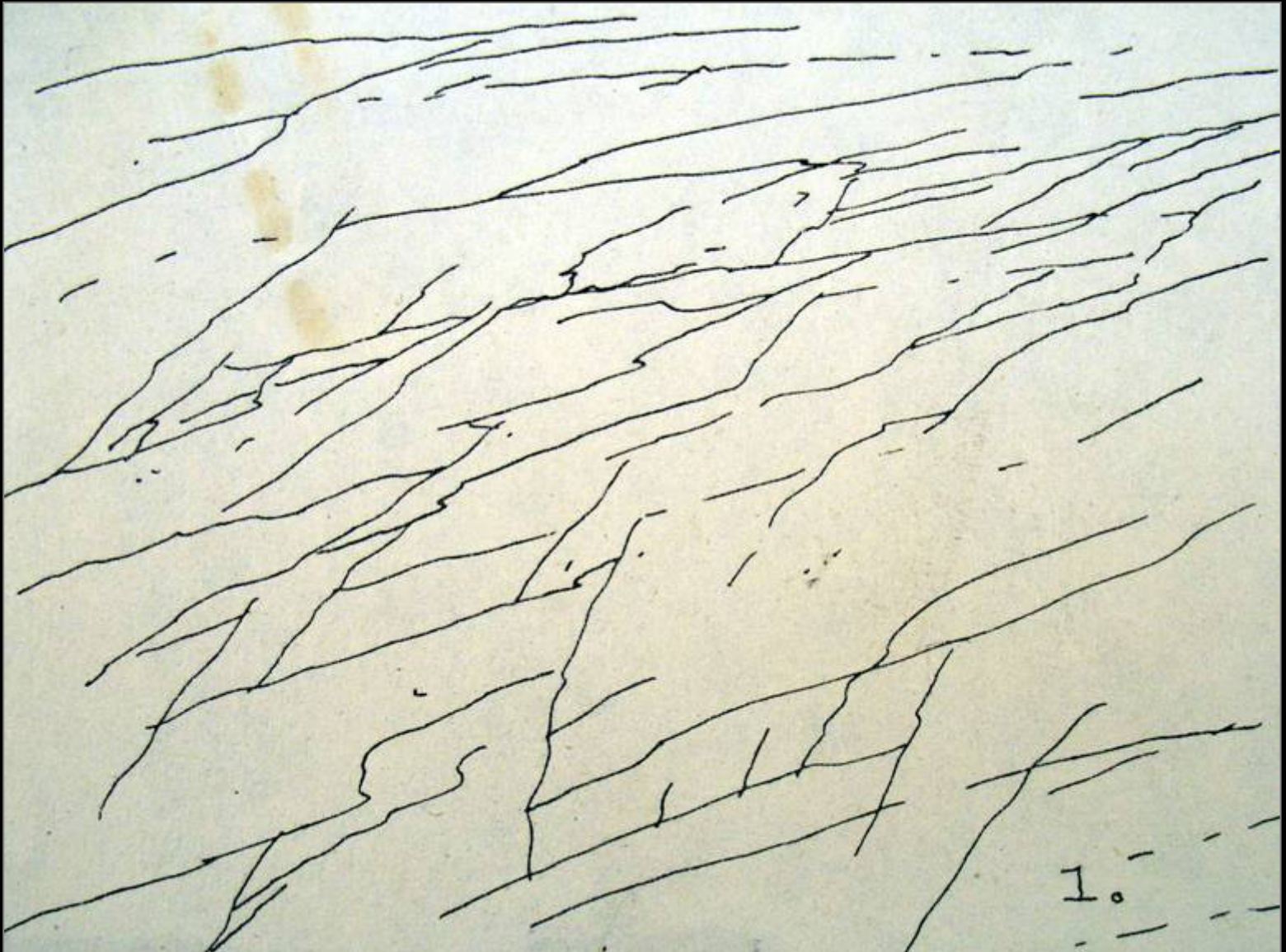


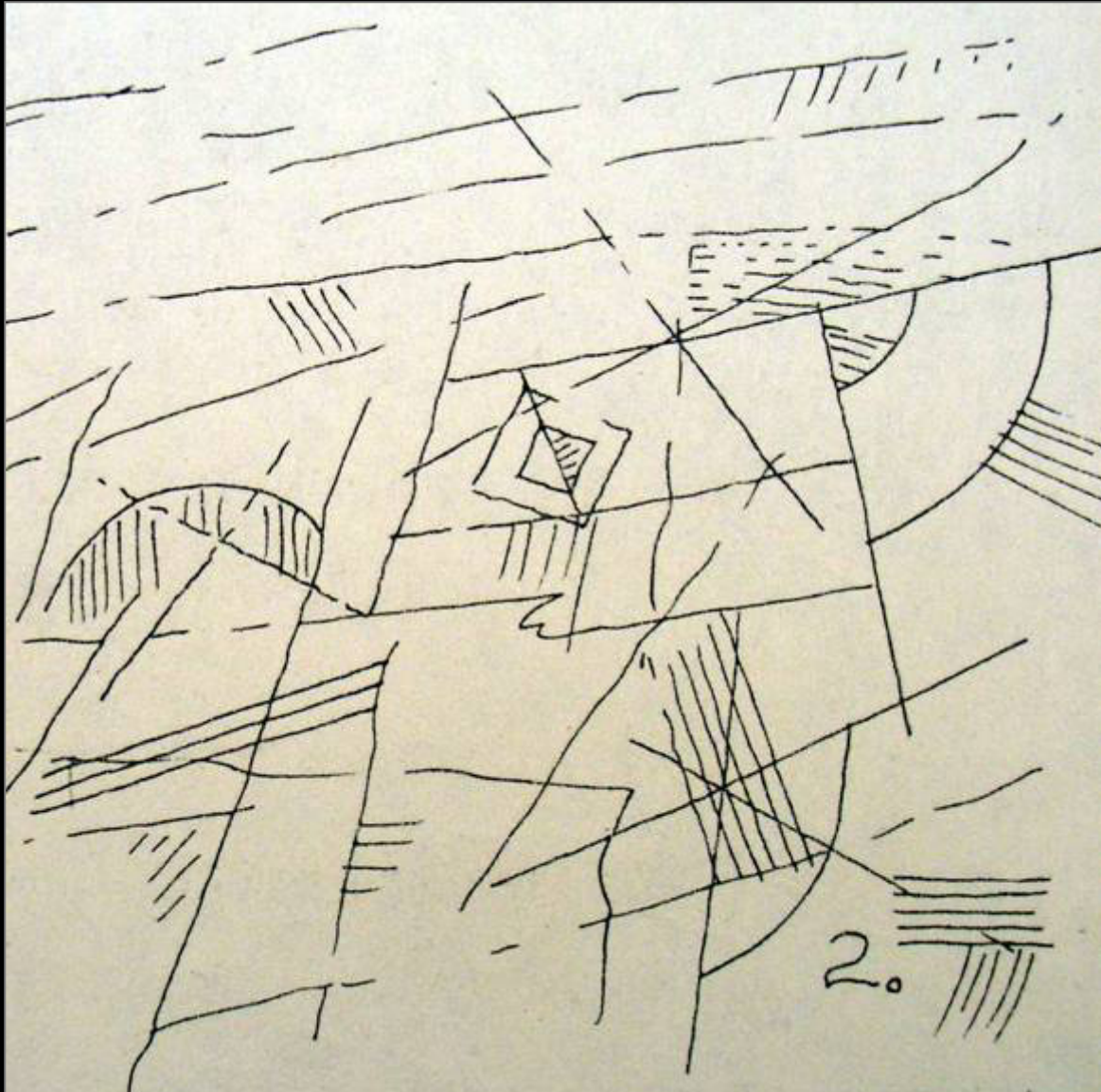
“In the artistic chaos of these last years, when the absolute liberation of the individual instinct has brought it to the point of frenzy, an attempt to identify the harmonic disciplines that have secretly, in every period, served as foundations for painting may well seem folly. But this folly is in fact wisdom. It is the way to a kind of knowledge essential for whoever wants to paint...

