy, harnessed in Magick, and emerged in modern science as the ultimate 'Frame of Frames,' analogous to the symbolic Philosopher's Stone, Holy Grail, and Cube of Space. It is the "Master of All Shapes," "Demiurgic Field," "Great Foundation Stone" or "Radiant Wisdom Stone."

The Demiurgic Field (DUF), as continuous creation, underlies and influences energetic/material and psychic processes. The DUF is cosmic "zero," the negentropic source of emergent order or ground state ~ the source of physical manifestation and our psychophysical being. We can employ procedures to connect with this source of inspiration and renewal in a holistic manner. This is an organic, rather than mechanistic paradigm for shaping modern culture and creative living. (Miller & Wildman)

The Cosmic Microwave Background (CMB) and observational tests of Holographic Cosmology suggest our universe is not only dodecahedral, but holographic. The entire universe is an encoded 2-D surface that projects a 3-D world. It is finite, relatively small and exerts a 'Hall of Mirrors' effect (Luminet), giving new meaning to philosophical 'reflection.' It was described poetically in *The Economist*:

*"They base their argument on data collected by the Wilkinson Microwave Anisotropy Probe (WMAP). This American satellite has been examining the microwave radiation generated shortly after the universe began. The wavelength of this radiation is remarkably pure, but like a musical note it has harmonics associated with it. These harmonics, like those of a note, reflect the shape of the object in which the waves were generated. In the case of the note, that object is a musical instrument. In the case of the microwave background, that object is the universe itself."*

The hypothesis is that the universe is finite and closed and has the spatial topology of a Poincaré spherical dodecahedron with opposite faces abstractly glued together so that as you exit or look out of one face you enter or look into the opposite face. A hypersphere, a 3-D surface of a 4=D ball, is a cornerstone of the Hall of Mirrors theory, caused by the light wrapping around the universe. Virtual images mingle with real images. The return of light rays that cross the walls produces optical mirages: a single object has several images.

Some of the simplest quantum field theories could explain nearly all cosmological observations of the early universe by uniting Einstein's theory of gravity and quantum theory to describe how space and time emerged. Magick operates with convergent operations that are congruent with universe. Geometry structures experience. There are many possible finite topologies for the universe – this dodecahedral one predicts the relative 'rippliness' of the microwave background at the biggest scales of the dipole, quadrupole and octopole.

The universe is crucially dependent on the properties of empty space (Wilczek). Furthermore, that vacuum, can have exotic properties like superconductivity. Conversely, materials can be viewed from the inside and the vacua of alternative worlds, which often have exotic, mind-expanding properties. The Flower of Life is the blueprint of the universe, with the dodecahedron as master key. These ideas suggest new possibilities for cosmology, bringing to life the profound question: What is a universe?

Esoterics

'Magic' attempts to quell the intensity of the 'absolute flow' by temporalizing experience with a symbolic identity. It overcomes a lack between identification and true subjective experience of the self. The symbolic system provides a sense of order, hierarchies, and transcendent aims. There is 'magickal' enjoyment and transformation in contemplation and participation in symbolic investitures of legitimacy in the primordial ground and awareness.

Psychologically, we know the nature of the psyche is involved in unascertainable hypothetical conceptions, spiritual and material transitions of emotions. Whenever something material exists, the psyche is also partially involved. Psyche plays a part in spirituality when conceptions are labeled partly as spiritual and partly as of material origin. Yet, material, psyche and spirit are themselves metaphysical postulates of an unknown nature.

Psychonaut John Lilly used a process for traveling without moving throughout imaginal space: *"I also used the 'topquantese' language of Edwards in a much more developed form than I knew when I was in my vehicle on Earth. Somehow the topquantese language allowed me to collapse universes into the vehicle on planet Earth. I don't know how this was done; yet as I would go through a certain procedure, the universe would collapse in steps until finally it was my body and the surrounds of that body on this planet. This was a less explosive method than the Brownian operator."*

*"One's consciousness can be introverted into the underlying dreaming template, which is then reduced down to a point of singularity. ... "At these small sizes, space itself is indeterminate; one can move through galaxies, through universes, by going to this size and even move with far greater speed than the velocity of light. In other words, at these levels there seem to be doorways into other universes, doorways of very small size, but nonetheless, doorways."*

"Foundation Stone": Anthroposophy

In 1923, Rudolf Steiner created the "Foundation Stone Meditation" as the core rite of Anthroposophy, theoretically to initiate a new phase in the revelation of the Mysteries of mankind. He wanted to institute an inner circle of 12 elite esotericists around himself -- the Mystica Aeterna -- to gather all the Western Mysteries for a Rosicrucian renewal. They reified the dodecahedron and emulated the holy vessel in their mystery drama rites.

He called this mystery drama the 'Dodecahedron of Man' and created a theatre of transformation. We answer the call of the universe through the cosmic dodecahedron, a mandala that metaphysically links man and cosmos through the soul -- a way of creating man in the image of God. "Visit the Interior of the Earth and therein find the Secret Stone."

For him the archetypal shape was a cosmic fact. This ideal stone mirrored his idealized philosophy. Anthropos-Sophia, self-knowledge, was supposed to enter into the human heart through the dodecahedral Stone of Love. The human soul calls upon herself -- essentially, the Anima Mundi. Their esoteric task was to embody her in community.

The soul answers the cosmos by actively self-offering identification with the dynamic archetypal dodecahedron. We create that dodecahedron to answer the call of world forces. Soul forms in itself the dodecahedral Foundation Stone. Soul-comprehension is a resonance of the dodecahedron of man with the dodecahedron of cosmos. Creative power streams from the depths.

The meditation has a mantra, a spiritual revelation in which sound, form and rhythm integrate with the esoteric meaning containing layers of evocative multiplicity. Steiner hoped for the whole world to become a temple, wherever human souls live and work out of the Foundation Stone's power -- the world dodecahedron, a metaphor of spiritual concord. Five levels of metamorphosis echo the pentagram. A global network reflects the aspiration of those concerned with universal consensus, equated with Christ-consciousness.

