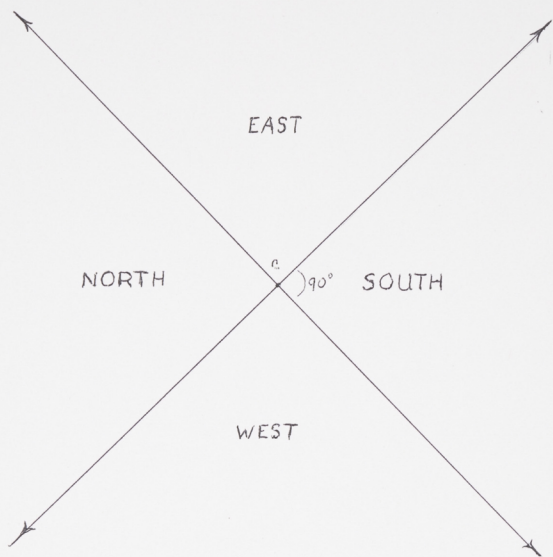
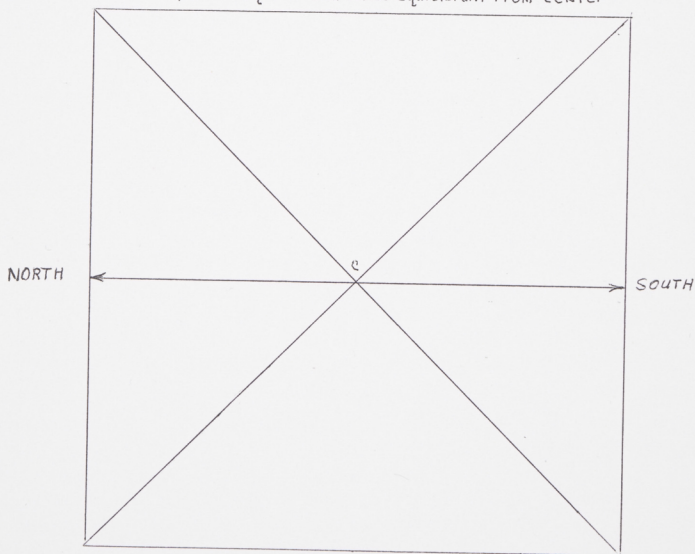




