

Relationship with Others: Deportment, Bearing, & Attitude; the Golden Number: Phi: 1.618 in Architecture, Fibonacci, Art, Cosmos; Pure Fashion; SOS 4:1-15

4. The manner by which one deals with others is thoughtfulness and courtesy manifested by good manners including how one presents himself to others, such as deportment, bearing, and attitude.
5. Deportment emphasizes conduct, bearing emphasizes posture, and attitude emphasizes state of mind. Conduct must exhibit courtesy without affectation. Posture must project confidence without self-absorption. Attitude must reflect thoughtfulness without hypocrisy.
6. Self-absorption often creates a rebellious mental attitude that strikes out at established cultural standards. There are two ways that one may communicate this without saying a word: (1) mutilation of the body and (2) bizarre fashion.
7. Believers are free to insert various metals into their body parts but in doing so they are purposefully disfiguring the temple of the Holy Spirit. They are free to have gargoyles blazoned into their skin but the purpose of the body is not to function as a billboard or an art exhibit.
8. The “golden mean” or the “golden number” is recognized as the “divine proportion,” a ratio that is said to be particularly pleasing to the eye.
9. The history of the Golden Number is interesting and is provided by a Web site that is designed specifically for information regarding this mathematical phenomenon:

<http://goldennumber.net>

Phi: The Golden Number, 1.618

History

[See Visual: Mathematics of the Golden Mean: 1.618]

[See Visual: Phi: The Golden Number: 1.618]

While the proportion known as the Golden Mean has always existed in mathematics and in the physical universe, it is unknown exactly when it was first discovered and applied by mankind. It is reasonable to assume that it has perhaps been discovered and rediscovered throughout history, which explains why it goes under several names.

Uses in architecture date to the ancient Egyptians and Greeks

It appears that the Egyptians may have used both pi [3.141] and phi [1.618] in the design of the Great Pyramids. The Greeks based the design of the Parthenon on this proportion.

Phidias \fid'-ē-as\ (500 BC - 432 BC), a Greek sculptor and mathematician, studied phi and applied it to the design of sculptures for the Parthenon.

Plato (circa 428 BC - 347 BC), in his views on natural science and cosmology presented in his "Timaeus," considered the golden section to be the most binding of all mathematical relationships and the key to the physics of the cosmos.

Euclid \yü'-klad\ (365 BC - 300 BC), in "Elements," referred to dividing a line at the 0.6180399... point as "dividing a line in the extreme and mean ratio." This later gave rise to the use of the term *mean* in the golden mean. He also linked this number to the construction of a pentagram.

The Fibonacci Series was discovered around 1200 AD

[See Visual: Fibonacci Sequence]



Leonardo Fibonacci (fē-bō-nāt'-chē), an Italian born in 1175 AD discovered the unusual properties of the numerical series that now bears his name, but it's not certain that he even realized its connection to phi and the Golden Mean. His most notable contribution to mathematics was a work known as *Liber Abaci* ["Book of the Abacus"], which became a pivotal influence in adoption by the Europeans of the Arabic decimal system of counting over Roman numerals.

It was first called the "Divine Proportion" in the 1500's

[See Visual: Da Vinci's "The Last Supper"]

Da Vinci provided illustrations for a dissertation published by Luca Pacioli (pā-chō'-lē) [Italian mathematician, 1445-1514] in 1509 entitled "De Divina Proportione," perhaps the earliest reference in literature to another of its names, the "Divine Proportion." This book contains drawings made by Leonardo da Vinci of the five Platonic solids. It was probably da Vinci who first called it the "*sectio aurea*," which is Latin for "golden section."

The Renaissance artists used the Golden Mean extensively in their paintings and sculptures to achieve balance and beauty. Leonardo da Vinci, for instance, used it to define all the fundamental proportions of his painting of "The Last Supper," from the dimensions of the table at which Christ and the disciples sat to the proportions of the walls and windows in the background.