Actually, it is a more of a Christian metaphysical ritual, somewhat akin to the many varieties of magical ceremonies that acknowledge the powers of the four directions, the four elements. So it is a creation and orientation in sacred space that is dodecahedral, above and below. It has been said that sacred space 'breathes' with cosmos, implying a sort of *chi* or *pranic* exchange. It is reminiscent of the magical Banishing and Middle Pillar Exercise. It creates a circle, uses gestures, invokes the Light and culminates in a mantra:

*"Bring love into our hearts, wisdom into our heads, so that through our hearts' warmth, we may be receptive to those living thoughts which will stream into our will, enabling us to carve out our destiny and that of the world in harmony, in dignity, in truth and beauty."*

The effects of self-reference to dodecahedral space are such that,

*"The head, mirroring the vault of heaven, is directed upward to the cosmos and thereby may connect with cosmic existence. The arms extend to the periphery in an exchange with the world — giving and receiving. The legs meet earth, and as they walk in the footsteps of one's biography, they create world destiny. To be aware of this is to begin liberation from imprisoning substance."*

*"The soul is reminded to live in remembrance of Spirit. This does not imply that a horizontal line of memory of past events of earthly life be traced, but that a vertical direction should be charted to the origin of the soul itself within the breast of the Divine wherein it still has existence. The soul was involved in majestic Creation, and in that process, the individual began to evolve out of the great I AM."*

*If the past is drawn into the present, the present with its vast potential may be enriched, and thereby, the future also is drawn into the point of presence. Thus the present is redeemed from fleeting insignificance and despair. The Self may be experienced as a participant in eternal world-being and becoming. The Spirits of Form are exhorted to sound forth the creative clarion call of shaping in such a way that the depths may respond, for nothing exists in isolation and that which is formed is created by the loving encounter with its creator. In this way, mankind itself has its origin in the Divine Thought and is responsively defined by that Divine."*

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**PART II:**  
**Archetypal Dodecahedron by Iona Miller**

*"Few are they who can conceive of Me as I really am, the Unborn and Uncreated, Beginningless and Without End, Lord of All the Spheres. Those few who can conceive me as I am are awakened spirits freed from mortal delusions."*

*"Therefore, it was taught in the inner temples that this visible universe of spirit and matter is but the concrete image of the ideal abstraction; it was built on the model of the first Divine Idea. Thus our universe existed from Eternity in a latent state. The soul animating this purely spiritual universe is the central sun, the highest deity itself. It was not the One who built the concrete form of the idea, but the first-begotten; and ... it was constructed on the geometrical figure of the dodecahedron..." --H. P. Blavatsky, *Isis Unveiled**

The archetype of the Universe is abstract, virtual, and cosmic. The archetypal dodecahedron is the ideal natural symbol of the universe, earth, and humanity (represented by the pentagon). It is a coherent framework of meaning underlying order that shapes our worldview and life experiences. The cosmological diagram may be the most crucial development in human history and civilization.

Archetypes entered into existence as natural symbols with life itself. The shape of the universe shapes us. Geometry is one of the earliest and most fundamental branches of Mathematics. The unformed takes on form. The shape of the universe and that of the dodecahedron are one and the same. Traditional cosmology uses geometric imagery. Imagination generates intuitions, ideas, emotions, and behaviors.

Physics alone is an incomplete view of the universe. It has taken on issues once considered metaphysical. Both mystics and physicists consider the dodecahedron the building block of the universe. It is intrinsically symbolic. The imaginal shape of the universe as a whole unites psyche and matter, Above and Below, in a number of phases or state changes from holographic, to potential being, transcendent being, apprehension and duality. Apprehension is constructed out of an initial given form or image. Its riddle is too deep to be solved mentally.

Only that which has not been born is called eternal. This archetype is purely transcendent. It is impossible to find a single set of points that is a dodecahedron. The most idealized object in our world is completely imaginary.

The twenty points of a dodecahedron are related to each other by whole multiples of phi, and phi is a transcendental number. If we cannot find two whole numbers to represent phi, we cannot find sets of numbers to represent a perfect dodecahedron but only find approximations.

Jung says that, "...in itself the archetype is an irrepresentable configuration whose existence can be established empirically in a multitude of forms." (Letters Vol. II, Page 445-449) Numbers were not invented but discovered as unmanifest archetypes. Henry Billingsley in his commentary on Euclid indicates the strong influence the regular solids had on cosmological speculation by their identification with the four elements. They were the archetypal numbers.

The harmonious code of number formed the pattern that developed all forces and phenomena of nature, including geometric proportion and musical harmony. "Inasmuch as the number is an archetype, it can be safely assumed that it: (1) has substance. (2) has an individual form, (3) has meaning, and (4) has relationship connections to other archetypes." (*Atom and Archetype*, Pages 111-117)

The dynamic of religious expression employs symbolic language, actions, and art. Transcendence is the unique referent that sets apart symbols which give rise to religious understanding. Religious language is never purely objective, nor purely subjective, but a dialectical relation with a transcendent dimension.

We are partly empirical and partly transcendental. Mankind's search for self is embodied in transcendent symbols and psychological value. The 12-fold cosmological foundation, with misty origins in the Golden Age, is found in Native American nations, Chaldeans, Egyptians, Hebrew tribes, Greeks, Persians, Romans, Christianity, and other Zodiacal societies.

Symbols are born and die and are reborn. They have no absolute beginning and no all-encompassing end. They open up the soul to otherwise hidden levels of reality that cannot be grasped in any other way. The outward form remains but the richness and vitality of a symbol are expressed more in its change of meaning.

There seems to be an ancient worldwide application of 12-fold order. It has even been suggested that the earliest apprehension of the dodecahedron arose in pre-history in the process of flint knapping a block or cubic stone or shaping balls of clay, or by noticing the shape of crystals.

### Dodecahedron of the Universe

The primal belief is that there is no form without life. The transcendent level of a symbol is ultimate reality. Without a transcendent referent, religious symbols lose their religious significance. The recurrent dodecahedron doesn't demonstrate that God exists, but it does show that the pattern of 'God' tends to precipitate from the instinctive psyche, suggesting transformation of natural being. In this sense this symbol is the ultimate magic circle. St. Germain said, "it will serve thee as a model to make others." In *The Lost Symbol*, Dan Brown describes it:

*"In the idiom of symbology, there was one symbol that reigned supreme above all others. The oldest and most universal, this symbol fused all the ancient traditions in a single*

*solitary image that represented the illumination of the Egyptian sun god, the triumph of alchemical gold, the wisdom of the Philosopher's Stone, the purity of the Rosicrucian Rose, the moment of Creation, the All, the dominance of the astrological sun, and even the omniscient all-seeing eye that hovered atop the unfinished pyramid."*

The wholly transcendent is beyond the infinite variety of the material that may be used to symbolize it. Symbols are meaningful on account of their relationship to the ultimate. Light, another universal symbolic archetype, is the religious symbol between transcendence and immanence.

