

Worksheet for Chapter Three - Measurements - in *Math for Mystics*

Measurements

1. Measure a room by pacing it out, heel-to-toe, and compare that with the standard measurements (meters or feet) to get a sense of how this looks. For example, how does ten “official” feet differ from ten personal feet? And notice how very different this might be depending on what shoes you’re wearing.
2. Measure something - your keyboard, perhaps - using “hands.” What is your personal “hand” measurement, hand flat, measured across the knuckles?
3. Watching the night sky, check the distance between two celestial objects using your hands held out at arm’s length.
4. While the precision of #3 above isn’t exact, it remains as accurate for a tall adult with long arms and large hands as for a small child with shorter arms and smaller hands. Why?
5. Design an altar (or an entire ceremony) that incorporates your personal measurements, i.e. using candles one hand-span tall, on a table two cubits wide.
6. Try crafting your own ceremonial objects using your personal measurement - feet, fathoms, hand-spans, cubits.
7. With friends, create a circle of fathoms, as you link hands and extend arms fully.

8. In poetry, rhythm is measured in poetic “metre” and “feet.” Some of the most commonly used “feet” are:

iambic - X (the - dash is the unstressed syllable, the X is the syllable that gets the stress)

trochaic X -

anapestic - - X

dactylic X - -

A few others are:

spondaic X X

pyrrhic - -

cretic X - X

When you combine groups of feet, you get metre. A *monometer* poem would have lines of one foot each. *Dimeter*, *trimeter* and *tetrameter* are lines with 2, 3 and 4 feet each respectively. More familiar is *iambic pentameter*, which is found throughout Chaucer and the Shakespeare plays, with lines of 5 (*penta*) iambic feet each: - X / - X / - X / - X / - X

Examples: Now is the winter of our discontent (from *King Richard III*)

or

It was the nightingale and not the lark

That pierced the fearful hollow of thine ear (from *Romeo and Juliet*)

If you think you hate this old stuff, try *Shakespeare in Love*, or modern-setting versions of the

plays like Baz Luhrmann's *Romeo + Juliet*, or Richard Loncraine's wild *Richard III*.

The point isn't to spend all our time counting out the beats. How boring! But this is a long-standing craft that arose because different tempos, varying rhythms, can convey different feelings and establish different moods.

This isn't as remote as it might seem. We probably all recognize this poem in anapestic tetrameter:

'Twas the NIGHT before CHRISTmas and ALL through the HOUSE...

-- X / -- X / -- X / -- X /

Rap music is driven not by vocal harmonies and guitar licks, but by the tempo of the language itself. Check out the godfathers of this form, The Last Poets. (Be advised: There's language that some may find objectionable, but The Last Poets are pretty mild by current standards, and direct their rage at social injustice instead of at women.) Significantly (perhaps) when I did a web-search for The Last Poets, one link went to a university mathematics site.

9. What meter is your name? Can you sing it? Drum it?

10. There's an old tradition that spellwork declarations should rhyme, and this goes back to the power of rhythm. If Shakespearean inspiration eludes you, think Dr. Seuss. The first abundance-spell rhyme I learned was the simple:

Hi-dee ho, hay-dee hay

I need some money right away

Does it work? Well, it's fun to say, and raises the spirits with some humor and actually, yes!

This worksheet goes with *Math for Mystics: From the Fibonacci Sequence to Luna's Labyrinth to the Golden Section and Other Secrets of Sacred Geometry* by Renna Shesso

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