

FROM
THE HIDDEN KINGDOM

THE GEOMETRY OF SACRED SPACE



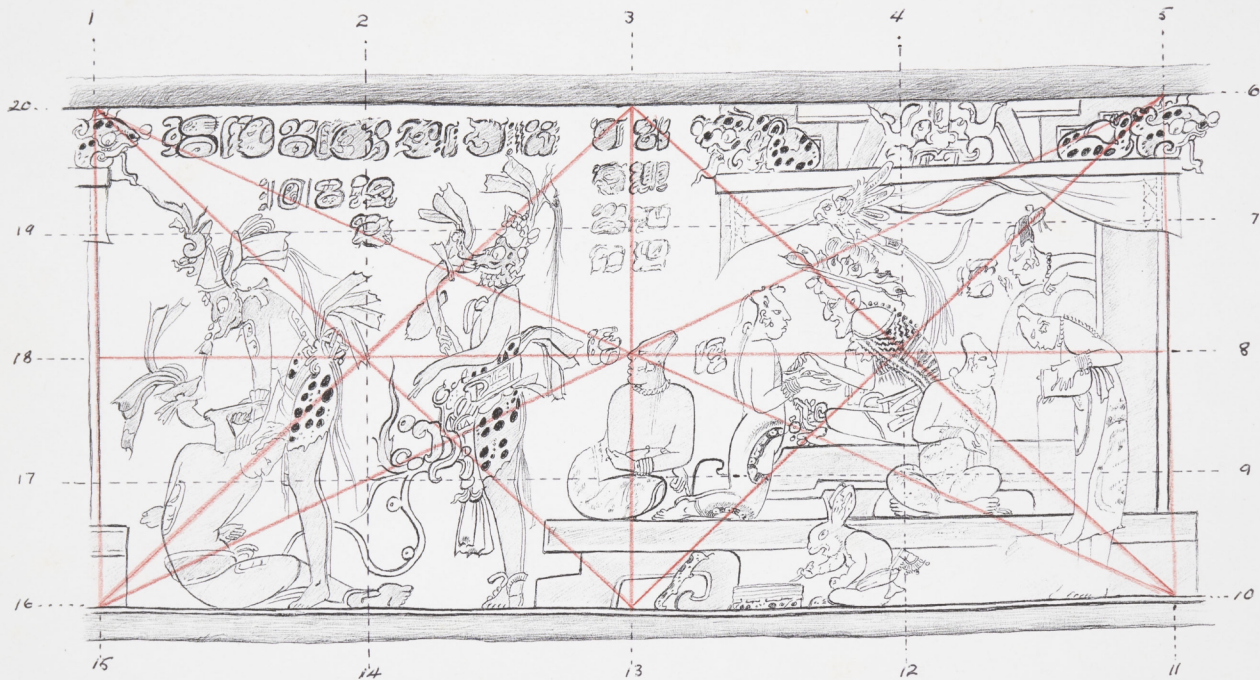
THE PRINCETON VASE



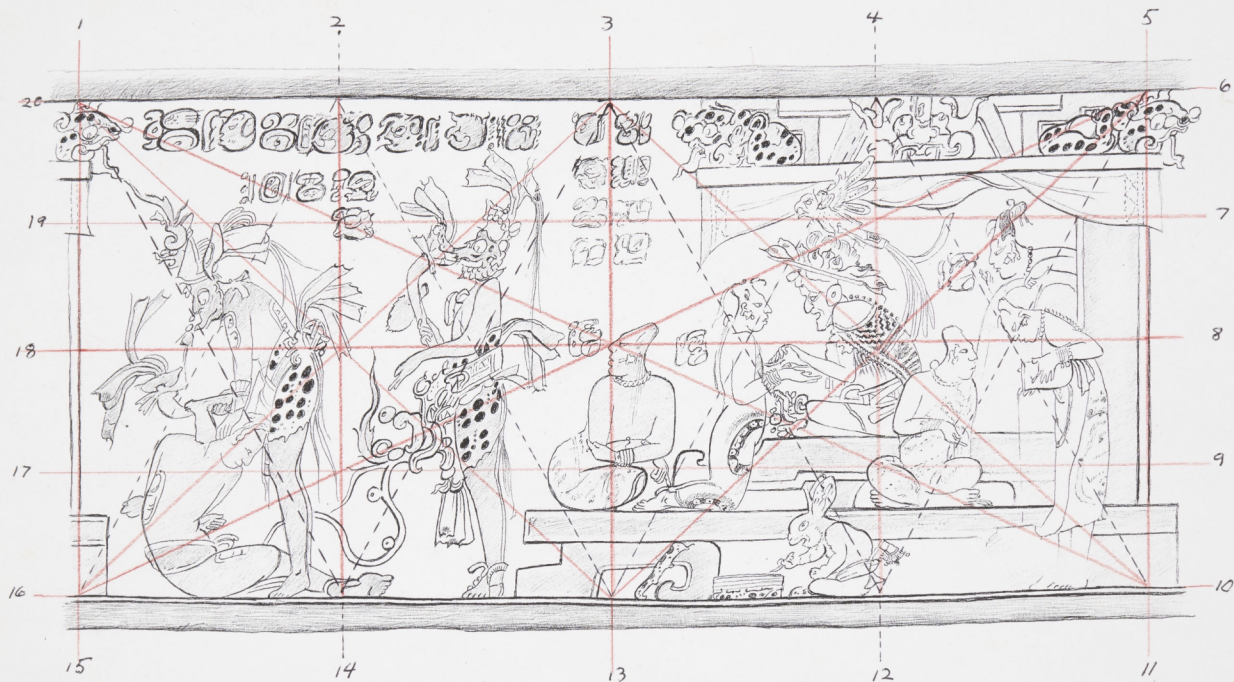
SOME Introductory Notes:

- ① This system is about centering, the Cardinal directions, and the three levels of the Cosmos with all their qualities and characters. It is also about time. The way the system is drawn, starting with the great diagonals of the rectangle initiates a series of logical steps that mimic the steps of the ancient Mesoamerican Creation Myth itself. It is a geometric metaphor of that myth.
- ② This is not an abstract exercise in ordering, but the creation of a context of ritual, sacred space necessary for the scene depicted to take place properly. I believe each character placed within it takes on the meanings its particular position in the composition, and also in relationship with all the other characters and elements. It functions somewhat like an astrological chart.
- ③ Because of these associations of meaning and placement, I personally sense that these scenes and this system function as a kind of map, with EAST at the top. This could be a rich subject for research.
- ④ In my searches, I tried all the European systems used for compositional geometry. My problem was that many of them worked well enough, almost, to keep me confused and frustrated. Only when I had learned ^{enough} of the religion in a meaningful way and its ~~meaningful~~ ^{powerful} ideas about centering and directional forces was I able to go directly to the right solution. What I found was not a compositional system, but a division of the rectangle I now know as the Armature of the Rectangle. I knew about it, but had never experimented with it, since it was not considered a compositional system, but a simple division of a rectangle by central axes. This produced a static, bisymmetrical pattern and was avoided in European art after Classical times. But it was the perfect system for ancient Mesoamerican beliefs, so much so, that a little study will show that there can be no other. Some researchers believe they used the Golden Section, really a simple and universal Carpenter's trick. So do I, but when they missed the mark is that they used the Golden Section's internal system (it has one) which had no meaning for the Maya and others. They used the outline only of the rectangle formed by the Golden Section and then subjected that rectangle to the Armature scheme. Unlike what some "New Agers" like to think about the secular sounding scientific achievements of these peoples, they had no sense of the secular in their lives and no concept of science as we think of it.

- Journess ① The axes (red) that divide sides into halves.
- ② Axes (dotted lines) that divide the sides into 4
- ③ There are now 16 rectangles.