Postmodernism resulted from the fracturing of nature into its cosmic, human and transcendent components. To regain a sense of transcendence we can make an inward turn akin to the mystical practice of past ages. The depth dimension is the realm of the Holy. This does not recover a sense of transcendence for culture but can do so for the personal spiritual life.

As a temple, the body is both a literal structure and a poetic architecture for psychological investigation. We rely on the hidden intelligence of archetypal wisdom. The symbol of the Soul of the World unfolds itself in the bosom of the universe, giving life to it.

Some say the symbolic vaults of heaven -- Rosicrucian Vault, Tomb of Christian Rosenkreutz, Vault of Illumination, or Vault of the Adepti -- are modeled on the dodecahedron. This hints toward magical and ritual implications. A dodecahedron large enough to enter with a mirrored interior makes a chamber of infinite reflection. As in Paul Case's *Cube of Space*, the axial Mother letters join as three planes intersect in the center of the dodecahedron. The sun lies at the center of the dodecahedron with the twelve signs revolving around it. One magician describes his work:

*"A dodecagon with an internal combined structure of a pyramid, a tetrahedral gateway and a mid-point would produce a dodecahedron prismatic structure. That prismatic shape would emerge because the initial energy structure of a sphere would imprint and carry the design to both hemispheres of the magickal circle structure, even though, technically, only half of it would be visual. Such a prismatic energy shape, besides being one of the Platonic solids, would represent an elaborate and fully empowered mystikon or telesterion (chamber of the mysteries)."*

The Golden Dawn magicians used the universal platonic solid for the Mazzaloth square. Such squares are more than flat surfaces with numbers. They can be visualized cylindrically or spherically. Each line of the zodiacal magic square is used on one of the sides of the dodecahedral figure. Rolled in a tube numbers on the right and left align; likewise rolled top to bottom. All columns and rows are imagined connected on all sides.

The Mazzaroth, also known as the zodiac, is the name given to the pattern of stars found on the celestial equator, or ecliptic. The ecliptic is an imaginary zone of the heavens containing the twelve signs within which lie the paths of the principal planets, and

through which the sun passes in its annual course. *Mazzaroth* is the Hebrew word for constellation, related to the Hebrew word, *mazzaloth*.

The ultimate nature of the dodecahedron relates symbolically to our individual wholeness: "*Just as a Lapis Philosophorum, with its miraculous powers, was never produced, so psychic wholeness will never be attained empirically, as consciousness is too narrow and too one-sided to comprehend the full inventory of the psyche.*" (Jung, CW 14, Para 759)

## History & Mystery

Because an archetype of the dodecahedral cosmos is symbolic and metaphorical with many interpretations, it doesn't really matter psychologically if theories based on it are 'true' or not. The distinguishing feature is that it recurrently presents itself for imaginal consideration over the centuries. It arises from instinct in the psyches of philosophers, mystics, and scientists of all eras proclaiming its own self-revelatory importance, including its correspondence with Space, Aether, or the source field.

This Creation myth imposes mathematical order on primordial chaos to generate a cosmos -- a mathematized cosmology. Plato tells us that the beauty of universal orderliness is the manifestation of Intellect and model for souls to contemplate and emulate. The laws of proportion and symmetry are mystically intimated in the myth, residing in numbers and symbols -- a geometrical mystical canon. This restores those souls to their primordial state that was lost in their embodiment, suggesting a harmonically-guided evolution.

Whether we worship it, philosophize, theorize about it, or create sigils makes little difference, as the inherent fascination for imagining the universe in this form remains. We are challenged to name another such figure with this historical vigor and scope of interest. After centuries of unpacking, the phenomenological and symbolic core remains. It is not a 'rogue' phenomenon, but an astronomical myth with historical significance.

In the psyche, repetition or cyclic recurrence signals symbolic importance. This ultimate shape embodies the Phi Code. The connection to Phi is the Pentagons that form the faces of the dodecahedron. More than a symbol, the dodecahedron is a manifold of symbolism and master of all 3-D shapes with mathematical significance.

The same geometries operate in our bodies, in our DNA blueprint. The Pythagoreans claimed that the pentagram was the perfect symbol of humanity, and that its extension into space, the Gnostic "light in extension" of the dodecahedron, was the ultimate symbol of spirit.

The crystalline form of DNA actually forms a dodecahedron. DNA uses the dodecahedron shape to arrange amino acids into proteins. Fractal antennas have a wide frequency range of interaction with EMF. DNA has two structural characteristics of fractal antennas: electronic conduction and self symmetry.

Alex Vary has proposed that the origin and modification of DNA macromolecules and the evolution of intelligent life and human consciousness is negentropic. He conjectures transcendent origins, structure, and encoding of the DNA molecule which produced the diversity of species and the instrumentality of consciousness.

Plato combined Empedocles' theory of four elements with Theaetetus' mathematical doctrine of regular solids. Plato remarks, "...the god used it for arranging the constellations on the whole heaven" (Timaeus 55), that is, the fixed stars mapped onto it.

The archetypal dodecahedron arises from the creative autonomy of psyche. We can approach it philosophically through dreams, science, psychology, theosophy, theurgy, or magick depending on our interest and calling. Jung called symbols "spirit from above." It is an embedded form of mythic expression, providing both significant framing images and self-conceptions.

Stan Tenen of Meru Foundation describes how in essence, the book of Genesis -- in the original Hebrew -- is geometrically structured. The very first verse of Genesis forms a dodecahedron, <<http://www.meru.org/Lettermaps/GenesisWords.html>>.

If our experience consists solely of images, it consists solely of archetypes. Myths don't aim at physical reality. The dodecahedron is an organizing myth and philosophy in a reciprocal unity. It includes every other kind of figure within itself. Some versions of myth actualize elements of the worldview they characterize. Myths have a large imaginal spectrum including philosophical reflection.

### Frame of the Whole

Such a 'being' lives of itself and speaks to our soul, so we can approach it experientially as a fountain of wisdom as well as conceptually, inviting multiple interpretations and a real connection. Mythically, the dodecahedron is the geometric countersign of heaven -- the whole cosmos, the sphere of 12, the Demiurge. Plutarch noticed the dodecahedron resembled the Zodiac and the year.

The symbol spontaneously emerges before we start diluting or amplifying it with our thought. Wisdom Light presents itself as a Stone, the Grail, the Tree, and a myriad of forms. Therefore, we can approach it imaginally, esoterically, and psychologically, not just spiritually or literally for what it may reveal of cosmos, the construction of meanings, and our psychic lives.

