

I In the Naked Prisoner vase Take the 1st quarter to ~~right~~ ^{the left} of center and in a separate drawing show it divided ~~into 5~~ again and then again to show the vertical apses and diagonals containing the prisoner + jaguar priest



(A)

I think it very significant that this rectangle is divided 5 times - first into halves, second into quarters, third into eighths, fourth into 16ths.

(B)

It is the vertical division into 16ths in the quadrant just to the left of center that gives us ^{the} apses of the prisoner, the spear + shield and the jaguar lord. The obliques from these verticals describe the poses of the figures.

II Draw out the squares created by the fifth division of the rectangle of the Naked Prisoner Vase - just the squares alone



32 x 32 squares =

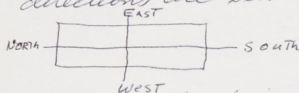
III It is very fascinating to me that the initial division of the rectangle is by the vertical and horizontal apses in reality, to the Maya the Cardinal points plus the center - 5 points. This fineness is ~~retained~~ is resonated by the division of the rectangle five times yielding a division of each side into 32 nobs.

The symbolic significance of the quincunx, itself, a primary statement of center and periphery of the earth's surface, is always acknowledged before any ritual can take place. It is the initial act of all ritual.

There fore by resonance the surface of the vase is sanctified by creating on ~~that~~ surface a ritual space ^{1st act}

This is the purest of theoretical speculation but could it be possible that since the initial division of the rectangle symbolizes the establishment of a center from which the ~~Cardinal points~~ ^{each} of the four cardinal points with their center, that the quadrants formed might each take on the qualities and symbolic characteristics that the maya assigned to ~~the~~ world directions. It is known that in creating maps that the Aztecs and many other cultures assigned the direction of east as the upper most zone (as we put north on top in our maps.) They then proceed in a counter clockwise manner laying off north, then west, then south and ^{on} back to east. (over)

In looking at the Kimbells incised vase, although I have yet to study its iconography in depth, I do see intriguing possibilities especially when I keep in mind that ~~in spite of~~ the fact that ~~the apex~~, although the directions are laid off by the apex of the rectangle the actual regions of these directions are established by the diagonals of that rectangle shown below



There are three beings in this vase, a man, a reptile and a Jaguar. If also this incised vase were to be divided into three equal sections (and this is really stretching it) from the already established rectangle could this be read as the three levels of, underworld, surface of the earth and upper world. If the original directions established with the drawing of the rectangle still hold then the south ^{side} would be the ~~peptide~~ solar upper world side! (Look at the Jaguar's head looking upward.) The middle section would be the earth as the reptile ~~and~~ ^{with} the portal like quality of its open mouth. and the remaining third on the left would be the underworld note the human looking downward. Is he not carrying ^{an} ~~a~~ lighted torch perhaps to light his way into the underworld? I simply don't know enough to prove any of this at least yet but it is an interesting idea.

and beside the concept of two different systems at work simultaneously is not all that far fetched. There are precedents in European art.

But the big question about all of this remains the one I would like to be able to answer and that is: Are there geometric formulae that are in complete resonance with the subject matter they organize? All things have multiple meanings to these people with constant interrelationships, it is inconceivable that the geometric systems employed in their art function solely as ~~an~~ abstract organizing principles. There is ^{so} much more to it than this but the question remains: How much more?

Nov 30, 1996

①

Notes

after the view & plan of Cempoala
and before the view of Zautla there
is room for 2 views - one of the road
with houses in Cempoala and perhaps
another as you begin to climb the mountain.

②

On same page as Zautla there is
room for view of a mountain fortress.

③

on the next page there is room for
2 views one of the wall at Tlapcala
and perhaps another for the temple in
the country side where the Spaniards camped.

④

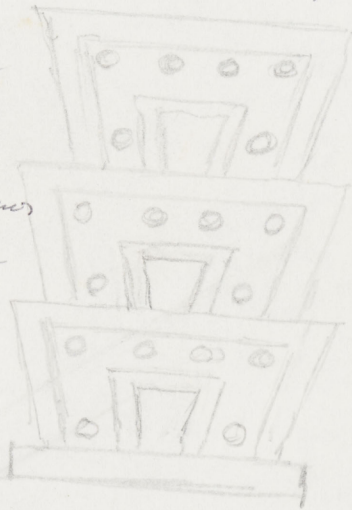
Just On the same page as Tlapcala view
there is room for ~~for~~ close up views of
Tzatlalan buildings, (over)

(5) on next page room for
views of Temple of Quetzalcoatl
at Cholula and perhaps ground level
view of the square

(6) after views & plan of Cholula
there is room for views of the passes
up and close
to the Volcanos

Or

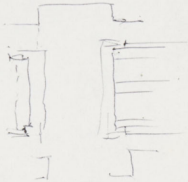
one of the Volcano views
& one of Syctapalapa



Drawings for remaining Pages
of this Book

1. Plan of the Teotlachco

Perhaps this time writing
can be used to quote
such passages as the Caxcohuacqui
myth. Pan Guizabaltic,
Tompantli (Baran)



2. Panel of Huizilopochtli's

Chapel showing the Oaxacan
mosaic, skull tensors, and
shine off surface. Possibly
with an explanation of the
reason for the name of the
Western gate the Tazacooa gate.