Johannes Kepler (1571-1630), discoverer of the elliptical nature of the orbits of the planets around the sun, also made mention of the "Divine Proportion," saying this about it:

"Geometry has two great treasures: one is the theorem of Pythagoras; the other, the division of a line into extreme and mean ratio. The first we may compare to a measure of gold; the second we may name a precious jewel."

The term "Phi" was not used until the 1900's

It wasn't until the 1900's that American mathematician Mark Barr used the Greek letter phi to designate this proportion. By this time this ubiquitous proportion was known as the golden mean, golden section, and golden ratio as well as the Divine proportion. Phi is the first letter of Phidias, who used the golden ratio in his sculptures, as well as the Greek equivalent to the letter "F," the first letter of Fibonacci. Phi is also the 21st letter of the Greek alphabet, and 21 is one of numbers in the Fibonacci series. The character for phi also has some interesting theological implications.

Recent appearances of Phi in math and physics

[See Visual: Penrose Tiles & Kepler's Monster]

Phi continues to open new doors in our understanding of life and the universe. It appeared in Roger Penrose's discovery in the 1970's of "Penrose Tiles," which first allowed surfaces to be tiled in five-fold symmetry. It appeared again in the 1980's in quasi-crystals, a newly discovered form of matter.

Phi as a door to understanding life

[See Visual: Various Appearances of Phi]

The description of this proportion as Golden and Divine is fitting perhaps because it is seen by many to open the door to a deeper understanding of beauty and spirituality in life. That's an incredible role for a single number to play, but then again this one number has played an incredible role in human history and in the universe at large.

10. These mathematical concepts are transferred to human endeavors such as architecture, acoustics, art, color, and music. All of these go into the structure of a building such as a church.
11. It also contributes to how we present ourselves to others. The Golden Mean or Divine Proportion is how tailors used to design fashions to complement the human form.
12. Teenage girls and adult women have strayed away from these standards and as a result present themselves in a manner not complementary to their own bodies and their Creator who used the Golden Mean in their bodies' design.

13. There is an organization that assists young women in their selection of a wardrobe by emphasizing modesty, virtue, and self-respect—perfect coordinates for clothes that reflect these attitudes while also being fashionable.
14. The organization is called Pure Fashion and can be researched at www.purefashion.com. Our interest in the organization centers on the attitude it stresses for its models:

Pure Fashion Believes a Pure Fashion Model Should Be:

A model of virtue.
 Wholesome and happy.
 Modest in her thought, words, and actions.
 Convinced of her dignity and acting accordingly.
 Sincere and unselfish.
 Generous and grateful.
 Prudent in her decisions.
 Kind and gentle with others.
 Energetic and enthusiastic.
 Stylish yet dignified.
 Courageous in defending what is true and right.
 Pure of heart.
 Obedient to God's commandments.
 Committed to chastity.
 Follower of Christ.
 Helpful at home.
 A leader of many and a servant of all.
 Obedient and optimistic.
 Proud to be pure.

[See Photos of Models at www.purefashion.com]

Pure Fashion Models Believe:

That our private parts should remain private.
 That undergarments should not become outer-garments.
 That our bodies are holy and sacred and our clothing should not reveal what should be concealed.
 That virtue is the most important "must have" for every season.
 That being healthy, physically fit, clean, and well-groomed is always in style.
 That we should support retailers, designers, and magazines, who support virtuous behavior.
 That we can be pretty without being provocative.
 That our clothing sends a message to those around us and it should reflect our dignity as young women.

Pure Fashion is a faith-based program that encourages teen girls to live, act, and dress in accordance with their dignity as children of God.

Pure Fashion focuses on guiding young women ages 14 to 18 to become confident, competent leaders who live the virtues of modesty and purity in their schools and communities. Pure Fashion models learn the importance of living a life in accordance with God's will and fostering a life of grace through purity of heart, mind, and body.