--Jacques Villon, in Charles Bouleau: *The Painter's Secret*

**Geometry and Art  
and Geometry and Time**

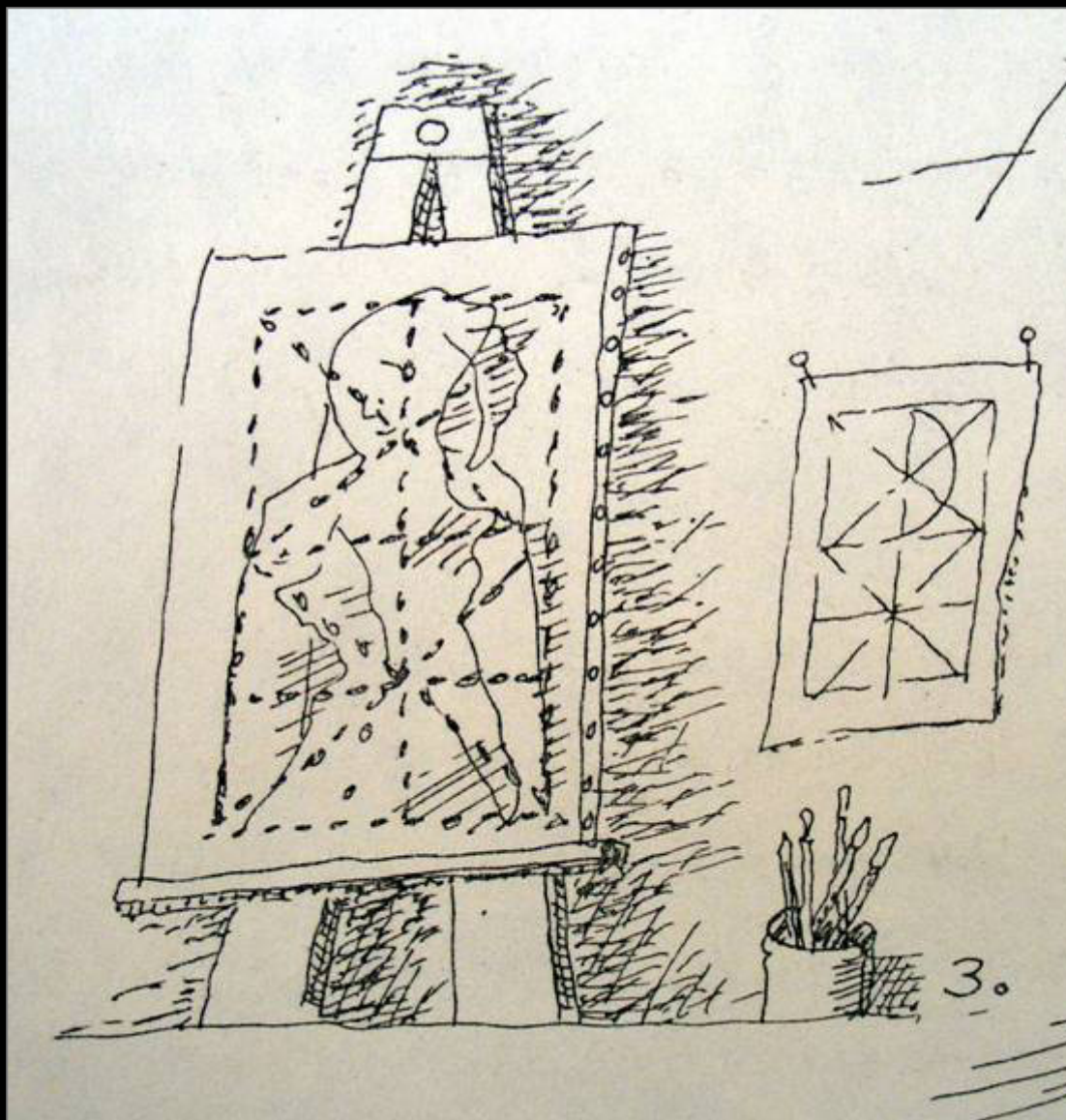


The “undifferentiated aesthetic continuum”