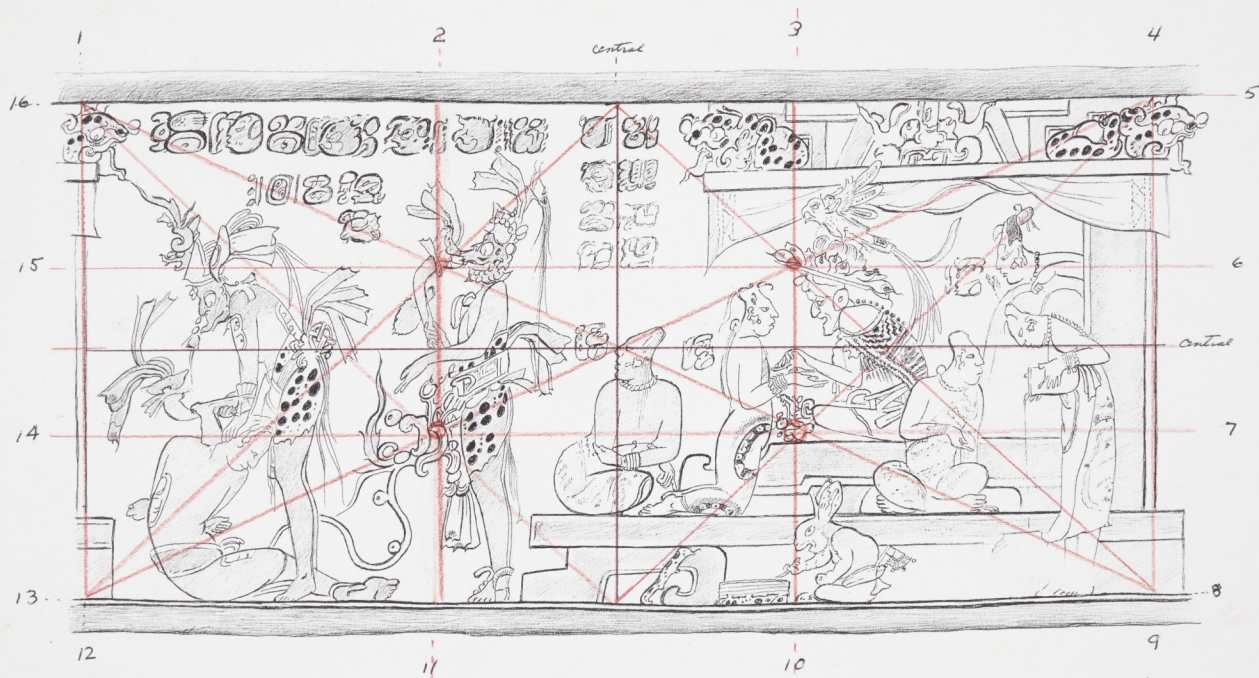


"Journes" © Note the large triangles emanating from the large vertical axes - black dotted lines only.
 © I have avoided drawing any lines from the horizontal axes for clarity's sake. That will come later.