3. On the ^{four} ~~two~~ blank pages just before
the view of the Palace of Moctezuma
put on the first two, ~~the plan of the~~ a
distant view of Tenochtitlan and
on the second the plan of the
Great square

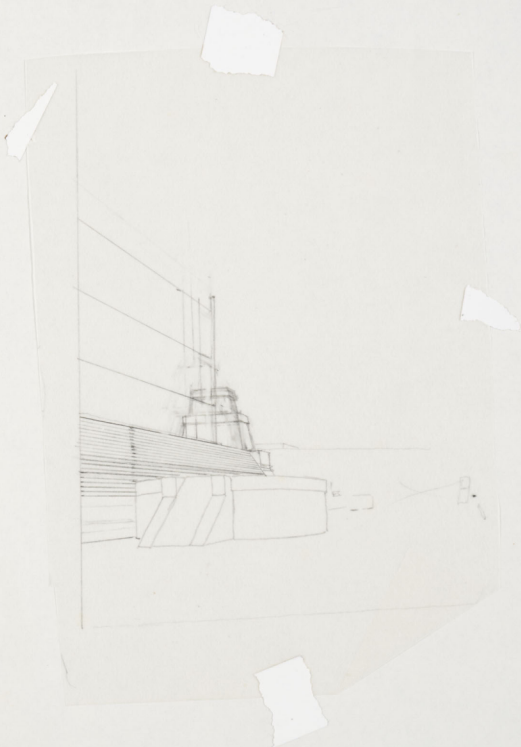
O/r

put distant view on one page
to be followed by a map of the
north south road from Acapulco
to Tenochtitlan and north to the eagle gate.

On same plate show another map of
northern cause way leading to shrine of Tonangia

Oz (Book Page)

Seventy eight buildings - Sahagun
 $6 \times 13 = 78$ (interesting)



① View of Acachinango Fort (half page)

② Cholula at Teic looking North

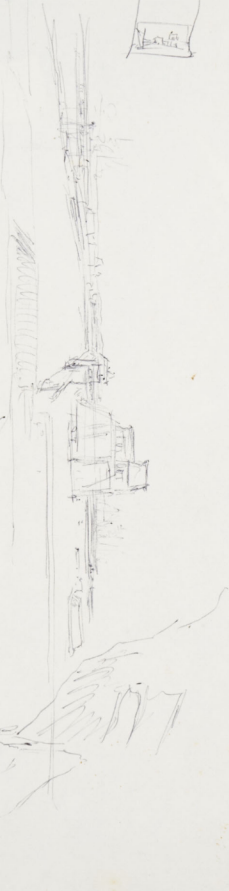


Nov 13, 1946

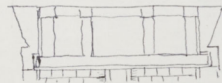
Drawings to do before
the gate at Acachinango

1. Wall at Tlapacala
2. Temple + farms in
country side (maybe)
3. Distant view of lake
with cities
4. far view up the dotapalapa
causeway
5. Malinalco

Research views on possible
ideas for Chalco, Xochimilco
Lytopatapan on Cortez's route



43000



1946 Planning the Congress

Planned
Sketching
1946

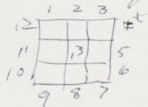
Notes

When I come to do a segment on Palaces, try to show the ~~9~~ part division of a rectangular area as such as in the palaces at Teotihuacan in the Ciudadela. This would be a good opportunity to show Cosmetic Plans in the plan.



Notice that this 9-square division shows a center square with one square thickness surrounding it. How suggestive of fire.

Notice also that if you count each side three divisions, even though the corner squares are counted twice because they coincide, you have a sum of 13.



Since corner squares have their outer sides created by two directionally different lines and can therefore be counted as separate.

Note if each of these 9 squares are considered as separate each having their four sides counted - you get 36. Multiply this by ten and you can see the Calendrical association.

Drawings & Plans

Teotihuacan - Temple & hill view of reconstruction

Motinalco -

Calixtlahuaca

middle Cuernavaca - Teopanzoles

Tenayuca

Teotihuacan

Cholula - Plan from 'Painting the Conquest'

Cholula with its temple

a fortress atop a mountain

road in Compostela showing house compounds

typical palace etc.

Think about

Teotihuacan - palace & houses, shrines etc.

Teotihuacan - structures & various aqueduct gardens etc.

Special views of!

Aqueduct before or near the Tacuba causeway

Close up of a bridge on the causeway

