

The Pentagon: From Mathematics to Mysticism

How the Weaving Became 'Dark'

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Introduction

The pentagram — a five-pointed star drawn with one continuous line — is simultaneously one of the oldest symbols in human civilisation and one of the most feared. It has represented health, protection, divine perfection, knightly virtue, and the five wounds of Christ. It has also represented demonic power, black magic, Satanism, and evil. No other symbol has undergone so radical a transformation in meaning.

The framework offers a specific explanation for this transformation: the pentagram carries ϕ (the golden ratio) at every level, making it the geometric signature of the Weaving — the algorithm of growth, transformation, and becoming. The Weaving is the 'dangerous' algorithm, the one that requires participation, that demands the old be consumed to produce the new. As the mathematical understanding of what the pentagram *is* was progressively lost, 'dangerous' was reinterpreted as 'evil.' The esoteric became the occult. The Weaving's demand for transformation became demonic.

This document traces that transformation step by step.

Part 1: The Earliest Pentagrams (6000–3000 BCE)

The pentagram is among the oldest markings known. Pentagram-like symbols appear in the Tigris-Euphrates region as early as 6000 BCE and in isolated examples in the Levant by 4000 BCE. In Sumer (c. 3000 BCE), pentagrams appear on clay tablets as practical markers — possibly for directions, regions, or administrative purposes.

The Babylonians associated the pentagram with the five visible planets: Mercury, Venus, Mars, Jupiter, and Saturn. This is significant because the framework has now shown that these planetary periods encode framework numbers — and Venus, in particular, traces a pentagram in the sky every 8 years through its 5 synodic returns ($F(5)$ in $F(6)$ years = pure Fibonacci).

The Babylonians also associated the pentagram with Ishtar (Inanna), the goddess of love, beauty, and war — the Sumerian equivalent of the later Greek Aphrodite and Roman Venus. The pentagram was Ishtar's symbol because Ishtar IS Venus, and Venus IS the pentagram planet. The association is not arbitrary mythology. It is observational astronomy: the planet literally draws the symbol in the sky.

The Sumerians also associated the pentagram with Ningishzida's journey through the underworld — a symbol of descent, transformation, and return. Already in the earliest known use, the pentagram is connected to transformation: going down, changing, and coming back different. The Weaving at its most fundamental.

Part 2: The Pythagorean Pentagram (6th Century BCE)

The Pythagoreans (c. 530 BCE onward) adopted the pentagram as their secret sign of mutual recognition — the symbol by which initiates identified each other. They called it ὑγίεια (*Hygieia*), meaning 'health.' The word was sometimes written with its Greek letters distributed at the five points of the star.

The Pythagoreans discovered that the pentagram contains the golden ratio ($\phi \approx 1.618$) at every level: the ratio of diagonal to side equals ϕ , each intersection creates segments in the golden ratio, and the recursive nesting of pentagrams within pentagons continues infinitely. This mathematical property — self-similar infinite recursion through an irrational ratio — made the pentagram profoundly different from the Tetraktys.

Why It Was Secret

The Tetraktys (1, 2, 3, 4) was the public symbol. The Pythagoreans swore their oath by it openly. It is finite (four rows, sum = 10), rational (all integer relationships), and static (the pattern is complete as given). The Tetraktys IS the Loom — structure, order, comprehensibility.

The pentagram was the private symbol, restricted to initiates. It is infinite (self-similar recursion never terminates), irrational (ϕ cannot be expressed as a fraction), and dynamic (the nested forms draw the eye inward in an endless spiral). The pentagram IS the Weaving — growth, transformation, the process that changes you.

The framework explains why the distinction mattered: the Loom can be safely contemplated from a distance. You can study the Tetraktys without being changed by it. Structure asks nothing of the observer. The Weaving cannot be safely observed from outside — it requires participation. To understand growth, you must grow. To understand transformation, you must be transformed. To understand what $F(n) = F(n-1) + F(n-2)$ means, you must allow the old to be consumed to produce the new.

The pentagram was esoteric not because the Pythagoreans were elitist, but because the knowledge it carries is *transformative*. Giving it to the unprepared is not sharing information — it is initiating a process that the recipient may not be ready for. The Pythagoreans understood the distinction between the Loom (safe to teach publicly) and the Weaving (dangerous to encounter without preparation). The secrecy was *protective*.