"Threeness" Each side divided into thirds

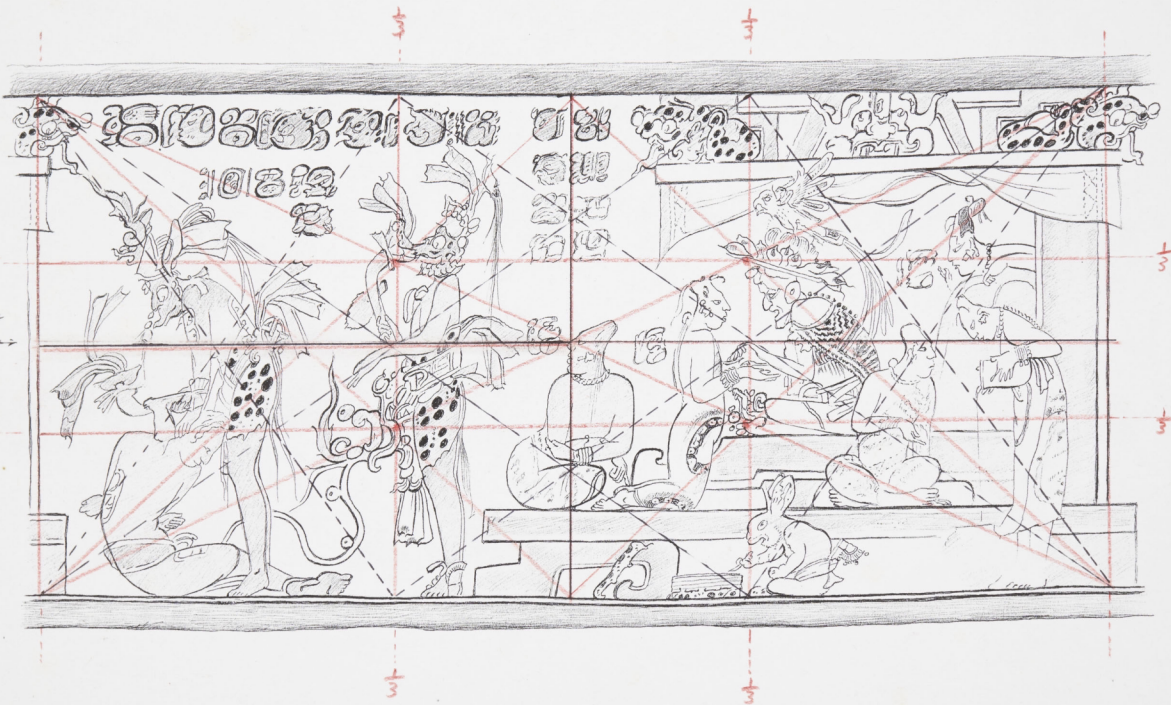
- ② These are shown with the primary central vertical and horizontal axes
- ③ This "Threeness" will be combined with the "fourness" of page two. In fact, they develop together and have been separated here for clarity and to emphasize their powerful symbolic importance.



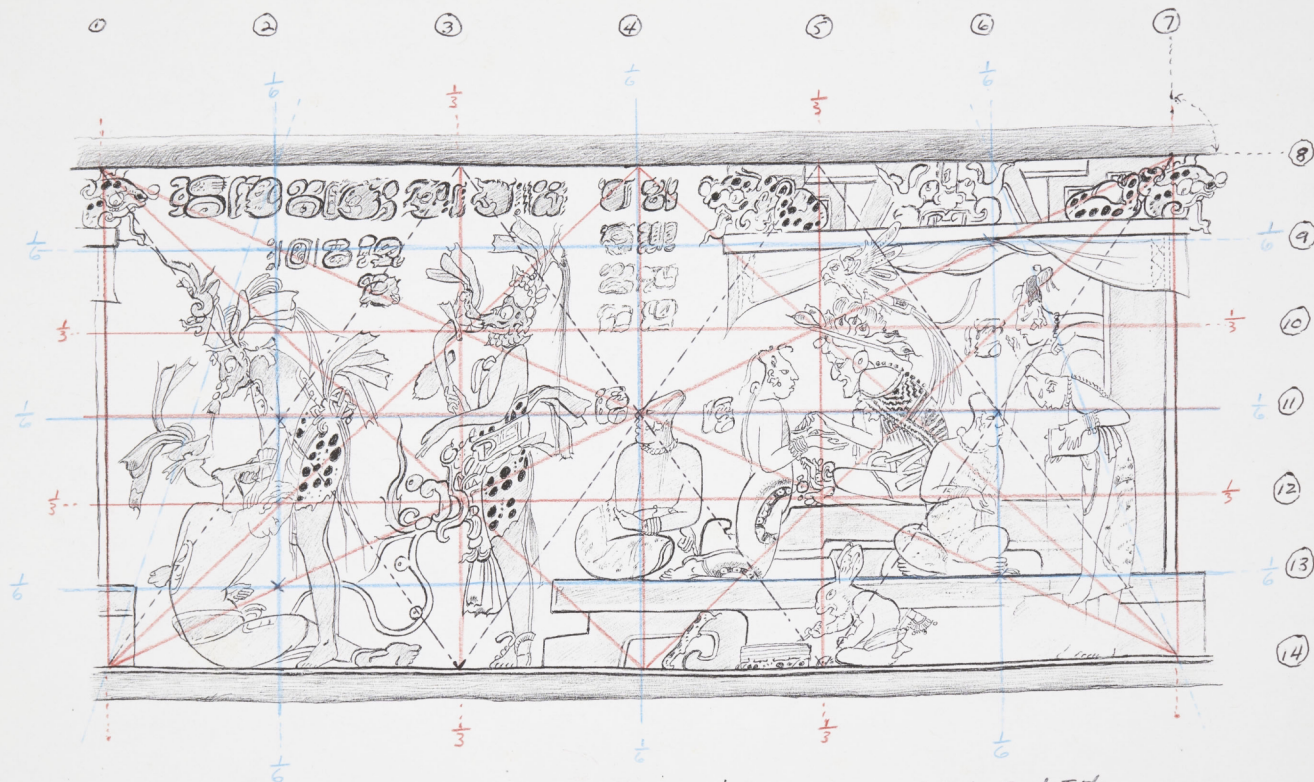
- ④ Note also that I have not drawn lines from any of the horizontal axes, also for clarity.
- ⑤ In the end, the small rectangles that will make up the final grid will contain two sides derived from the "fourness" division and two sides from the "Threeness" division. Together they form the "sevenness" of the system, symbolic of utmost authority since it is the coming together of the upper, middle, and lower worlds (3) and the four cardinal directions at the Center.