The dodecahedron rightly claims its status as the "Master of All Shapes," because the mathematics of its 12 pentagons (and 30 edges and 20 vertices) is aligned to the same proportions that design our self-assembling DNA. We are in no way separate from that.

The archetypal geometry of the universe correlates with the archetypal geometry of the body -- of DNA. The double helix has been modeled as a sequence of dodecahedrons.

We are fascinated with DNA's idealized double helix shape. But the more fundamental shape, the dodecahedron, is responsible for the existence of DNA and the double helix in the first place.

Through seeing the simplicity and complexity of the Dodecahedron in its relationship of shape and sound, we begin to sense our own place within the Creation. Arguably, space itself is dodecahedral at both the finest and astronomical scale. Whether it maps onto the real world or not is superseded by its success in intuitively describing psychic space. Is its attraction *telos* or topology? It is a holistic representation of the synthesis of components of the universe, mythic elements, and philosophical concepts.

An emergent vision of science and spirituality re-ensouls the world after postmodern disenchantment and explores beyond the physicalist worldview, which is not only incomplete, but incorrect in its very foundation. An expanded science-based understanding of nature can accommodate empirical realities of spiritual sorts.

Science-art also rejects rationally untenable “overbeliefs” targeted by critics of institutional religions. This emerging vision is both scientifically justifiable and spiritually satisfying, combining the best aspects of our scientific and spiritual heritage in an intellectually responsible effort to reconcile these two greatest forces in human history.

### Finite & Curved Space

What are the ultimate constituents of that which exists? Ideas regarding the shape of the universe are probably as old as humanity. Plato contended the Demiurge constructed the universe with the Dodecahedron. But we can say that a dodecahedron is the natural artifact of a finite and curved space. It is a symbol of spherical geometry. This is the topology of the universe.

The representation of celestial or divine universal forces is of deep symbolic importance. What symbol adequately represents the ultimate? The dodecahedral key fits all universal cosmologies, even some modern theories that model universe as a dodecahedron with a startling "Hall of Mirrors" effect.

*In The Labyrinth of Time, Michael Lockwood says, "The reference to 'objects passing out of the dodecahedron' is misleading, as also is 're-enters', for the whole point is that the topology of the Poincare dodecahedral space renders it impossible for anything to exit the dodecahedron. Make for any face, from within the dodecahedron, and the instant you reach it you will find yourself emerging from the face opposite the one that you have just approached. Likewise, light does not literally 're-enter' the dodecahedron, since it never leaves it in the first place. As regards the diameter of the dodecahedron, Luminet et al. give a ball-park figure of 30-billion lightyears"*

A hypersphere is a 3 dimensional surface of a 4 dimensional ball. This is a cornerstone of the Hall of Mirrors theory. The “hall-of-mirrors” effect is caused by the light wrapping

around the universe. Virtual images mingle with real images. What would it be like to walk into a life-size dodecahedron? Perhaps, like walking into infinity?

Infinite regress is akin to the optical phenomenon where an infinite sequence of receding images is formed between two parallel facing mirrors. If you go far enough in one direction, you find yourself back where you started, on the other side of the universe. A dodecahedral universe gives the impression of being 120 times bigger than it is. It generates multiple images of every object. Our Universe appears as an endlessly repeating set of dodecahedrons, football-like shapes with a surface of 12 identical pentagons.

This immense hall of mirrors functions metaphysically like a cosmic masonic Chamber of Reflection. The chamber itself is symbolic of a cave, introducing the candidate to the alchemical element of earth with a profusion of symbols. The experience is enfoldment, a return to the womb, a death and subsequent rebirth. In a liminal experience, we can imagine ourselves at the center of a vast sphere.

*"The Poincaré dodecahedral space can be described as the interior of a 'sphere' made from 12 slightly curved pentagons. However, there is one big difference between this shape and a football [soccer ball] because when one goes out from a pentagonal face, one immediately comes back inside the ball from the opposite face after a 36 degree rotation. Such a multiply connected space can therefore generate multiple images of the same object, such as a planet or a photon." (Luminet)*

Aristotle insisted that the heavenly realm of the stars and gods must be composed of something finer than earth, air, fire, and water. This ethereal fifth essence, or "quintessence," was proposed by medieval theologians as what makes up angels.

The Ophanim were John Dee's angelic intelligences. His cosmology included the dodecahedron as a transitional stage, blending Hebrew and Ophanic. He unpacked the hypercube forming the 24-cell 4D figure that contains the 3D structure of both the dodecahedron and the icosahedron. The heart of the Enochian system is the Hypercube.

Combining the Hebrew and Ophanic systems produced the dodecahedron of the Supreme Ritual of the Pentagram. The faces of this dodecahedron become the twelve gates through which the Elemental Tablets, the Aethyrs and the Governors are organized. The dodecahedron also organizes the phi ratios of the Holy Tablet. The Tablet of Union forms the icosahedron that contains, or unifies, the other forms.

Plato described the Dodecahedron as the shape, "... god used for arranging the constellations on the whole heaven." A primal simplicity, the Dodecahedron is a global image that engages us in an exploration of Cosmos, Self, and Creation. What illumines comprehension by its very Being? Such contemplation is for those who wish to "Know Thyself" to go beyond themselves.

Metrology

Metrology is the science of measurement and includes all theoretical and practical aspects of measurement. It was the basis for development of both philosophic and scientific attitudes. The divine order of the universe was the central idea of the ancient world, and all belief-systems were enmeshed with it. Metrology provided the foundation of the systematic rational vision of the world. Cosmic order embodied in metrology was the fundamental aspect of ancient thought.

Of course, information about the Universe has always been there, but its availability is limited to those prepared to receive or decode it. Ancient cosmologies were not only models of the physical universe, but representations of a universal mathematical archetype. The numerical canon revealed correspondences between different orders of natural phenomena. Metrology included sacred units for measuring the Universe, units of time, space, weight, and mass (or volume).

The ancient sacred units of measure come from the principle dimensions of the earth (geodesic or geodetic) and astronomical (or cosmological) constants, such as the Precession of the Equinoxes, and the orbital periods of the observable planets.

Can the dodecahedron answer the ancient question, is the universe finite or infinite? Giordano Bruno burned at the stake for asking, "Is there a geometry of the Divine?" What symbol could possibly be potent enough to exemplify the whole universe or cosmos and how can we relate to it today? Can it inform our powers of observation and self-knowledge or enrich our souls? Is this "foundation of the universe" the hypergnostic meditation matrix, as some claim?