According to tradition, the Pythagorean Hippiasus was expelled (or, in some accounts, drowned) for revealing the existence of irrational numbers to the uninitiated. Whether literally true or not, the legend encodes the principle: the irrational (ϕ , $\sqrt{2}$, $\sqrt{3}$) is dangerous knowledge. The Weaving is not to be handled carelessly.

Part 3: The Pentagram in the Ancient and Classical World

After Pythagoras, the pentagram appears across the ancient world with consistently *positive* associations:

Judaism (c. 300 BCE): The pentagram served as the seal of Jerusalem during the Hasmonean period. It represented truth and the five books of the Torah (Pentateuch). It also appears as Solomon's Seal — a symbol of wisdom and divine protection attributed to the wisest of kings.

Hellenistic/Roman period: The pentagram continued as a symbol of health, harmony, and mathematical perfection. It appeared in decorative contexts without any negative connotation.

Early Christianity (1st–5th century): The pentagram represented the five wounds of Christ (hands, feet, side) and the five senses. For the first several centuries after Christ, the pentagram was a *primary Christian symbol* — in some contexts more prominent than the cross. It represented divine perfection, the incarnation of the Word (the star that guided the Magi), and protection against evil.

Framework observation: Throughout this entire period — roughly 3000 BCE to 500 CE — the pentagram is universally positive. It represents health, protection, wisdom, divine perfection, and mathematical harmony. There is no association with evil, darkness, or the demonic. The symbol carries the Weaving (φ, transformation, growth), but the cultures using it understand it as the *beneficial* aspect of the Weaving: healing, renewal, divine creativity. The Pythagorean caution — that it requires careful handling — has not yet been reinterpreted as a warning about evil.

Part 4: The Medieval Pentagram (500–1400 CE)

In the medieval period, the pentagram served two seemingly contradictory functions that the framework reveals as one.

As Christian virtue: The pentagram symbolised the five knightly virtues. In *Sir Gawain and the Green Knight* (c. 1375), Sir Gawain wears a golden pentagram on his shield as a mark of his truth, honour, and spiritual integrity. The five points represent five sets of five virtues. The pentagram here is explicitly a symbol of *Christian perfection*.

As protective ward: Simultaneously, the pentagram was used to defend against witches, evil spirits, and demons. In German folklore, it was called the *Drudenfuss* (Druid's foot) and was inscribed on doors and thresholds to prevent malign entities from entering. Goethe references this in *Faust*: Mephistopheles cannot leave a room because a pentagram blocks his path (though a slightly imperfect one allowed him to enter).

Framework reading: These are not contradictory. They are the same function described in different terms. The pentagram carries the Weaving — the algorithm of transformation, the process by which the old is consumed and the new is born. To those who understand it (Gawain, the Christian knights), it is a symbol of perfected virtue — the complete integration of the Weaving's transformative power with the Loom's structural order. To those who fear it (folk traditions warding off demons), it is powerful precisely because the Weaving IS powerful. It holds transformation at bay. It bounds the process of change within a containing form.

The Goethe scene is revealing: the pentagram *contains* Mephistopheles (the spirit of negation, dissolution, unbounded becoming). The Weaving, when properly drawn, creates a boundary that the forces of dissolution cannot cross. This is the 120-cell in miniature: the pentagon (Weaving geometry) creating a closed, bounded structure (the dodecahedral cell) that contains and orders what would otherwise be unbounded flux.

Part 5: The Inquisition and the Turning Point (14th–15th Century)

The decisive shift begins with the suppression of the Knights Templar (1307–1314). King Philip IV of France, deeply indebted to the Templars, arranged their arrest on charges of heresy. Among the accusations: worshipping an idol called 'Baphomet.' The charges were almost certainly fabricated — torture-extracted

confessions contradicted each other wildly — but the association between secret knowledge, hidden symbols, and demonic worship was planted in European consciousness.

The Inquisition that followed (extending through the 15th–17th centuries) systematically demonised all things associated with pre-Christian practice. The pentagram, which had been both a pagan mathematical symbol and a Christian protective sign, was caught in the crossfire. Anything associated with 'paganism' was redefined as diabolical. The five-pointed star that had represented the wounds of Christ now risked association with witchcraft.