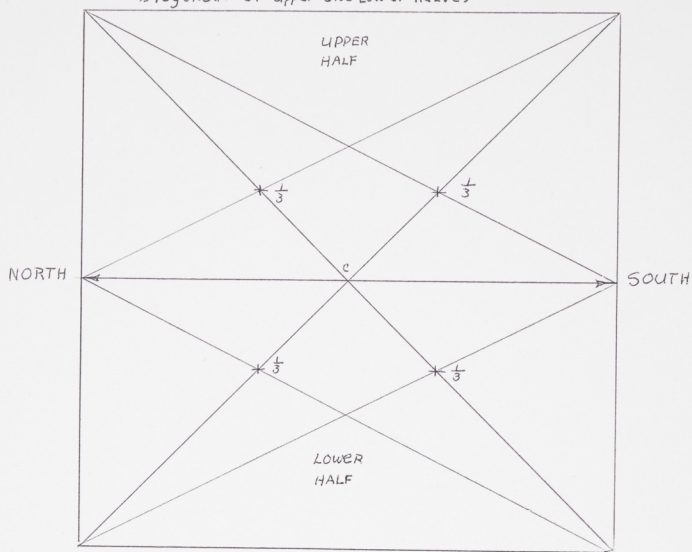


Draw any size square with sides equidistant from center

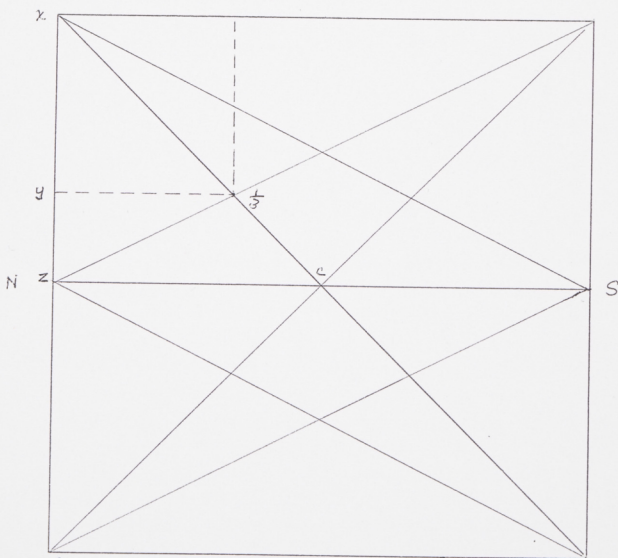


SYSTEM A - Origin of triple division with the
Central North, South axis with center

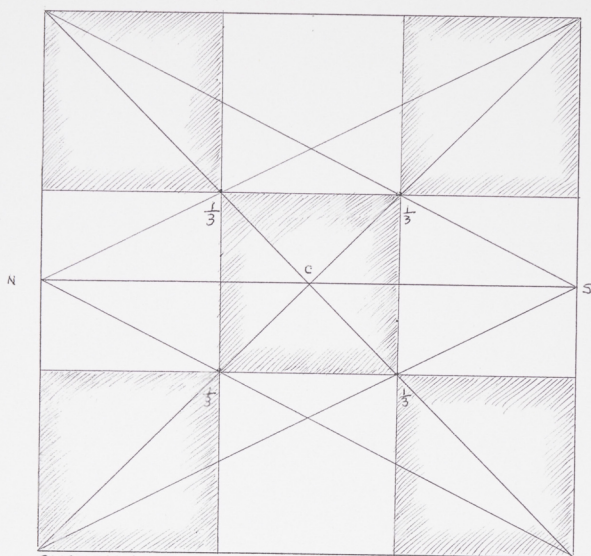
Diagonals of Upper and Lower halves



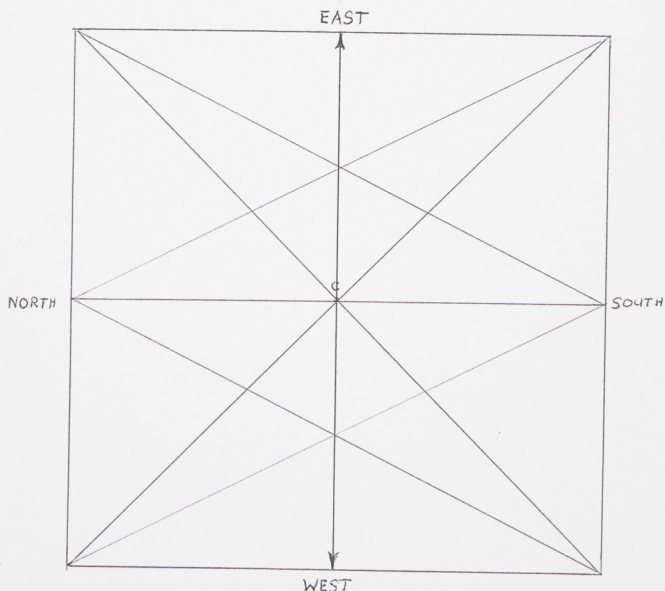
SYSTEM A - Points found where diagonals of the square intersect diagonals of upper and lower halves