Perhaps it is so. Jung tells us: "*If one reflects upon what consciousness really is, one is deeply impressed by the extremely wonderful fact that an event which occurs outside in the cosmos produces simultaneously an inner image.*" (Basel Seminar, Para i)

### Harmony of the Spheres

Religious cosmologies usually include an act or process of creation by a creator deity or a larger pantheon. The dodecahedron has been compared with an idealized form of Divine thought, will, or idea. Meditating on this symbol was contemplating the Divine.

The Pythagorean-Egyptian Cosmological Circle was modeled in a nested set of polyhedra with their transforms within a dodecahedron. Does it conform with Kepler's *Mysterium Cosmographicum*, The Cosmographic or Cosmic Mystery? The presence of the golden section is natural. Wolfgang Pauli describes how golden ratio spirals form a dynamic toroidal vortex that fits in a dodecahedron. Today many people believe we are rediscovering that lost knowledge of sacred geometry.

Pythagoras, Kepler, Leonardo, and many others studied these mysteries. They held many beliefs about them and their role in the Universe. The Pythagoreans believed that the element imaged in the shape of the dodecahedron is ether or aether – God's Spirit.

Various interpretations of the Cosmological Circle include the maze of nested polyhedra within the dodecahedron and their transformations. The idea of the dodecahedron as the ultimate container of matter within a finite universe has come back through debate about the true nature, size, scope and speed of the universe, (or multi-verse).

From Pythagoras to Plato, Blavatsky to Frater Achad, Poincare to Buckminster Fuller, Luminet to Max Tegmark, the dodecahedron has been an object of abstract fascination and a more than a metaphor for cosmological topology. In this sense it has provided a talismanic or magical focus for extension in and contemplation of the universe.

Imagined within this specific order it is one way to explore philosophical ideas and viewpoints. Even scientific theories can be viewed imaginally, in which case their validity comes from their common source in psyche. As a cosmology, it is an idealization of order with twelve pentagonal faces that map onto the cosmos.

Gurdjieff taught a slightly updated form of the basic teachings of the Ionian Greek Philosopher Pythagoras of Samos (569-475 B.C.) and his followers in the Pythagorean School. Only fragments of the teachings of the Pythagoreans survive. We do know that they taught that the universe was essentially an organic whole which they called the "Cosmos."

The Pythagoreans also taught that the underlying structure of the Cosmos was mathematical in nature and that the principles of the musical octave constituted the key to understanding this mathematical structure. Pythagoras and his successors, like most people in the world until the 17th Century A.D., believed in an Earth-centered universe. In the 4th Century B. C., the philosopher Plato, a Pythagorean initiate, defined the basic structure of this Cosmos as a system of eight concentric shells with the Earth placed at the center of the shells.

The outermost shell was a dodecahedron, the realm of the fixed stars. Each of the other seven shells was considered a sphere associated with three things: 1) a note from the Ionian Greek musical scale (known as the Lydian scale in the 6th Century B.C.), 2) a planetary body which moved around the Earth in a circular orbit, and 3) a particular Muse (one of nine Greek goddesses of the arts and sciences). The entire system was called the "Harmony of the Spheres." This cosmic system had nine levels counting the earth as the first level. The outermost level was the realm of the fixed stars which did not orbit the earth. No musical note was associated with the realm of the fixed stars.

The ancient Kabbalists noticed that the Dodecahedron is concealed in the perfect Cube. The earthy body of the world contains within itself. The archetypal cosmic design concealed in the earthy body of the world reveals itself only to the eyes of one who understands the mysterious process whereby the One becomes the many through divine geometry.

The golden ratio reveals itself diagonally on each of the pentagonal faces of this cosmic form. The centers of each of the twelve faces are divisible into three coplanar groups of

four. These quadrads lie at the corners of three mutually perpendicular and symmetrically placed golden rectangles, their one common point being the center of the archetypal dodecahedron itself.

Blavatsky hints that, *"In the dodecahedron one can see the outline of the unmanifested ideal, the manifesting cosmic ideal ... and the human microcosm capable of centering itself and focusing ... upon the central nucleus which isotropically informs the whole. Thus each human soul can fulfill the potential symbolized by the pentagon and become a Gate of Heaven."*

### Descriptive Eidetics

Revered across ancient cultures, the dodecahedron is a universal symbol of spatial extension different from objective physical space. The presentation is the meaning given immediately and intuitively, a mirror of primordial awareness. As an archetype it is a mathematical schema or morphological description of an eidetic image -- an ideal morphological form, grounded in natural science and appearing as natural process.

There is a noetic correlation between the instinctual apprehension and the mathematical elaboration. Such an aesthetic noetic synthesis does not appear in the same mode as concrete material things. Transcendental perception is immanent pure experience. It is a representative fiction that suitably represents the phenomena of an imaginal image of primordial substance -- akasha, pleroma.

The dodecahedron corresponds with the primordial field concept, Ether, Aether, or Astral Light. The Primordial Substance is Akasha, divine thought. Blavatsky describes Akasha as the Hindu equivalent of the fifth element Ether of cosmic matter, also calling it Anima Mundi and Mother of Kosmos. Mystery made manifest becomes a virtual component of lived experience.

*In The Secret Doctrine, Blavatsky describes how, "The philosophers themselves had to be initiated into perceptive mysteries, before they could grasp the correct idea of the ancients in relation to this most metaphysical subject. Otherwise -- outside such initiation -- for every thinker there will be a "Thus far shalt thou go and no farther," mapped out by his intellectual capacity.... Divine thought cannot be defined, or its meaning explained, except by the numberless manifestations of Cosmic Substance in which the former is sensed spiritually by those who can do so."*

Space belongs to transcendent objects. The schemata makes it sensible. Its logical ideality makes it transcendental. A transcendental perspective uses the phenomenology of perception to clarify the constitution of the three-dimensional world. The transcendent is immanent in lived experiences -- imminent perceptive contents.

If we think of the dodecad as the dodecahedron we shall be dealing with the phenomenal universe, without the Plērōma. Here we are dealing with the living archetype behind any manifestation. Described in *Synergetics* by Buckminster Fuller as the Vector Equilibrium

Matrix, the system of thirteen spheres, packed 12-around-1, eventuate the dodecahedron in the physical world.