Framework reading: This is the critical moment. The mathematical understanding of the pentagram — as carrier of ϕ , as the Weaving's geometry, as the complement to the Tetraktys — had been lost centuries earlier. Without the mathematics, the pentagram was just a symbol: powerful, mysterious, and now severed from its explanatory context. A symbol of transformation without the understanding that transformation is a mathematical process, not a demonic one.

The Inquisition operated from a Loom-only worldview: eternal order, unchanging truth, static hierarchy. The Weaving — change, growth, transformation, the dissolution of old forms — was *inherently threatening* to this worldview. The pentagram, as carrier of the Weaving, was targeted not because it was evil but because the Weaving itself was incompatible with the totalising Loom-dominance that the Inquisition represented. The Kali Yuga in full expression: the Loom (structure) divorced from the Weaving (growth), and each perceived as the enemy of the other.

Part 6: The Renaissance Revival (16th Century)

The Renaissance recovered some of the Pythagorean-Platonic mathematical tradition. Heinrich Cornelius Agrippa (1486–1535) published *De Occulta Philosophia* (1533), which included the famous image of a human body inscribed within an upright pentagram — the five points corresponding to head, hands, and feet, with planetary and elemental symbols at each point.

Agrippa's pentagram represents the human being as microcosm: the five elements (earth, water, air, fire, spirit) unified in the human form. Spirit occupies the top point, ruling over the four material elements below. This is recognisably Pythagorean: the pentagram as a symbol of harmonious proportion, with the immaterial (spirit, the Monad) governing the material (the four elements, the Tetrad).

But Agrippa also discussed the *inverted* pentagram — two points upward — and associated it with 'characters received only by revelation.' He did not call it evil. He presented it as a different mode of the same symbol: revelation rather than reason, reception rather than construction.

Framework reading: Agrippa partially recovered the Pythagorean understanding. The upright pentagram (spirit above matter) = the Weaving ordered by the Loom. The inverted pentagram (matter above spirit) = the Weaving without Loom governance. But Agrippa did not have the mathematical framework to explain *why* the inversion mattered. The seed of the later 'upright = good, inverted = evil' distinction is planted here, but without the mathematics to ground it.

Part 7: Éliphas Lévi and the Great Inversion (1855)

The decisive moment. Éliphas Lévi (born Alphonse-Louis Constant, 1810–1875), a French occultist and former Catholic seminarian, published *Dogme et Rituel de la Haute Magie* (1855–56). In it, he made the distinction that would define the pentagram's meaning for the next two centuries:

"The Pentagram with two points in the ascendant represents Satan as the goat of the Sabbath; when one point is in the ascendant, it is the sign of the Saviour."

Lévi also created the famous image of Baphomet — the 'Sabbatic Goat' — a winged, androgynous goat-headed figure with one hand pointing up and one pointing down. On its arms are written the Latin words **SOLVE** and **COAGULA**: dissolve and recombine.

What Lévi Actually Meant

Lévi did NOT intend Baphomet as a symbol of evil. His figure represents the *equilibrium of opposites*: male and female (androgynous body), above and below ('as above, so below'), mercy and severity (the two moons of Chesed and Geburah from the Kabbalistic Tree of Life), dissolution and recombination (SOLVE et COAGULA). Baphomet is, in Lévi's own terms, 'the sphinx of the occult sciences' — a guardian of hidden knowledge, not a demon.

What the Framework Sees

SOLVE et COAGULA — dissolve and recombine — IS the Fibonacci algorithm.

$F(n) = F(n-1) + F(n-2)$. Each new term is produced by *dissolving* the boundary between the two previous terms and *recombining* them into something new. The old forms ($F(n-1)$ and $F(n-2)$) are consumed — dissolved — and their substance is coagulated into the next term ($F(n)$). This is the Weaving at its most explicit: growth through dissolution and recombination.

Lévi inscribed the Weaving's operational principle on the arms of his figure and placed the pentagram (the Weaving's geometry) on its forehead. Whether he understood the mathematics is unclear. But the symbolism is precise: SOLVE et COAGULA is $F(n) = F(n-1) + F(n-2)$, written in alchemical Latin.