Three-ness ① dotted lines are drawn from the apex of the triple division to the corners opposite each where it contacts the outside boundary of the whole rectangle.
 ③ Again, I have isolated these for visual clarity.

the red line
is more
accurate than

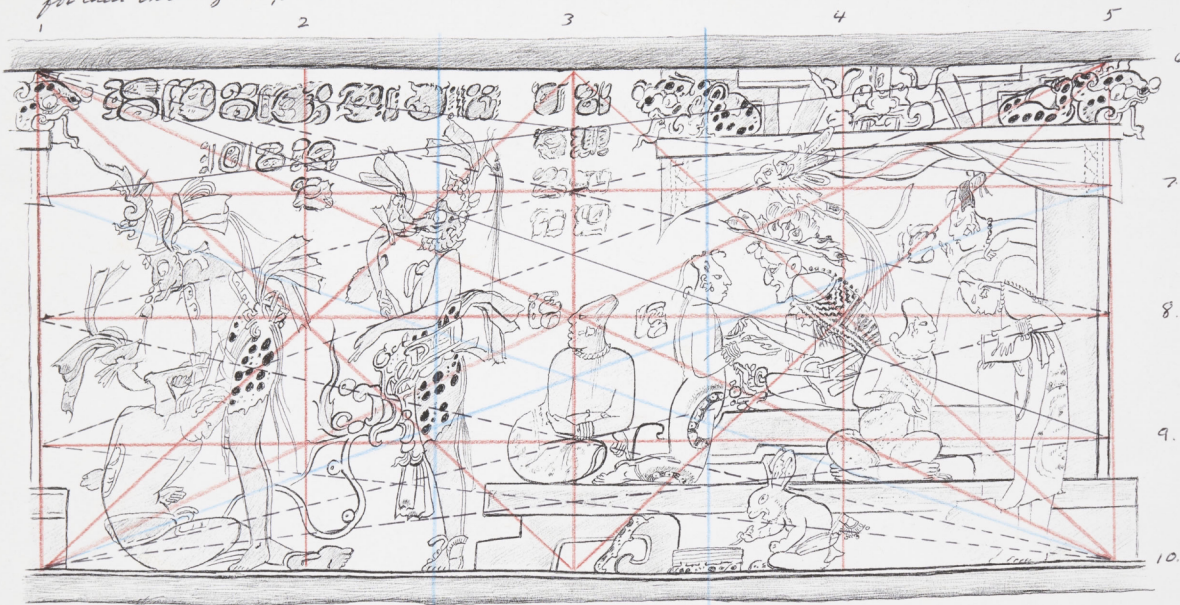


*Threeness ① The new lines (blue) are a halving of the thirds, in other words, sixths. The circled numbers above them show the Maya counting way for these apes. Note that seven and eight are the same point, but an important change in direction and therefore another beginning.