### Transcendental Awareness

We instinctively frame our realities, and the dodecahedron is the classical "frame of frames." The "Great Foundation Stone" or "Radiant Wisdom Stone" is said to represent an idealized form of consciousness because of its regularity, beautiful symmetry and closeness to the sphere. This Holy Grail of the Wise 'fell' out of the sky from heaven, from the archetypal into the material world. It is said that by the power of this stone, the phoenix rises from the ashes.

Can this "transcendental object at the end of time" inspire us to raise our consciousness back to the archetypal level, the eternal world? Yogananda described cosmic consciousness: "*With his consciousness extended and awakened in every particle in the circumambience of infinite space, the exalted yogi feels his little physical body and all its perceptions not as an ordinary human being, but in oneness with omniscient Spirit.*"

Less artifact than icon, the Grail stories link it to the philosopher's stone, which provides its keeper with eternal life. In *The Grail Legend*, Emma Jung and Marie-Louise von Franz argue that the alchemical Stone is a symbol of the Self, our archetypal wholeness. (p. 155-6)

Wolfram calls the Grail a stone; alchemists called it the ultimate secret of "the Art." Dom Pernety (18th C., France) gives over 600 partial definitions for the alchemical Stone. But none describe direct access to the mystery experience of the Stone. Wolfram clearly identifies the Grail in his account as "A stone of the purest kind."

*"The Grail is clearly no ordinary object. It is surrounded with mystery; it is holy and it emanates blazing light. (p. 137) ... It is much closer to the Philosopher's Stone of alchemy, which is both a mysterious object of gigantic size and a spiritual state. The Philosopher's Stone was believed to turn anything it touched into gold, to cure all diseases and to confer eternal life and youth on its possessor. It also stood for the "golden" spiritual condition, the highest and most perfect conceivable, which was the state of union with God or virtually being God."*

*"There never was a human so ill but that, if he one day sees that stone, he cannot die within the week that follows. And in looks he will not fade. His appearance will stay the same, be it maid or man, as on the day he saw the stone, the same as when the best years of his life began, and though he should see the stone for two hundred years, it will never change, save that his hair might perhaps turn gray. Such power does the stone give a man that flesh and bones are at once made young again. The stone is also called the Grail."*

Cosmos is the holistic perception of the universe. Cosmology is a branch of metaphysics that deals with the nature of the universe, a theory or doctrine describing the natural order

of the universe. Cosmology, as the study of meanings and contexts of the cosmos, attempts to understand the implicit order within the whole of being.

### Dodecahedron Geometry

Physics is the fusion of geometry and mathematics. In physics, what is more fundamental is more conserved. Ancient cultures had knowledge of practical geometry, metrology, and certain geometrical results. Particle interactions, the most basic aspects of nature, are the results of geometry.

The dodecahedron is found in ancient traditions and modern science. Whether it is an ontological reality or a metaphor, mystics, philosophers, and natural scientists have been interested in the dodecahedron for at least 2000 years. This basic unit of the universe appeals to our instinct for aesthetics, analysis, and natural philosophy -- an instinct more fundamental than formal logic.

This geometry is a metaphysical (virtual or imaginal) object of contemplation, like the other Platonic solids, but the most fully formed. Geometry is more fundamental than space-time. Space and time emerge as consequences of the jewel-like geometry. It represents the perfect mediation of the infinite and the finite, the sphere and the cube, analogous to the circle and the square. Its reciprocal is the Icosahedron, with 20 faces and 12 vertices. The Dodecahedron has 12 faces and 20 vertices. Each shape can easily be transformed into the other by truncation or stellation.

The Dodecahedron, the polar polyhedron of the icosahedron, has a finite rotational group. Its icosahedral dual maps the dodecahedron back on itself. The faces of a dodecahedron correspond with the number of the vertexes of the icosahedron. It goes through permutations.

Big Bang physics claims rotations in 3-dimensions corresponds to rotations of the universe viewed as a hyper-surface in a 5-D real space. The spatial area element is invariant. Mapping the universe to a 3-surface in 4 dimensions extracts the resonance phenomena of eigenmodes of dodecahedral space.

*“The dodecahedron provides the correspondence, and internal consistency between the other figures. If the bodies are superimposed, the twelve vertices of the icosahedron (and six of its sides) are on the surface of a cube; the eight vertices of this cube coincide with eight of the vertices of the dodecahedron having its side equal to that of the icosahedron.*

*“The twelve other vertices of the dodecahedron and six of its sides are situated on the surface of another, enveloping cube. Similarly, the six sides of any tetrahedron can be set as diagonals on the six faces of a cube, the four vertices of the tetrahedron coinciding with four of the vertices of the cube (the four remaining vertices of the cube and the six other diagonals producing another tetrahedron) Hence the reasoning behind the dodecahedron being taken as the geometrical symbol for the harmony of the whole, or cosmos”. (Ghyak)*

## Sacred Geometry

Metaphorically, geometries contain encoded elements, a field of infinite meaning in a finite form, a glyph of universal consciousness we can unpack conceptually and experientially. We can draw a lot from its symbolic, metaphorical, and metaphysical meanings without delving into the deeper mysteries of cosmology or mathematical calculation.

In Masonic symbolism, five and its natural geometric constructs (pentagram, pentagon, dodecahedron) demonstrate the fundamental relationship between man, nature, and the creator. The dodecahedron is the Masonic "Key" to the Platonic solids and process of Divine Creation, and basis of the Degree of the Holy Royal Arch. The Royal Arch legend assumes that the "Ancients" received this symbolism from their operative forerunners.

This "Emblem of Heaven" contains 72 right angles, the aggregate of energy and form. What begins as the point within the circle grows geometrically into the heavenly dodecahedron, rooted in the Golden Ratio. It represents the signs, and degrees of the Zodiac, as well as the months, and days of the year.

Manly Palmer Hall describes the fixed zodiac as an immense dodecahedron, its twelve surfaces representing the outermost walls of abstract space. *"From each surface of this dodecahedron a great spiritual power, radiating inward, becomes embodied as one of the hierarchies of the movable zodiac, which is a band of circumambulating so-called fixed stars. Within this movable zodiac are posited the various planetary and elemental bodies."*

Hall called it the template for the New Jerusalem, which is a symbol for the transformed initiate: *"New Jerusalem represents the microcosm, patterned after the greater universe in which it stands. The twelve gates of this symbolic dodecahedron are the signs of the zodiac through which the celestial impulses descend into the inferior world; the jewels are the precious stones of the zodiacal signs; and the transparent golden streets are the streams of spiritual light along which the initiate passes on his path towards the sun. ... The glorified and spiritualized initiate is here depicted as a city. This city will ultimately be united with the spirit of God and absorbed into the Divine Effulgency."*

The Holy Grail has been described as a Stone. Philosopher Rudolf Steiner reimagined the grail foundation stone or "cornerstone" as a, "dodecahedron fashioned in copper in 1913 to consecrate his temple, the Goetheanum, with twelve, pentagonal (five-sided) facets and called the "dodecahedron of man." (Trusiewicz)

The Foundation Stone defines principles or ideas consecrating it for a specific purpose. It is the starting point or even the "heart" in which the world and even the whole breadth of the cosmos is founded. In the Solomonic tradition, it is also the Holy of Holies, in which it becomes the "cornerstone" of the Temple of Solomon, which is just another form of the Grail Temple of Parzival.