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15. The Shulammitte is appropriately dressed according to the style of her culture in 1000 B.C. You will note that Solomon ignores her clothing and most of her coordinates but instead stresses her body.

16. The Shulammite is not influenced by any of the King's accurate evaluations of her physical assets but instead maintains her modesty, virtue, and self-respect by discerning the difference between what Solomon says and his unstated intent.
17. Only by having a biblically constructed honor code in her soul does the Shulammite have the ability to make these discernments and to mentally reject Solomon's advances.
18. Solomon is no gentleman, but the Shulammite is quite a lady. She displays sprezzatura under pressure.
19. And now a review of Song of Solomon, Act III, for as far as we have gone:

Song of Solomon 4:1 - [KS: Pick-Up Line #6] "How beautiful you are, my lover, how beautiful you are! [KS: Pick-Up Line #7] Your eyes are like doves behind your flowing black tresses; [KS: Pick-Up Line #8] your hair flows like a flock of goats descending from Mount Gilead.

SOS 4:2 - [KS: Pick-Up Line #9] "Your teeth are as white as a flock of newly shorn ewes coming up from the washing, every one of which bears twins, and none is missing.

SOS 4:3 - [KS: Pick-Up Line #10] "Your lips are like a scarlet thread, and your mouth is lovely. [KS: Pick-Up Line #11] Your forehead is the color of a slice of pomegranate behind your flowing tresses.

SOS 4:4 - [KS: Pick-Up Line #12] "Your neck is like the tower of David, built with a battlement of stones on which are hung in its embrasures a thousand shields, all the round shields of the army of Israel.

SOS 4:5 - [KS: Pick-Up Line #13] "Your two breasts are as youthful as two fawns, twins of a gazelle [belonging to the Shepherd (2:9, 17)] which feed among the lilies."

SOS 4:6 - [SW] "Until this period of pressure is removed I will retreat into my memory center inspired by the aroma of my sachet and recall principles of doctrine that give me courage and confidence."

SOS 4:7 - [KS: Pick-Up Line #14] "You are altogether beautiful, my lover, and there is no blemish in you [perfect in body, soul, and personality].

SOS 4:8 - [KS: Pick-Up Line #15] "Come with me from Lebanon, my bride, may you come with me from Lebanon [to my five mountain villas]. Journey down from the summit of Amana \a-mä'-nä), from the summit of Senir \sē'-nīř) and Hermon, from the dens of lions, from the mountains of leopards.

SOS 4:9 - [KS: Pick-Up Line #16] "You have captured my heart, my Jewess, my wife; you have captured my heart with a single glance of your eyes, with a single strand of your necklace.

SOS 4:10 - [KS: Pick-Up Line #17] "How beautiful is your love, my Jewess, my wife! Sex with you is more intoxicating than the effects of fine wine, and the fragrance of your oils than all kinds of spices!

SOS 4:11 - [KS: Pick-Up Line #18] "Your lips, my wife, drip with the sweetness of honey; under your tongue is an abundant reservoir of deep, passionate kisses, [Pick-Up Line #19] and the fragrance of your garments is like the fragrance of Lebanon.

SOS 4:12 - [KS: Pick-Up Line #20] "You are a protected virgin, my Jewess, my wife, whose womb is a locked garden, its spring of life sealed up within.

SOS 4:13 - [KS: Pick-Up Line #21] “Your physical pleasures are as a royal paradise full of pomegranates and choice fruits, the aromas of the henna’s bride’s flower, and the nard’s perfume,

SOS 4:14 - [KS: Pick-Up Line #22] nard [perfume] and saffron [dried flower pistils & stigmas used as an aromatic], calamus [a sweet smelling reed] and cinnamon [a spice used as a perfume for beds], with all the trees of frankincense, myrrh, and aloe [also used to perfume beds], along with all the finest spices.

SOS 4:15 - [KS: Pick-Up Line #23] “Your womb is a spring of life, a place of sexual refreshment, whose powerful response is like that of streams flowing from the Lebanon Mountains.”