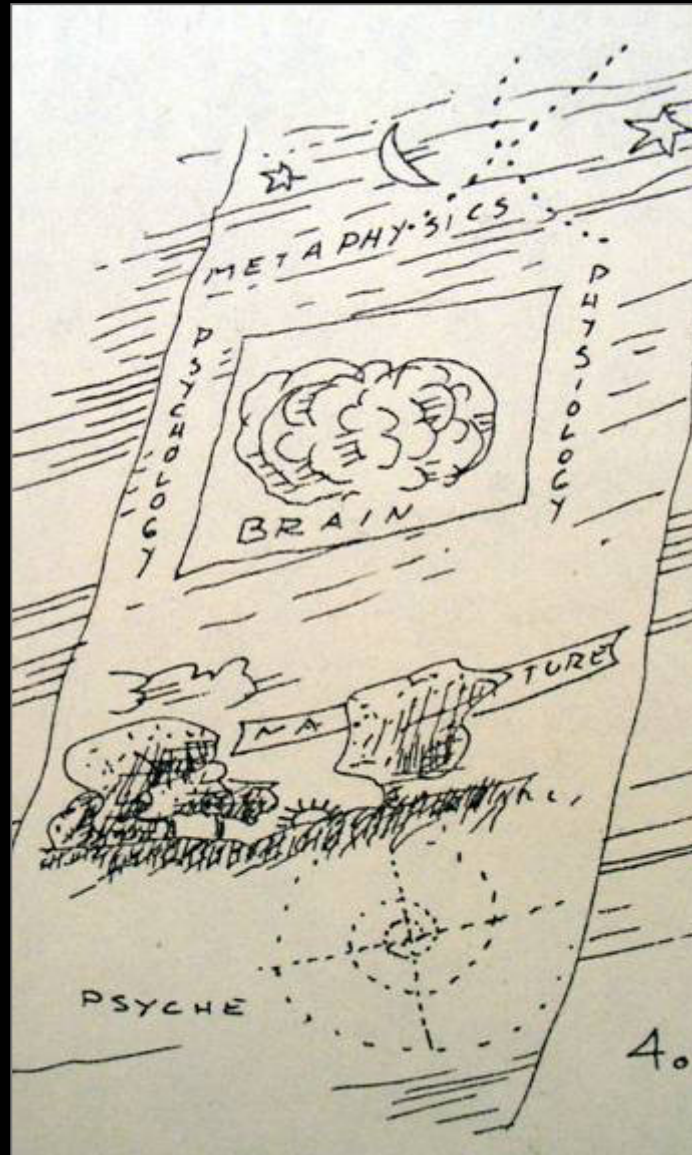


Perceptions in the flood...