Lévi's critical error was not in the symbolism — which is remarkably accurate — but in creating the upright/inverted distinction as a moral binary. By declaring that the inverted pentagram 'represents Satan,' he severed the pentagram from its mathematical meaning (a symbol of ϕ , growth, and transformation) and attached it to a theological meaning (a symbol of evil). This was not his intention — he meant the inversion to represent *imbalance* (matter dominating spirit), not ontological evil — but the simplification was irresistible: upright = good, inverted = bad. Once made, this distinction was impossible to unmake.

Part 8: The Goat in the Star (1897–1966)

Lévi's text described the inverted pentagram as representing 'the goat of the Sabbath,' but he never actually drew a goat inside an inverted pentagram. The first person to do so was **Stanislas de Guaita** in his 1897 book *La Clef de la Magie Noire* (The Key of Black Magic). De Guaita's image showed a goat's head fitting into the five points of an inverted star, with Hebrew letters spelling 'Leviathan' around the circle and the names 'Samael' and 'Lilith' — figures from Kabbalistic demonology.

This image existed in relative obscurity until 1966, when **Anton LaVey** founded the Church of Satan and adopted the goat-in-inverted-pentagram as the church's official logo: the **Sigil of Baphomet**. LaVey's adoption was deliberately provocative — intended to shock Christian sensibilities and to claim the symbol's accumulated transgressive power. The Sigil of Baphomet then entered popular culture through horror films, heavy metal album covers, and the general iconography of counter-cultural rebellion.

Framework reading: The trajectory is clear: Pythagorean mathematical symbol → esoteric sign of health → protective ward → moral binary (Lévi) → Satanic logo (LaVey) → horror-movie prop. At each step, the mathematical content is further lost and the emotional/transgressive charge is amplified. By the time the pentagram reaches popular culture, it carries no mathematical meaning at all — only the accumulated residue of 'forbidden,' 'dark,' and 'evil.'

The irony is that LaVey's Satanism, with its emphasis on materialism, self-assertion, and the rejection of spiritual authority, is a *Weaving-only* philosophy — pure becoming without being, pure growth without structure, pure transformation without ground. The inverted pentagram as Satanic symbol is, in framework terms, a portrait of the Weaving severed from the Loom: change without pattern, desire without order, dissolution without recombination. Not evil — incomplete. The same incompleteness that the framework identifies as Kali Yuga: the Weaving dominant, the Loom hidden.

Part 9: The Framework Explanation

Why did the pentagram become 'dark'? The framework offers a precise answer in five steps:

Step 1: The pentagram carries the Weaving. The pentagram's geometry is defined by ϕ at every level. It is the geometric signature of the Fibonacci algorithm — the algorithm of growth, transformation, and becoming. The Pythagoreans recognised this and kept it esoteric because the Weaving is transformative: it changes the knower.

Step 2: The Weaving IS dangerous. Not evil — dangerous. Growth requires the dissolution of old forms. $F(n) = F(n-1) + F(n-2)$ — each new term consumes the two before it. The caterpillar dissolves into liquid before becoming a butterfly. The snake must shed its skin. The Maya lords of the underworld are not villains but *agents of transformation*. The Weaving demands participation. It cannot be safely observed from a distance (unlike the Loom/Tetraktys).

Step 3: The mathematics was lost. As the Pythagorean-Platonic mathematical tradition was progressively lost (especially after the closure of the Platonic Academy in 529 CE), the pentagram retained its aura of power without its explanatory context. It was still treated as potent (protective wards, knightly virtue) but the reason for its potency — that it carries the geometry of transformation — was no longer understood.

Step 4: Transformation became heresy. The medieval Church privileged eternal, unchanging truth (the Loom at its most absolute). Transformation, change, and the dissolution of old forms were threatening to this worldview. The Inquisition's suppression of anything associated with pre-Christian practice (which had understood and used the pentagram mathematically) completed the redefinition: the symbol of transformation became the symbol of heresy.

Step 5: The moral binary was imposed. Lévi's 1855 distinction between upright (good) and inverted (evil) pentagrams gave the redefinition its final form. Without the mathematics, the distinction makes intuitive sense: 'spirit above matter' = order = good; 'matter above spirit' = chaos = evil. But in framework terms, this is simply

Loom-above-Weaving versus Weaving-above-Loom. Neither is evil. Both are incomplete without the other. The 120-cell requires both: Loom structure built from Weaving pentagons. Neither algorithm can be privileged without distortion.