The Rosicrucians say "The Radiant Wisdom Stone" is Sophia's supernatural body. It appears in Kabbalah and Magick as a symbol of life and consciousness, or universal life force, as well as geometrical and topological investigations. It is the 12-Faces of the 'God within'. This cosmic blueprint or template is both cosmology and cosmogony, like the Tree of Life glyph, described by Charles Stansfeld Jones (Frater). "The Tree of Life is embedded in the Snowflake, its branches are as Crystals, its flowers as the Rose, and its perfect fruit is the Dodecahedron."

*"The First or simple prismatic "Tree" branches out in 20 directions from its central Malkuth. The Second progression of the solid taken as far as Tiphereth exactly encloses this in a perfect Dodecahedron comprising 20 solid angles forming 12 equilateral Pentagons; while the Fifth progression of the original Malkuth would exactly enclose all this in a perfect sphere.*

*But the Points of the 20 Kethers are so arranged as to form when connected, TWELVE perfectly regular Pentagons. Thus the whole structure indicates a perfect DODECAHEDRON and, when enclosed in the circumscribing SPHERE, touches it a eighty points. The whole solid may be considered as capable of expansion by means of the progression of the unit "Trees."*

*Four of these blocks of Five Trees were found to form a solid capable of progression in all directions so as to fill every dimension of known space, and the nature of the whole figure was found to be that of a perfect Dodecahedron or Twelve-fold figure, each side of which is a perfect Pentagon."*

Astronomy deals with celestial objects rather than the universe as a whole. Cosmology is the study of the universe at its largest scales, including theories of its origins, its dynamics and evolution, and its future. Cosmogony is the (scientific) study of the origin of the cosmos (or reality itself) coming into being from the Void. "Cosmic consciousness" is a pantheistic consciousness of the life and order of the universe.

Cosmogonical myths describe the ordering of the cosmos from a state of chaos. Creation of the World is also called Cosmogony or Origin of the Universe (Cosmos). Cosmogony normally includes, not only an account of the origin of the world, but also a description of its physical qualities. Cosmogony and Theogony cannot be completely separated because the myths have established that the parts of the Cosmos are gods.

The *Vedas* describe the concept of 'Makar' as an identity of microcosm and macrocosm. *Makara* means pentagon and represents the human being and the faces of the universe. *Makara's* regular pentagons emanate a symmetrical universe as a dodecahedral figure of 12 faces, prototype of the material universe.

*Makara* reorients an individual toward a flow state with the current of universal life. The icosahedron generates the dodecahedron, representing *Prakriti*, the feminine power of

creation of the matter (mother) universe. The star born within its pentagon produces the Golden Ratio, the energy of rebirth.

Pythagoras built his system of psychospiritual harmony and mathematical equiformity entirely on the 'metrical speech' of the Hindu *Vedas*. Mme. Blavatsky said, "*Plato, the ardent disciple of Pythagoras, realized it so fully as to maintain that the Dodecahedron was the geometrical figure employed by the Demiurgus in constructing the universe.*"

In ancient times, the dodecahedron was not made public. Even in the Middle Ages and Renaissance the knowledge of the dodecahedron, and with it the connection of the pentagram was passed on only to the most prominent architect and his closest colleagues. They had discovered that the dodecahedron, through connecting certain edges etc. held in itself all other bodies. The dodecahedron became the basis for obtaining all other bodies and was therefore for Plato the symbol of the all all-embracing Universe.

Tetractys, Dodecahedron, Cube, and Triangle had a sacred significance. The Pythagoreans considered the Dodecahedron sacred. Gurdjieff associated this symbol with visual harmonic division and proportion with music and sound -- an "aural geometry" with its own creative power and resonant effects. The dodecahedral "scale of sound" correlates archetypally with the twelve musical notes. As a creative force of nature, cymatics shows that sound orders matter through frequency and vibration. This is possibly how the ancients discovered sacred geometries.

In the 1920's, Hermetic magician Charles Stansfeld Jones, known as Frater Achad, experimented with 3-D projections of the kabbalistic Tree of Life. The Tree of Life diagram is a key provided initiates to unlock the more comprehensive geometry of creation. When he modeled the Tree as emanating from a single point in six directions, he found the projections culminated in a dodecahedron.

Calling it *The Anatomy of the Body of God*, Frater Achad found the dodecahedron useful for exploring the Tree of Life as a foundation for fuller self-awareness and illumination, a symbol of the Self. Achad perceived the Tree of Life embedded in the Macrocosmic Snowflake, with its crystalline branches. It flowers as the Rose, and its perfect fruit is the Dodecahedron. His diagram showed that "At the Center of All is Malkuth, so that this is indeed the "Closed Palace of the Bride," the secrets of which were promised as a reward to those who succeeded in interpreting the Mysteries of the New Aeon."

Later, kabbalist Leonora Leet (1999) described the regular dodecahedron as the geometric symbol of the Earth and also that of "Perfected Malkuth", or the realm of matter in general. In *Phaedo*, Plato described the earth itself, when viewed from above, as "many-colored like the balls that are made of twelve pieces of leather."

This "The Stone of the Wise" is capable of indefinite increase or decrease -- projection and multiplication. We have shown how it is related to Metatron's Cube, Merkabah, and Flower of Life by extrapolation. The metaphysical claim is that the Dodecahedron is linked to the Ether/Universe. It works through *prana* (life force) and the higher chakras

from the 6th Third Eye, 7th Crown, 8th Higher Crown, and above. As a meditation tool the energy held within this sacred shape facilitates connection to your true nature, Higher Self, and Source or source field.

### Scientific Validation

Is there scientific evidence for this ultimate shape beyond a cosmic myth? Yes, there is. It is found in the study of the curvature and topology of space. In 2003 cosmic topologist Pierre Luminet discovered through the cosmic microwave radiation (CMB) that a 12-sided figure wrapped around a hypersphere (4-d cube) best fits the observed power spectrum of CMB.