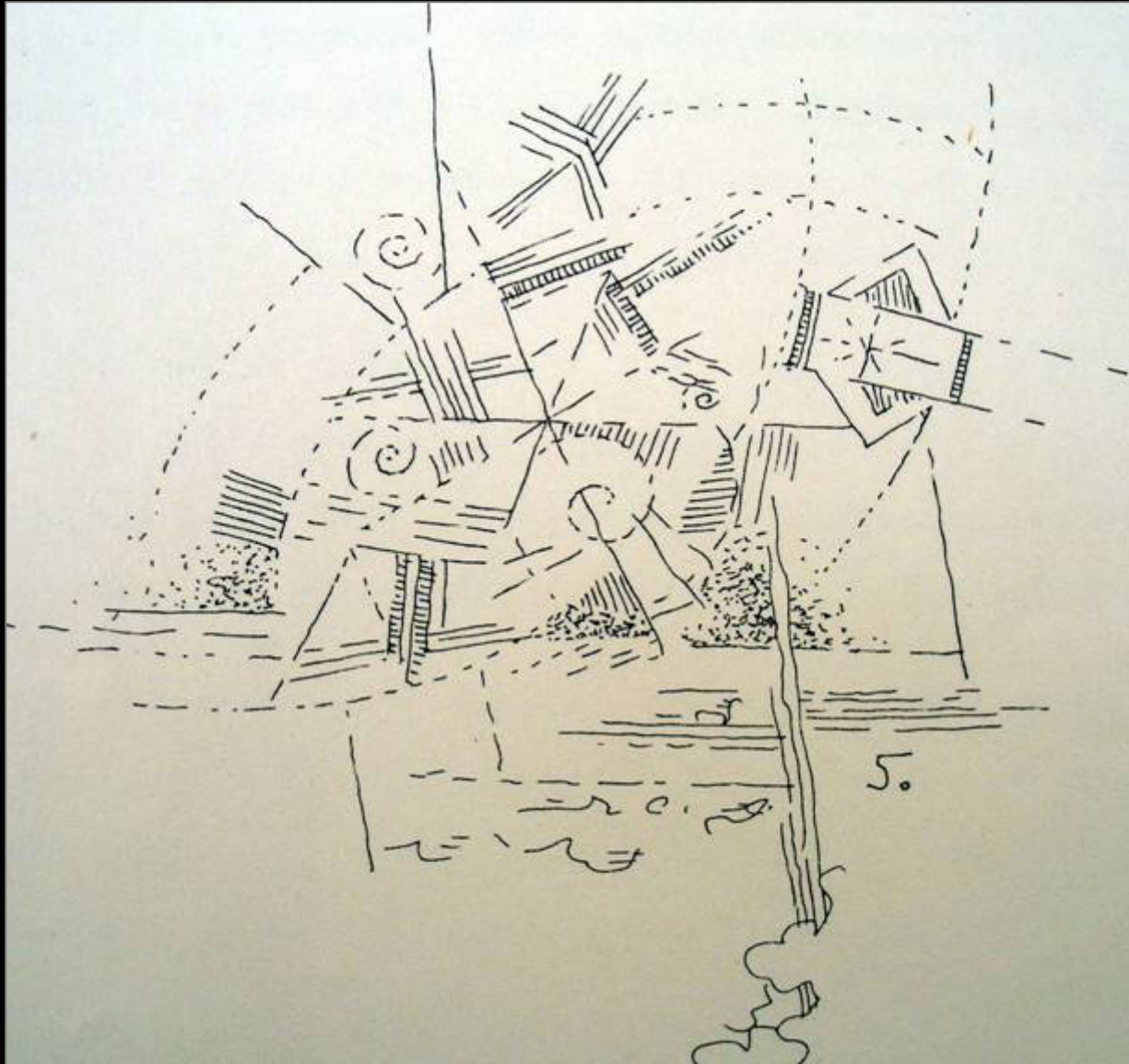




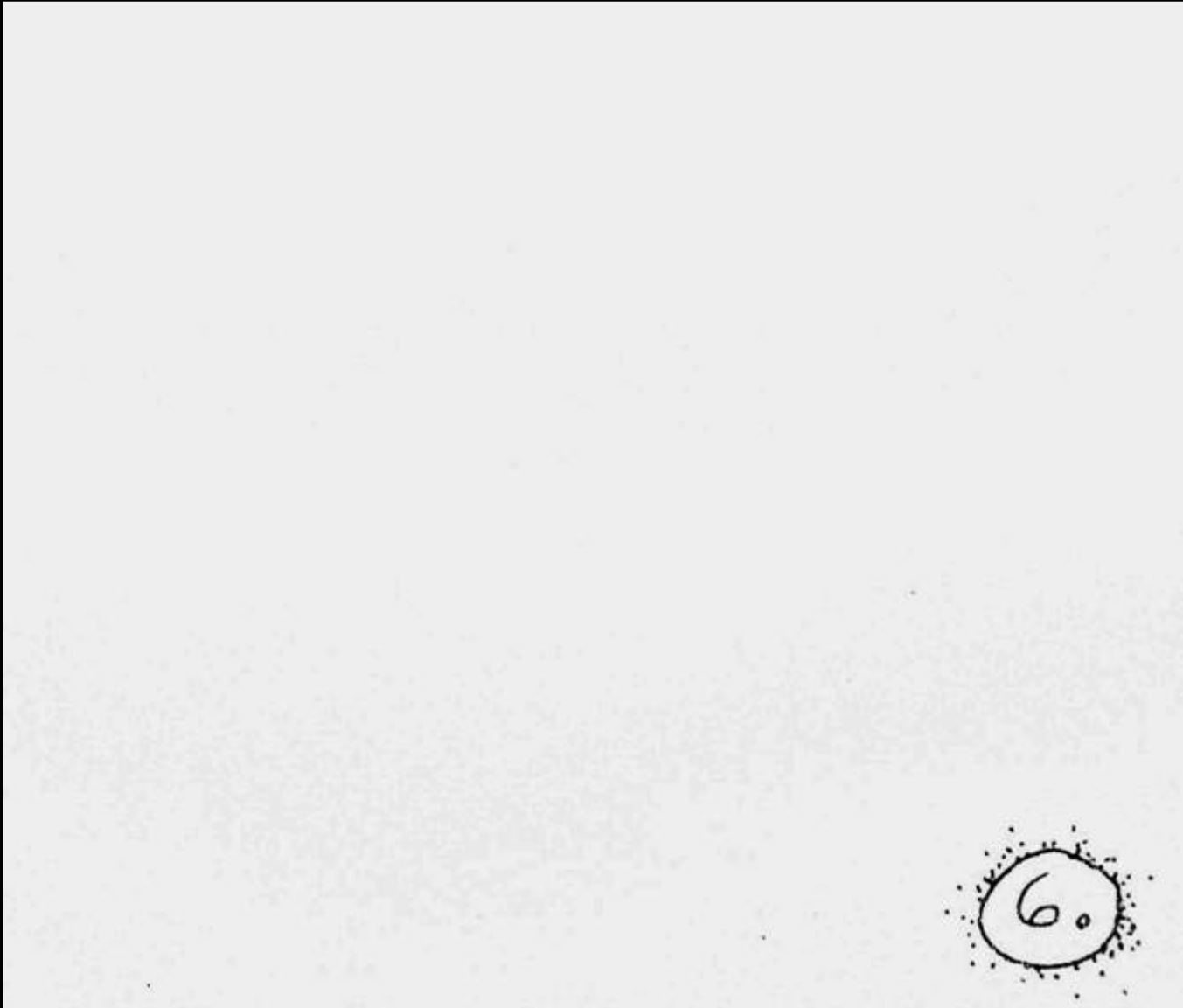
The structure in the painting, the structure in the mind, the structure of the age...



The spiritualists say it's "Psyche," the natural scientists say "Nature," the anatomists and the psychologists say "Brain," the philosopher says "Metaphysics." Some say, "I don't know."