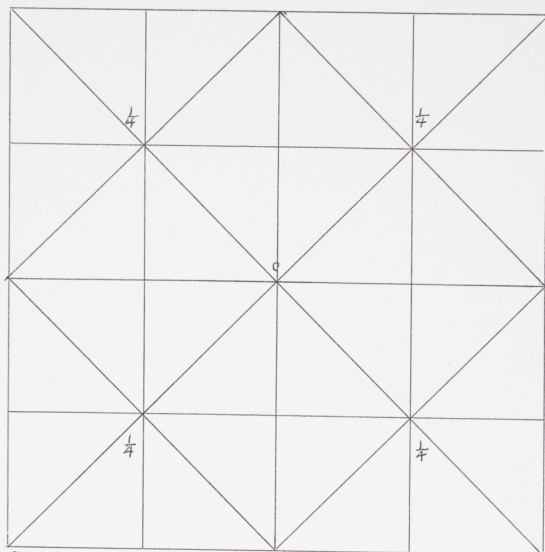
SYSTEM A - Dotted Lines - beginnings of axes dividing the sides of the square and all diagonals into thirds (Note $y, z = \frac{1}{3}$ of x, z)



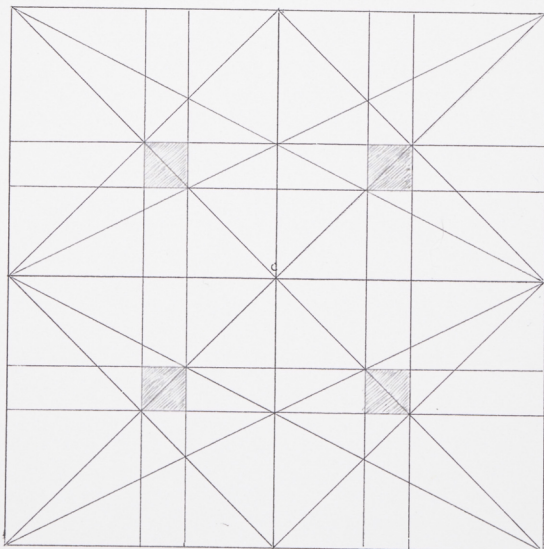
SYSTEM A - Quincunx of five equal squares in a grid of nine squares



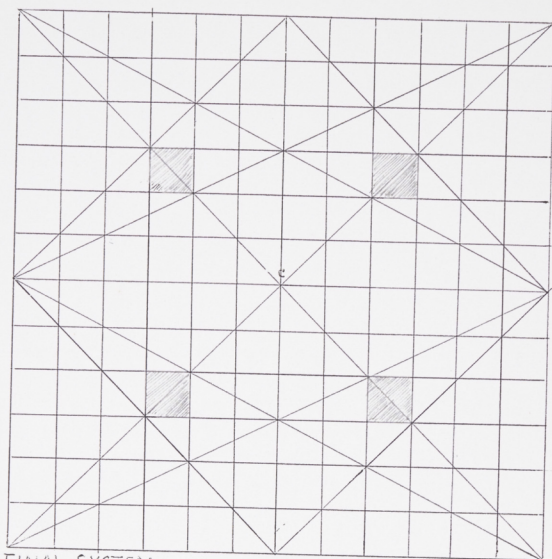
SYSTEM B Introduction of central East-West Axis
Origin of Quadrupal division of the sides of the square



SYSTEM B - Diagonals of the four Squares completed with New axes drawn through their Centers dividing each side of the square into four equal parts

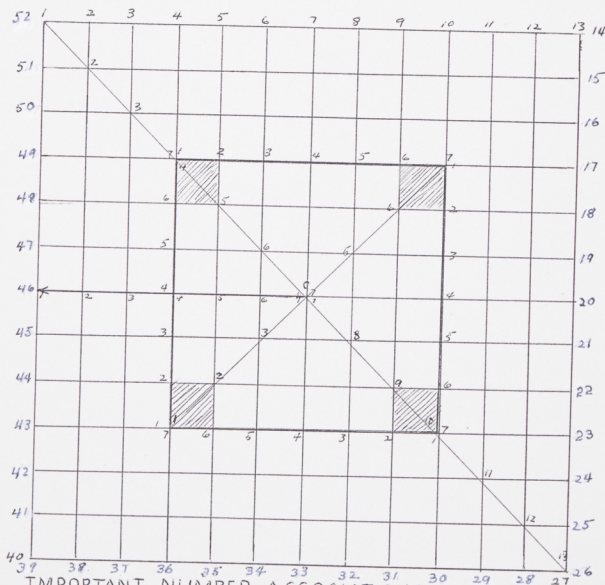


SYSTEMS A and B combined The small shaded squares are formed by the axes of both systems creating the only size square that can be shared by both. Here begins what will be the final grid.