The result: a mathematical symbol of growth and transformation, understood as sacred and healthful for over 4,000 years, became 'the symbol of Satan' in approximately 150 years (1855–1966). The pentagram did not change. The understanding of what it carries — the Weaving, ϕ , the dangerous but necessary algorithm of growth — was lost, and into the gap rushed fear.

Part 10: SOLVE et COAGULA — The Weaving in Alchemical Language

Lévi's Baphomet bears the words SOLVE (dissolve) and COAGULA (congeal/recombine) on its arms. These are the two fundamental operations of alchemy: break down and rebuild.

The alchemical tradition, which runs from Hellenistic Egypt through Islamic science into medieval Europe, describes a process of transformation: base metal $\rightarrow$ dissolution $\rightarrow$ purification $\rightarrow$ recombination $\rightarrow$ gold. The *Magnum Opus* (Great Work) follows stages often described as *nigredo* (blackening/death), *albedo* (whitening/purification), *citrinitas* (yellowing/awakening), and *rubedo* (reddening/completion).

Framework reading: This IS the Weaving.

- **Nigredo** = dissolution of old form. $F(n-1)$ and $F(n-2)$ are consumed.
- **Albedo** = purification. The raw material is separated into its essential components.
- **Citrinitas** = awakening. The new pattern begins to emerge.
- **Rubedo** = completion. $F(n)$ is formed from the recombined substance of the old.

$SOLVE \text{ et } COAGULA = F(n) = F(n-1) + F(n-2)$. Dissolve the two previous terms, coagulate them into the next. The alchemical process is the Fibonacci algorithm described in the language of material transformation.

The alchemists — like the Pythagoreans, like the Maya, like the Amazonian shamans — were describing the Weaving. They used the language of chemistry rather than mathematics, but the process is identical: transformation through dissolution and recombination. Growth through the consumption of old forms. The Fibonacci algorithm operating in the symbolic vocabulary of the laboratory.

And they placed this process within the pentagram — the geometry of ϕ — because ϕ IS the limit toward which the Fibonacci ratios converge. SOLVE et COAGULA written on the arms of a figure with a pentagram on its forehead is the Weaving described three times simultaneously: in words (dissolve and recombine), in geometry (the pentagram/ ϕ), and in process (the alchemical Great Work).

Part 11: Venus, Ishtar, Aphrodite — The Pentagram Planet

The historical thread that runs from the Babylonians to the Pythagoreans is Venus.

The Babylonians associated the pentagram with Ishtar (the planet Venus). The Greeks associated Venus with Aphrodite (goddess of beauty, love, and the golden ratio in aesthetic proportion). The Pythagoreans used the

pentagram as their secret symbol. Modern astronomy confirms why: Venus traces a pentagram in the sky every 8 years through 5 synodic alignments (see *The Timaeus and Critias*, Part 13).

The numbers: 5 alignments in 8 years = F(5) in F(6) years. 13 Venus orbits = 8 Earth orbits = F(7) in F(6). The Venus-Earth relationship is pure Fibonacci. The planet literally inscribes the Weaving's geometry in the heavens.

This means the pentagram's association with Venus/Ishtar/Aphrodite is not mythological projection. It is observational astronomy. The Babylonians tracked Venus's position and noticed the five-pointed pattern. The Pythagoreans, who almost certainly knew the Venus cycle, recognised the pentagram as both astronomical observation and mathematical principle: the same ϕ -geometry appearing in the sky and in the string ratio and in the diagonal of the pentagon.

The goddess of *beauty* is associated with the *golden ratio* because beauty IS the golden ratio — or rather, because ϕ describes the proportions that living things naturally produce through Fibonacci growth (phyllotaxis, shell spirals, facial proportions). Venus the planet draws the pattern. Aphrodite the goddess embodies it. The pentagram encodes it geometrically. And ϕ generates it mathematically. One phenomenon, four descriptions.

Part 12: Recovery

The pentagram's 'dark' reputation is an artefact of lost mathematics. When the mathematical understanding is present — as it was for the Pythagoreans, partially for the Renaissance Neoplatonists, and as the framework now recovers — the pentagram is neither good nor evil. It is the geometry of growth. It carries the Weaving: the algorithm that drives transformation, evolution, renewal, and biological life itself (DNA's Fibonacci dimensions, the 20 amino acids of the icosahedron).