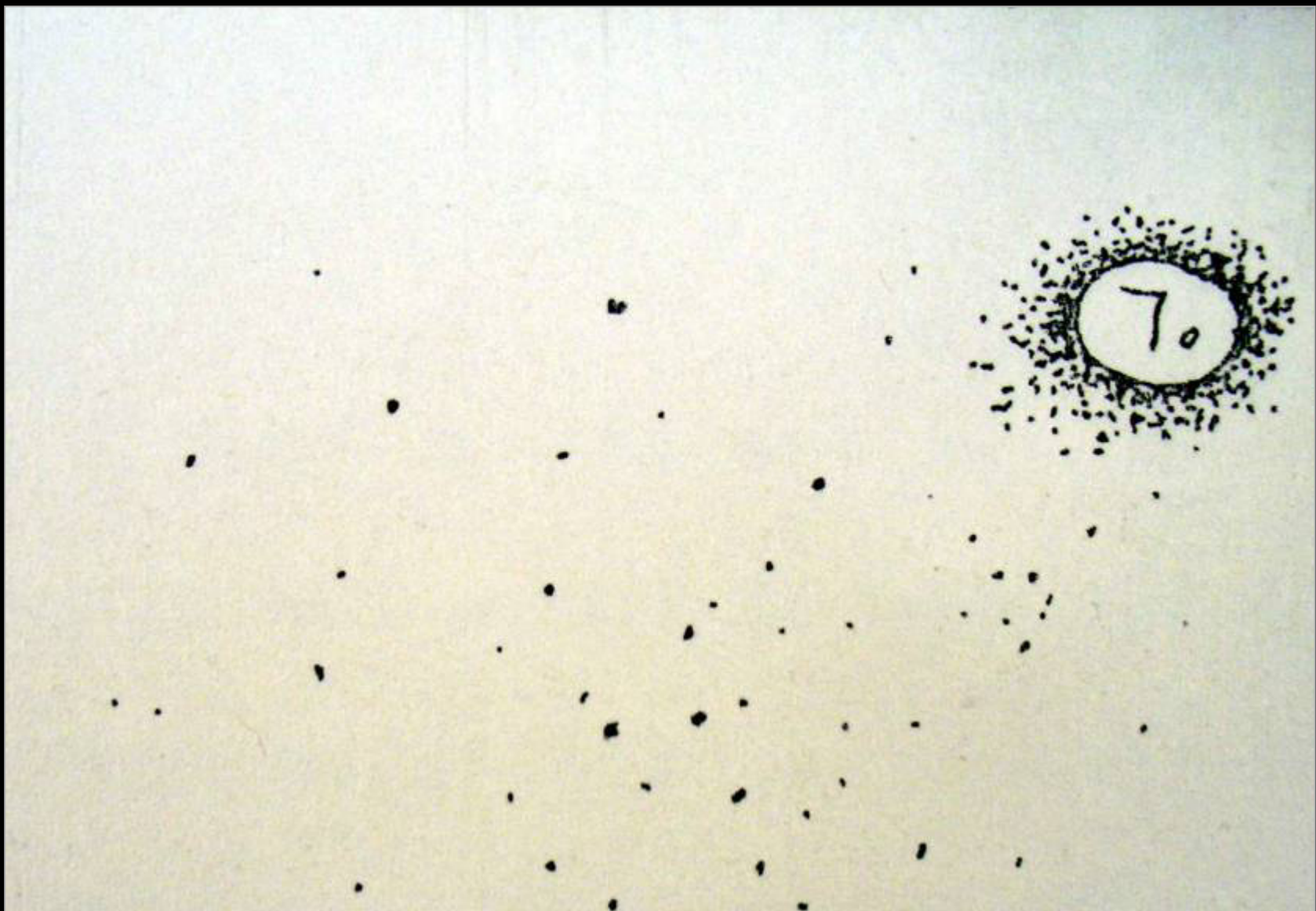


It's "it"...

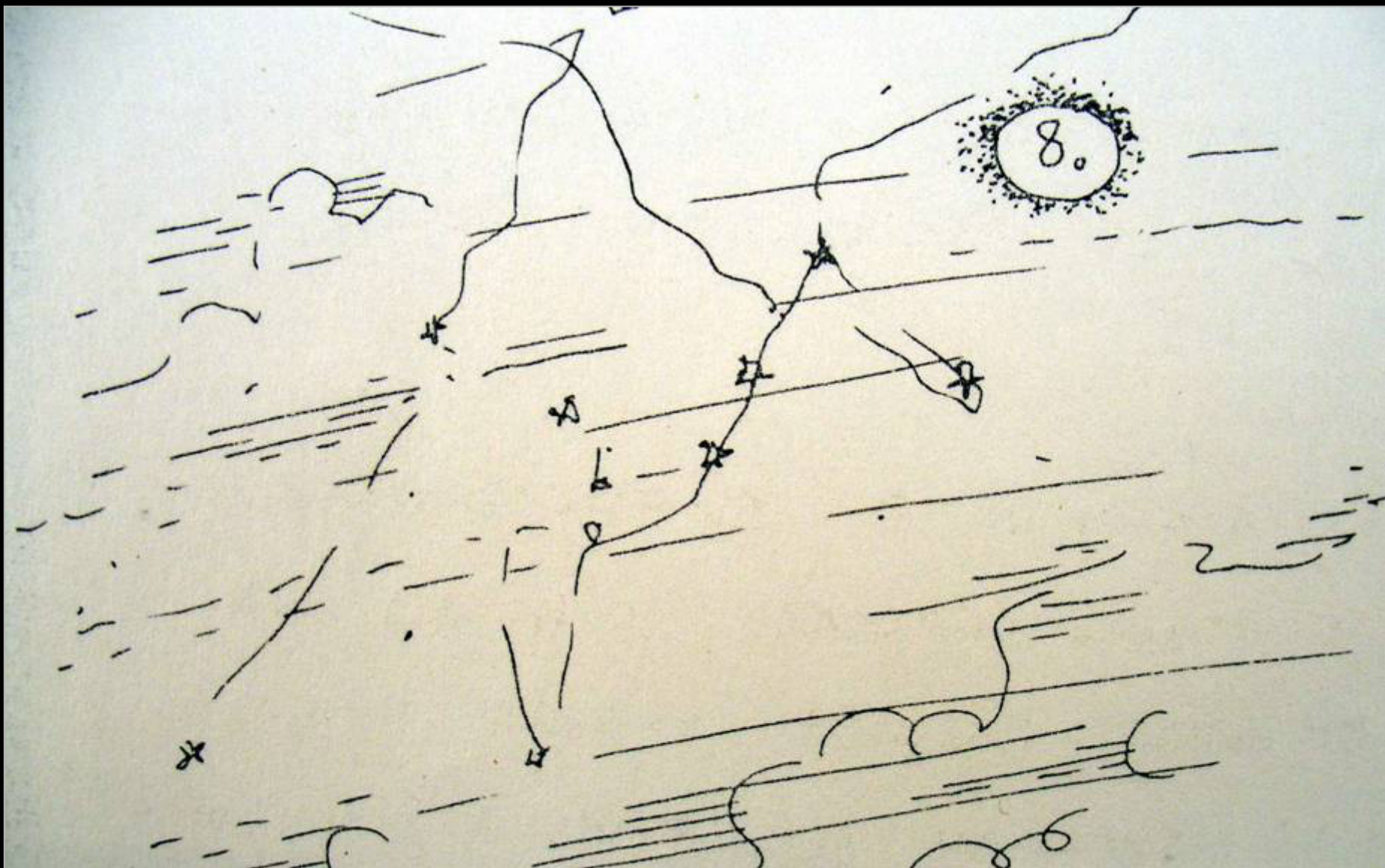


Primal space, the undifferentiated mass of all points...