FINAL SYSTEM - with its development into a grid drawn entirely from its existing geometry

THE NUMBER OF
YEAR IN AN Aztec
Century - 52



Each change in
direction is a new
and different entity
counting begins again
at corner and
continues.

IMPORTANT NUMBER ASSOCIATIONS - Here the
constant use of the number seven a sign for cyclic
completion. It is also the most powerful symbolic expression
for sacred ritual space i.e. the quincunx (the four cardinal
directions with the center) plus the two points marking the
ends of the axis of the upper and lower worlds.

A SUMMARY OF PHASE ONE

In the geometric process developed on pages one through five the intent has been to create a diagram in two dimensional terms expressive of the three dimensional Mesoamerican concept of ritual space.

It is a self contained system which is at once both pattern and model of the cosmos designed to influence, proportion and sanctify the whole work of art created within its spacial limitations.

The plan itself is the product of two different kinds of spacial division. The first and larger of the two which I call System A is a diagram of the three-fold nature of the Mesoamerican cosmos, the upper world, the terrestrial plane and the under world. This triad lends tremendous symbolic power to the number three and its association with the center and the god of fire which in the creation myth gave the sun its heat and light. System A is based upon this triple division of a given square.

The second system which I label 'B' concerns the four cardinal directions of terrestrial space and involves the quadrupal division of that same given square. The two systems A and B share much in common. They share a common center on the terrestrial level which extending both upwards into the heavens and downwards into the underworld becomes the world axis or cosmic tree with its access to all three worlds.

Also, just as the cardinal directions exist in the upper and lower worlds the terrestrial plane contains the principle of triple division thanks to the presence of the center. Thus we have East, center and West and North, center and South, a harmony of principles within the two systems and kinds of space.

When these two systems are superimposed upon each other the primary axes of each system cross each other in such a way that four small square units are formed which are the basis of what eventually becomes a complete grid within the given square (see pages four and five).

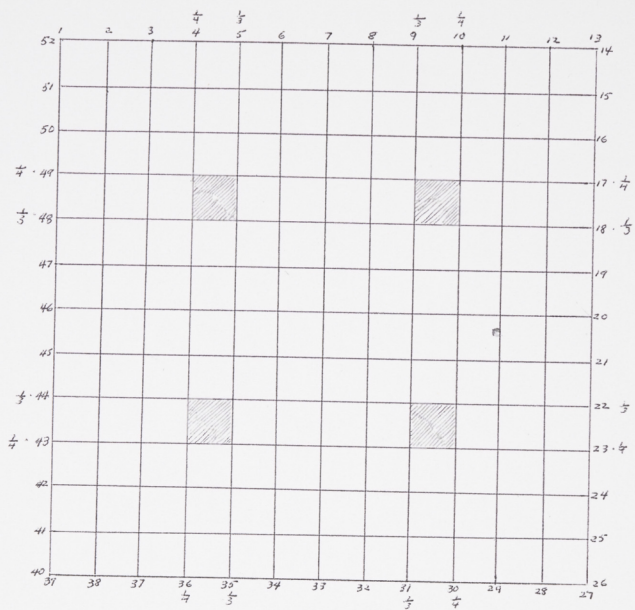
There is an elegance in the fact that a system based on three combines with a system based on four to become a completely new system based on the number seven, the most perfect numerical expression for the structure of the ancient Mesoamerican Cosmos in its simplest form.

When the numbers three and four are multiplied, the result is twelve, the number of grid squares on each side of the given square.