In 2017 research shows a holographic universe at the root of our own. A holographic universe, an idea first suggested in the 1970s by Miller & Webb, is one where all the information that makes up our 3-D 'reality' (plus time) is contained in a 2-D surface on its boundaries. Irregularities in the cosmic microwave background (the 'afterglow' of the Big Bang), reveal substantial evidence supporting a holographic explanation of the universe -- in fact, as much as there is for the traditional explanation of these irregularities using the theory of cosmic inflation.

The Universe enters a geometric phase, which can now be described by Einstein's equations. The cosmic microwave background was emitted about 375,000 years later. Patterns imprinted in it carry information about the very early Universe and seed the development of structures of stars and galaxies in the late time Universe.

Furthermore, empty space, or a vacuum, is a sort of material, which can have within it exotic properties like superconductivity. Conversely, materials can be viewed from the inside and the vacua of alternative worlds, which often have exotic, mind-expanding properties. These ideas suggest new possibilities for cosmology and bring to life the profound question: What is a universe?

Luminet and Weeks model also suggests that the universe is finite and relatively small, merely giving the illusion of a greater one, like a hall of mirrors where the illusion of infinity is created by looking out and seeing multiple copies of the same stars.

Reciprocation with its opposite face leads to a 36 degree twisted 'hall of mirrors' effect in the mathematical Poincare dodecahedral space. This strongly suggests a finite universe, but paradoxically it appears perceptually and experientially much larger. If you enter one pentagonal face in a spaceship, you immediately re-enter through the opposite face. Whether or not the science holds up, this theory has entered the chain of historical and mythic descriptions.

### Symbol of the Universe

This macrocosmic virtual object has been the subject of imaginal speculation for centuries. An Etruscan dodecahedron made of soapstone was found near Padua and

believed to date from before 500 BC. Roman dodecahedrons have been recovered throughout Europe, as far north as Wales, and further south toward the Mediterranean. Usually made of bronze or stone, they are seldom larger than about eight to ten centimeters in size.

So what was their purpose? Some say a copper cast Roman dodecahedron dated 1-400 A.D. was an astronomical measuring tool, others a spatial measuring device, military sighting tool, gaming or religious object -- even a knitting machine. No one knows, so it remains an object of fascination.

What does this say about the soul? Can we use such a figure in our ritual or contemplative practices? Can it be a symbol of self-knowledge? Arguably, it can. It may be the ultimate mandala and talismatic form, perhaps even a magical connection to the gnosis of collective unconscious, reflected in the microcosm as the representation of the quintessence, aether, *akasha*, and the universe itself.

Plato's *Timaeus* taught that all life evolved from such a form, originally a Pythagorean idea from the late Neolithic period. It is linked to the Golden Ratio and phi. The volume of the dodecahedron is equal to 137.51 if its edge length is equal to the square of the golden ratio  $\phi^2$ , which is actually the radius of its mid-sphere when the edge length of the dodecahedron is equal to the unit 1. The inradius of the dodecahedron has approximately the same values of the dimensions of space-time.

Is our universe faceted -- a dodecahedron -- a ball-like shape with a surface of 12 identical pentagons? Each facet would likely approximate a disk. The closest approximation is each pentagonal side of a dodecahedron.

Like a crystal or gem, its facets and symmetries mesmerize us, compelling us toward the deep heart of its phenomenology. Mythological cosmology is often contrasted with Physical cosmology. A religious cosmology (also mythological cosmology) is a way of explaining the origin, history and evolution of the cosmos or universe based on religious mythology of a specific tradition.

Archetypal cosmology is a psychological approach to the various theories of cosmos. This cosmological vision is grounded in a particular astrological research paradigm rooted in the 12-fold Zodiac. It has proved highly promising in the study of history and biography, psychology, philosophy, religion, mythology, culture, and the arts. What happens if we compare the dodecahedron with a cycle of the Solar system?

In the mathematics of harmony, the Egyptians discovered the 12 faces, 30 edges, and 60 planar angles of its surface. They correlate with cycles in the solar system, 12-year Jupiter, 30-year Saturn, and 60-year cycle of the Solar system.

The dodecahedron, this perfect spatial form, has this deep mathematical connection with the Solar system. So it became the "Main Geometric Figure" symbolizing the "Harmony of the Universe." The Egyptian calendar, system of time, and angular measurement are

based on the dodecahedron numerical characteristics of 12, 30, and 60 and its underlying golden mean proportional basis.

We step out of the field of psychological categories and enter the sphere of the ultimate mysteries of life. We can encounter the deep unconscious and archetypal dimension of reality in the form of mythic figures and narratives from various cultures, gods and goddesses, transcendent Platonic Ideas, or Jungian archetypes. We unconsciously project our own consciousness onto the cosmos.

Cosmogony is any model concerning the origin of either the cosmos or universe. Cosmogonies explore the fact that we exist when there could be nothing at all. The dodecahedron has been imagined as a topology, cosmological geometry, mathematical operator, and literalization of the heavens. There may be some science to back it, but it is also a metaphysical myth which has evolved over centuries.

Cosmic Topology, the study of the overall shape of the universe, involves both global topological features and more local geometrical properties such as curvature. This dodecahedral universe is a hypersphere, the first step toward understanding the shape of the universe. A hypersphere is the four-dimensional analog of a sphere. A 4-d dodecahedron is a hyperdodecahedron.

The hypersphere is real enough to serve as a framework that determines the details of the shape and angles of the dodecahedron. Is it a compactification of a holographic 2-d hypersphere projected on the cosmic horizon?

If our cosmos is a holographic 4-D-spherical standing wave, is it a holographic dodecahedron that gave form to our formless energy with the imprint of life? (Wsol, 2013) The geometry of fundamental wave constructs is sufficient to describe the mathematics and holographic lensing that constitutes our cosmos. The trick remains detecting it.

Accurate maps of the cosmic microwave background – the radiation left over from the Big Bang – suggest that we live in a finite universe that is shaped like a (soccer) football or dodecahedron. A model of finite space -- the Poincare dodecahedral space -- accounts for the Wilkinson Microwave Anisotropy Probe observations with no fine tuning required. The shape is the 20-sided, 12-angled, dodecahedron, which pretty much suggests that Pythagoras, Euclid and Plato were correct all along about the geometrical form of this finite universe. (Luminet)

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