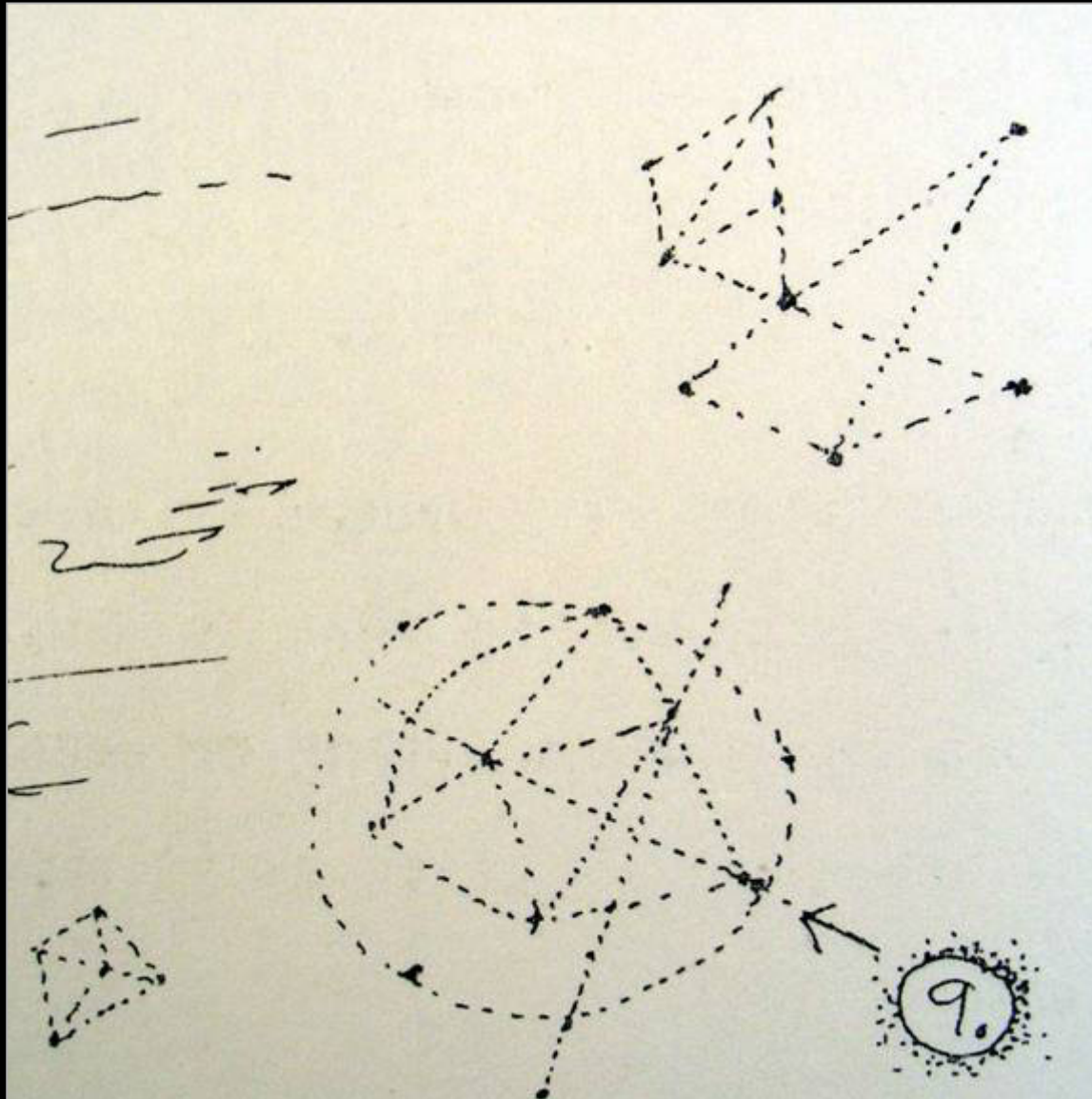




But we can only experience the “undifferentiated as points...

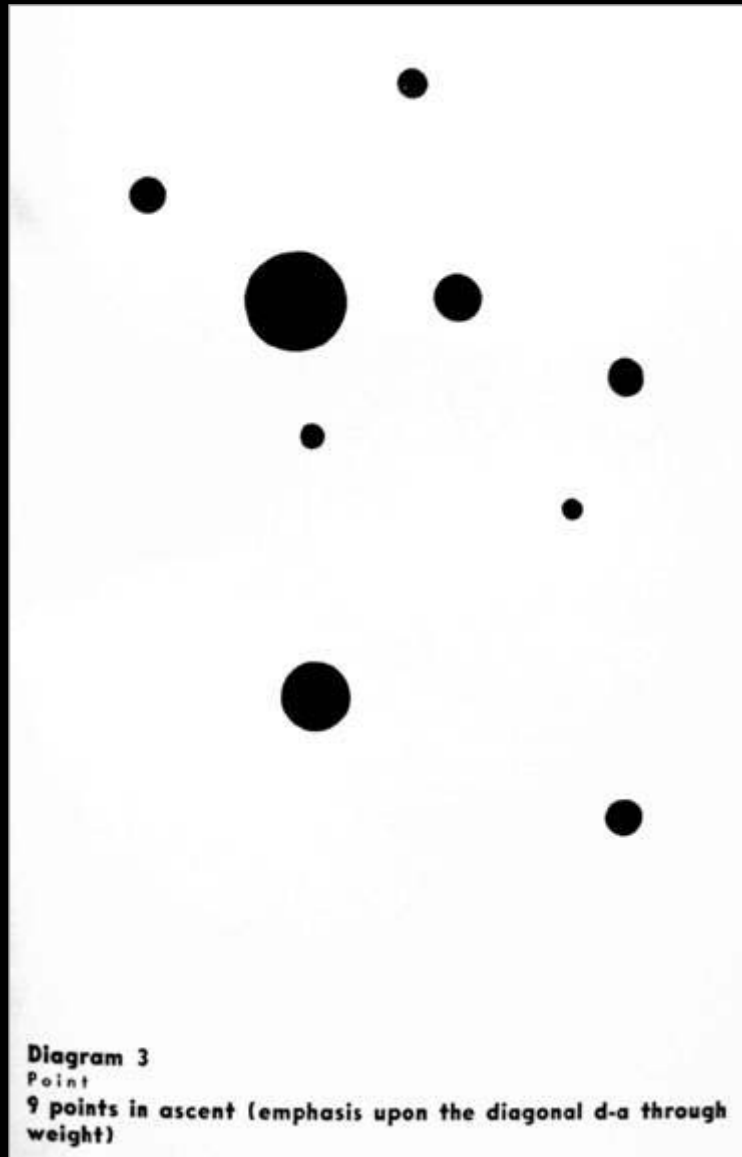


Like the infinity of the totality of the stars as points, as constellations in the sky...