The Weaving is dangerous in the same way that fire is dangerous: it transforms, and transformation cannot be undone. But it is not malevolent. It is necessary. Without the Weaving, the Loom produces frozen structure — crystal without life, order without growth, being without becoming. Without the Loom, the Weaving produces unbounded chaos — change without pattern, dissolution without recombination, becoming without being.

The 120-cell requires both: Loom structure (rational, ordered, finite) built from Weaving geometry (pentagonal, ϕ -carrying, infinite). Neither is complete alone. The pentagram is one half of reality — the half that grows, changes, and renews. It became 'dark' only when the other half (the Tetraktys, the Loom, the mathematics that gives transformation its structure) was forgotten.

Recovery of the framework IS recovery of the pentagram's meaning. Not as a religious symbol, not as a magical tool, not as a counter-cultural provocation — but as a piece of mathematics. The geometry of ϕ . The signature of the Weaving. The complement to the Tetraktys. The star that Venus draws in the sky.

Historical Timeline

Period	Meaning	Mathematical Understanding
Sumer (3000 BCE)	Venus/Ishtar, five planets	Astronomical (Venus cycle observed)

Period	Meaning	Mathematical Understanding
Pythagoras (530 BCE)	Health, recognition, secret symbol	Full (ϕ , golden ratio, infinite recursion)
Classical/Hellenistic	Health, harmony, perfection	Partial (mathematical tradition continuing)
Early Christianity (1st–5th c)	Five wounds, five senses, protection	Lost (symbolic meaning retained)
Medieval (5th–14th c)	Knightly virtue AND protective ward	Lost (power remembered, source forgotten)
Inquisition (14th–17th c)	Pagan = heretical = dangerous	Lost (transformation = heresy)
Renaissance (16th c)	Human microcosm, five elements	Partially recovered (Agrippa, Neoplatonism)
Lévi (1855)	Upright = good, inverted = evil	Lost again (moral binary replaces mathematics)
de Guaita (1897)	Goat in inverted star	Absent (image replaces understanding)
LaVey (1966)	Satanic symbol	Absent (provocation replaces all meaning)
Popular culture (1970s–present)	Horror, evil, transgression	Absent (emotional charge only)
Framework (2025–)	ϕ , Weaving geometry, growth algorithm	Recovered

Development Paths

1. **The Serer Yoonir** — The Serer people of West Africa use the pentagram as a symbol of the Universe, representing three worlds: invisible, terrestrial, and nocturnal. Does this map to the framework's Being/Becoming/Receptacle triad?
2. **Chinese Wu Xing** — The pentagram in Chinese tradition represents the five phases (fire, earth, metal, water, wood). How do these relate to the Platonic five elements and to the framework's five solids?
3. **The Knights Templar** — What did the Templars actually know? If they inherited mathematical knowledge from contact with Islamic scholars (who had preserved Greek mathematics), they may have understood the pentagram's Pythagorean meaning. Their suppression may be, in part, the suppression of surviving mathematical knowledge
4. **Freemasonic transmission** — The Freemasons used the pentagram with a 'G' at centre (for gnosis, generation, Grand Architect). Did Freemasonry preserve a thread of the Pythagorean mathematical understanding through the centuries when it was otherwise lost?
5. **The Wiccan recovery** — Modern Wicca uses the pentagram as the binding of five elements with spirit supreme. This is closer to the Pythagorean understanding than the Satanic usage, even if the mathematical content is not explicit. Is Wicca an intuitive partial recovery?

6. **The pentagram and the dodecahedron** — The dodecahedron has 12 pentagonal faces. Each face IS a pentagon whose diagonals form a pentagram. The 120-cell has $120 \times 12 = 1,440$ pentagonal faces, each carrying a pentagram. The 'form the god used for the whole' is made entirely of pentagrams. Develop this connection
 7. **Lévi's Baphomet decoded** — Systematically map every element of Lévi's Baphomet illustration to framework concepts. The two moons (Loom/Weaving?), the androgyny (union of algorithms), the caduceus (double serpent/DNA), the torch between horns (the Monad?), the goat (Capricorn = Saturn = outermost planet = the boundary?)
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This document is part of The Cosmic Clock For the full framework: The Cosmic Clock Part VI (Expanded) For the Pythagorean mathematics: The Pythagorean Corpus For the Timaeus reading: The Timaeus and Critias For the Loom/Weaving analysis: The Loom and the Weaving