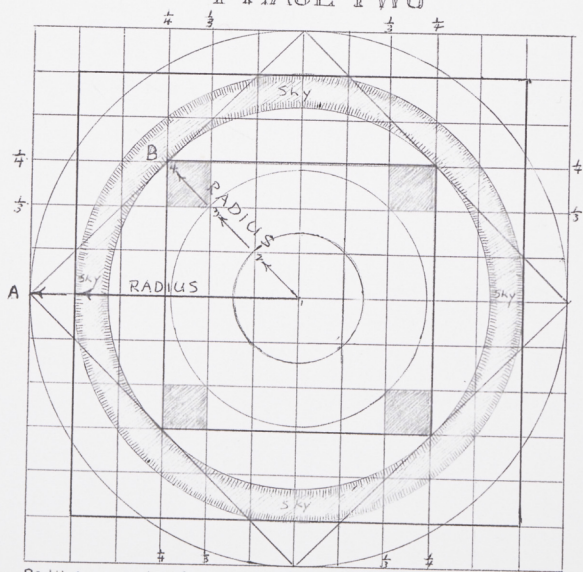
But it takes thirteen lines or actions of the pen to produce those twelve squares, beginning with the number one and not zero as we often do. This is one of the ways the ancients counted. On page six it will be seen that counting this way produces fifty two motions around the given square.

The numbers thirteen and fifty two are important calendrical numbers.

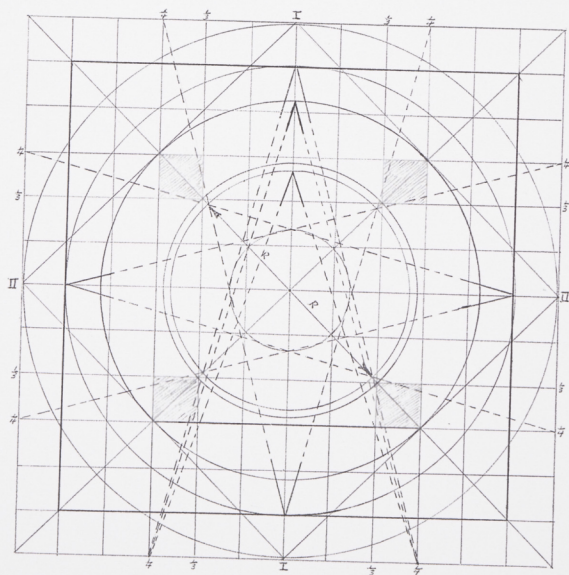
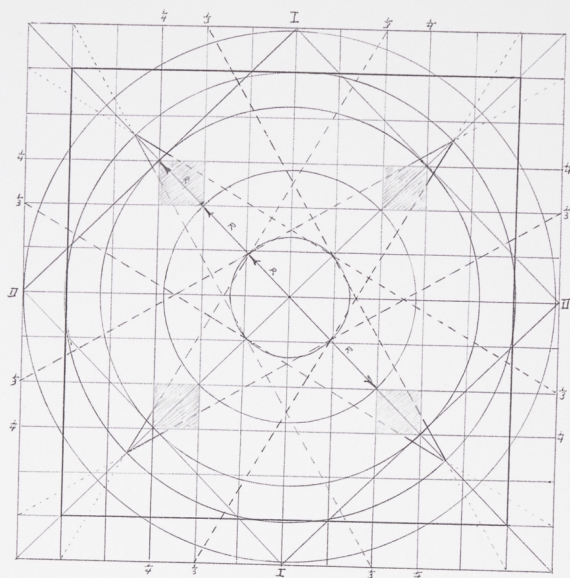
Now that we have the scheme, it is time to find the hows and whys of the work itself.