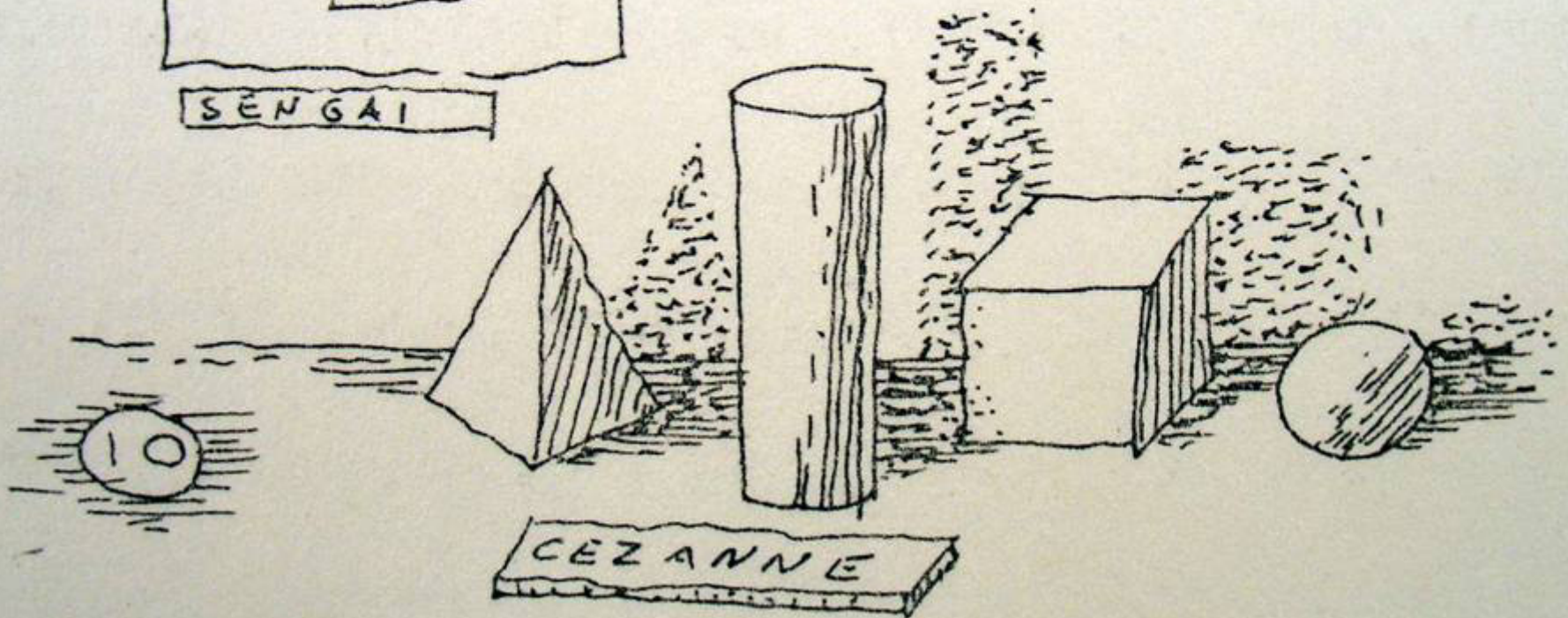
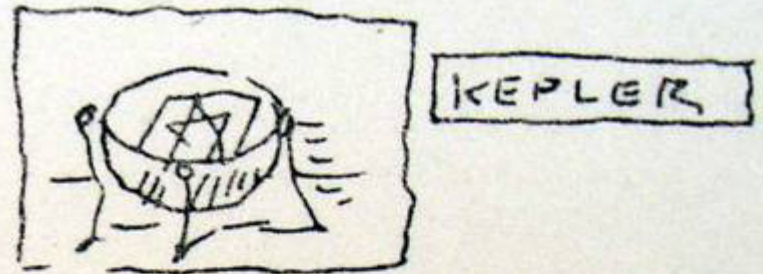
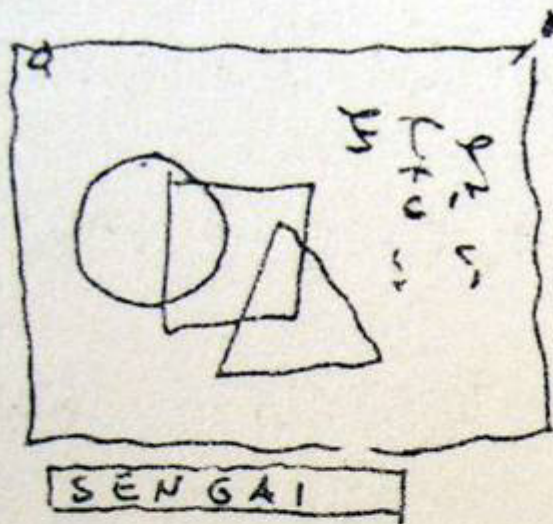
Studies of perception show we experience points as simple geometric forms...





From Vasily Kandinsky: *Point and Line to Plane*





And so over the centuries and in all the cultures of the world, the simple forms of points become the core of the simple geometric shapes and volumes... the primaries of spirit (Sengai and Zen), sky (Kepler and Platonic solids to hold the orbits of planets) and earth (Cezanne)...



Artists used them—for instance very often the triangle--to make “harmony and serenity”...





**Raphael—**

Alba Madonna.

“Raphael adopted the artistic innovations of elder colleagues, in particular Leonardo and Michelangelo, and synthesized them with his own aims. This did not pass Michelangelo by; and in 1541, long after Raphael’s death, M. was still complaining in a letter that ‘everything he knew about art he got from me.’”