- ② Note the large triangles emanating from the vertical, red apes and look at what they encompass.
- ③ These triangles were isolated by dotted black lines for clarity. They could have gone on page 4.
- ④ Note the blue diagonal at each end bracketing the whole composition and creating a truncated pyramid.

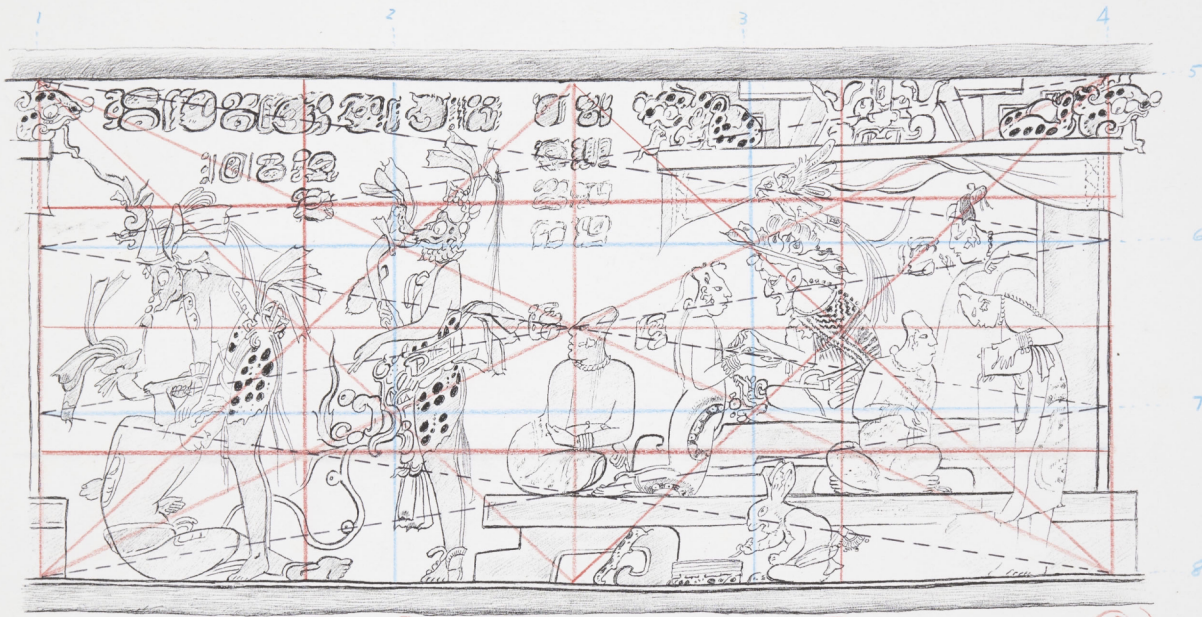
- ① Here I have introduced lines from the clearly drawn red horizontal divisions based upon the divisions into four.
- ② The choice of which lines to use or not or even part of them is a highly complicated artistic and, I'm sure, religiously influenced decision. A system like this is sophisticated created by and for educated experts. They were tours de force works, royal gifts and much appreciated for their intelligence, wit, erudition and sacred nature. This example is one of the finest.



To study this, select one line at a time and follow it slowly.

Notice also, how many of the figures acknowledge by their poses, the great lines of this geometry. Many seem to be bowing to these hidden forces. Even the lady in front of the Chief on the right and the upright priest center left acknowledge the vertical axes that pass through them, blue lines. Even the rabbit does this. This is not coincidence.

"Threeness" - lines from the Horizontal divisions



In red line shown the minimal number of vertical axes that can express 'threeness' and 'fourness' - five interior verticals plus the two borders.

"Journess" and "Threaness"

THE GRID

Both systems come together and interlock making the final grid. Note, by the count, the number 52, highly significant (The fourness system added up to 20, another important number)