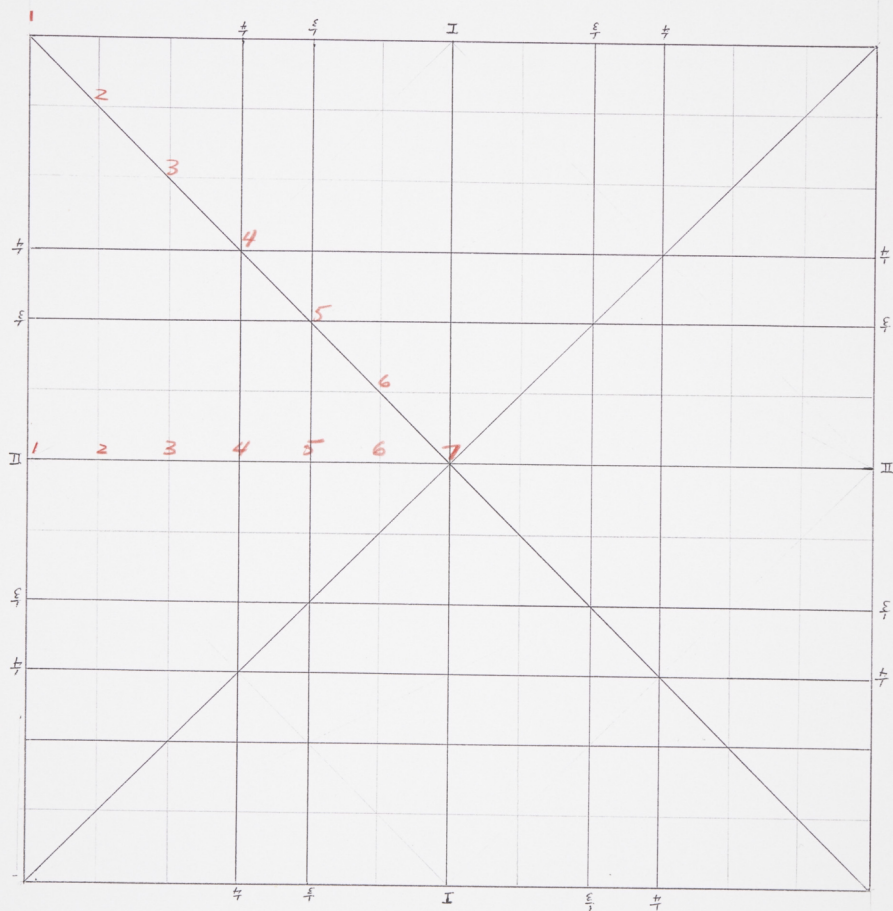


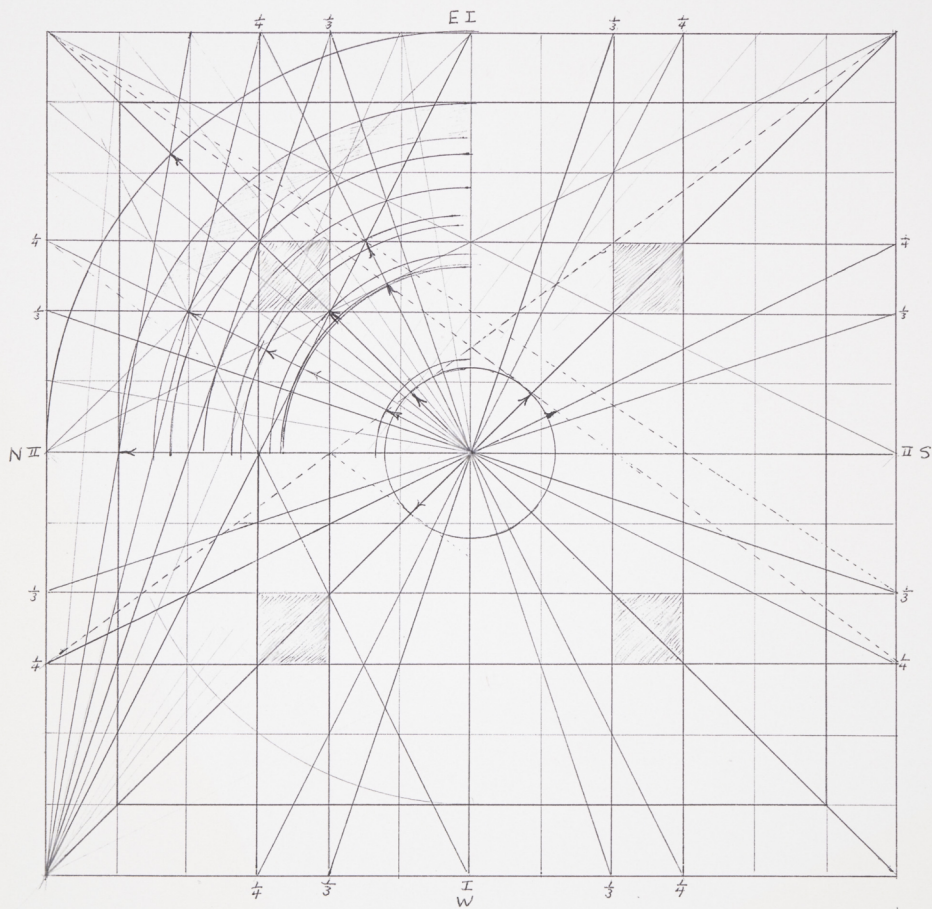
PHASE TWO



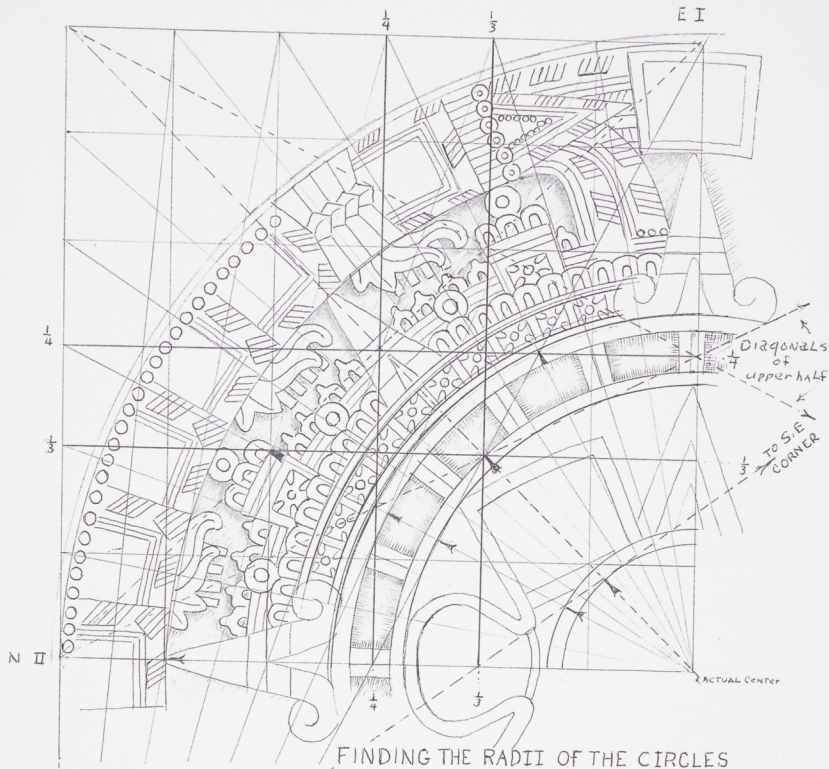
Radii appear to be of two kinds. B contains the sun disc while A lays off the encircling frame of the Xiuhcoatl. Sky is shaded.







NORTHEAST QUADRANT



Because of the poor quality of my tracing and maybe of the source material, this drawing is not as accurate as it should be, but it does show the principles and methods involved. The shaded area is more deeply recessed, and intended to emphasize the separation between the xiuheotls of the outer band and the sun disc itself.

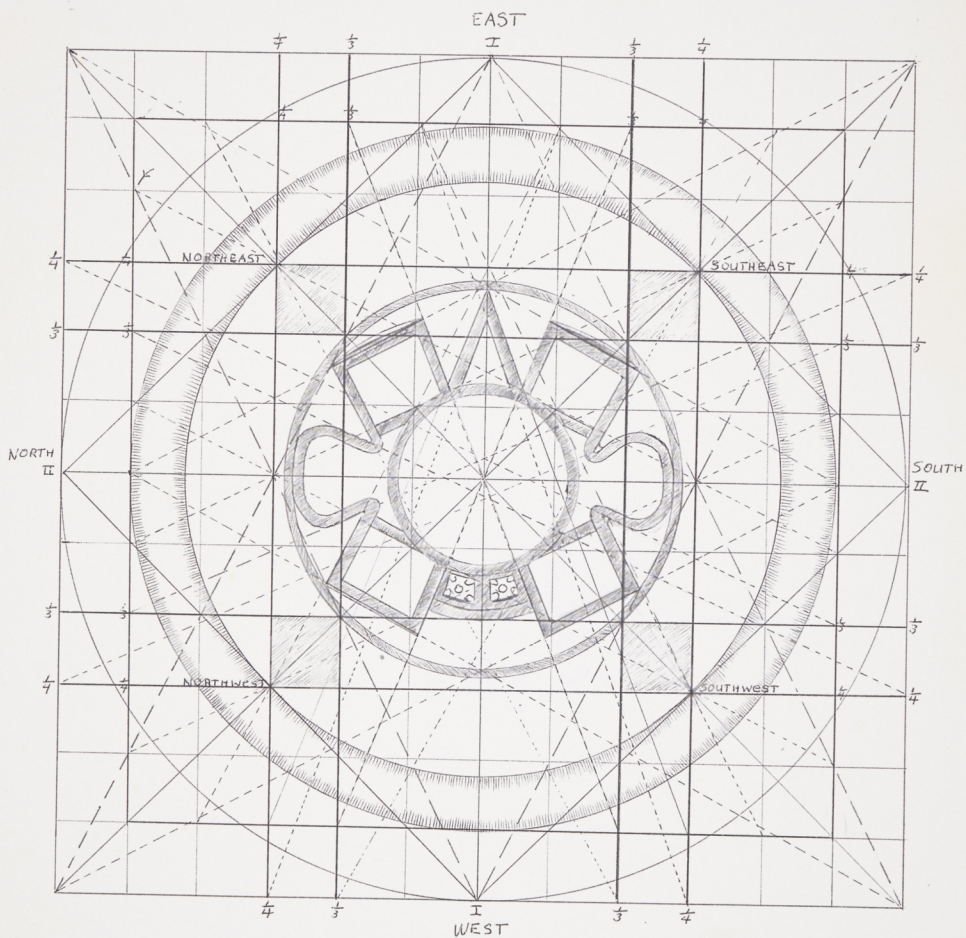
The grid is the same as the other drawings. The vertical and horizontal lines of the grid constitute one of the three sets of lines used to position and establish the radii of the sun stone's concentric circles. One of the other sets originates at the center of the composition. Each of these radiates across the area connecting with grid point on the outline of the square bordering the whole composition. The third set of lines radiating from the lower left hand corner connects with points at the top of this same square, the same points touched by the second set. Where the radius lines intersect those of the grid (either a vertical, a horizontal or both at a junction) while simultaneously intersecting a line from set three (from the lower left corner) we have an important point for one of these circles.

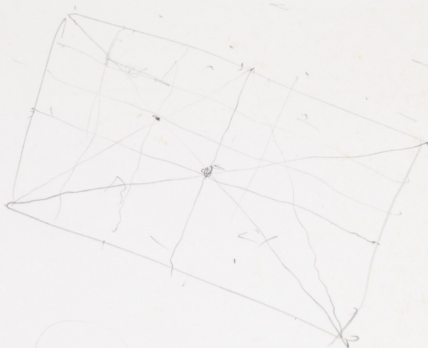
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THE GEOMETRY OF NAHUI OLLIN





4 days

3