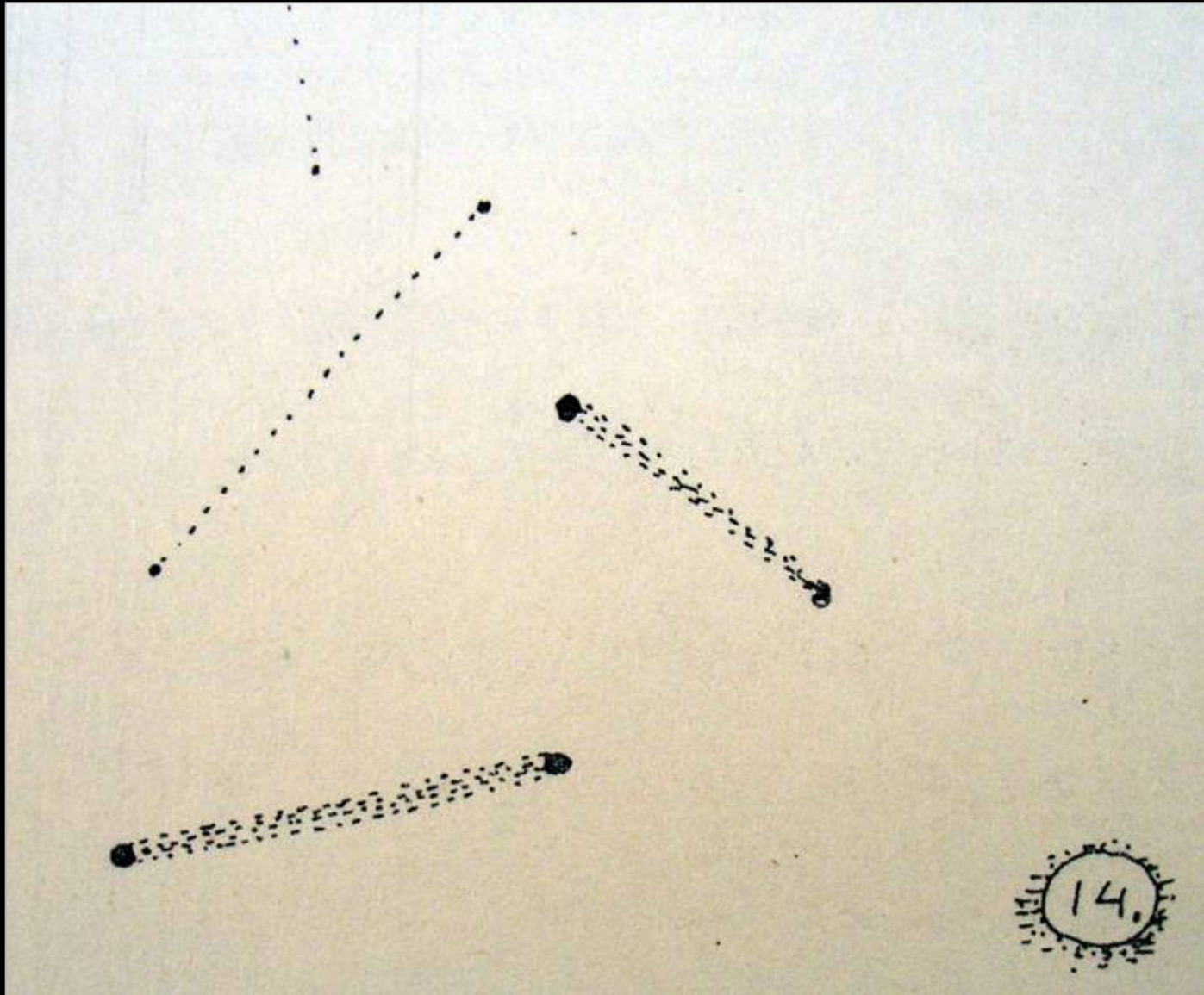
—from Mark Harden Artchive



Sometimes, the simple geometric form becomes the subject itself of the work of art...

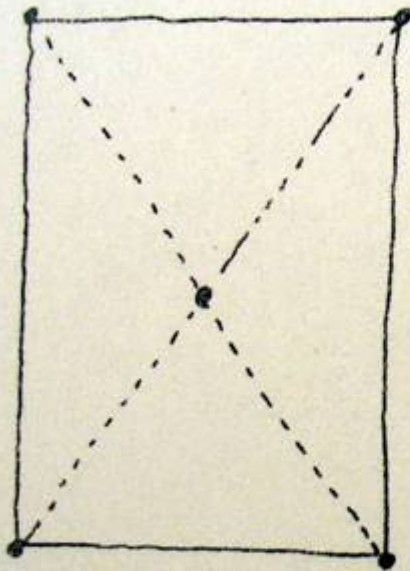


**Well, for us who might wish to use these perceptions and  
ideas to compose a painting...**

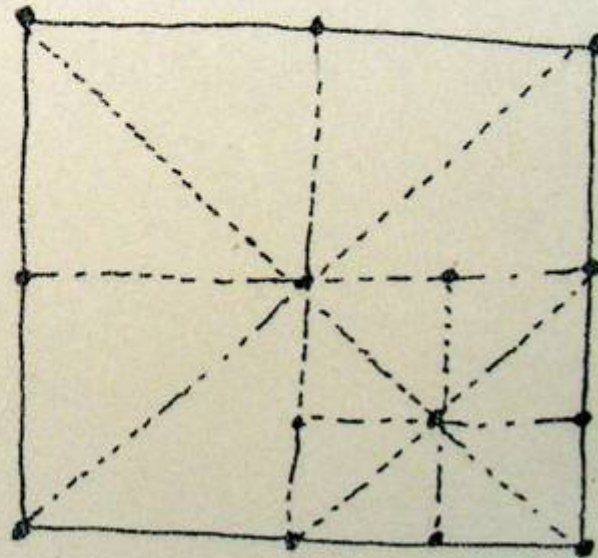


Just as any two points will tend to create a line between them...

14.

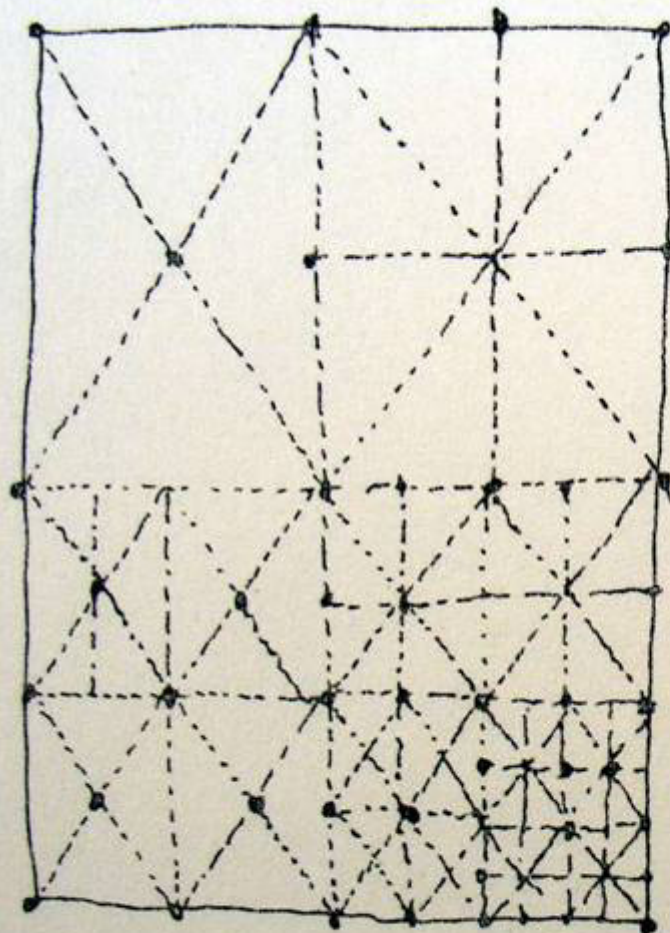


A



B

So the corners of a rectangular format create points which create lines which create the "Armature of the Rectangle" (Bouley's phrase)...

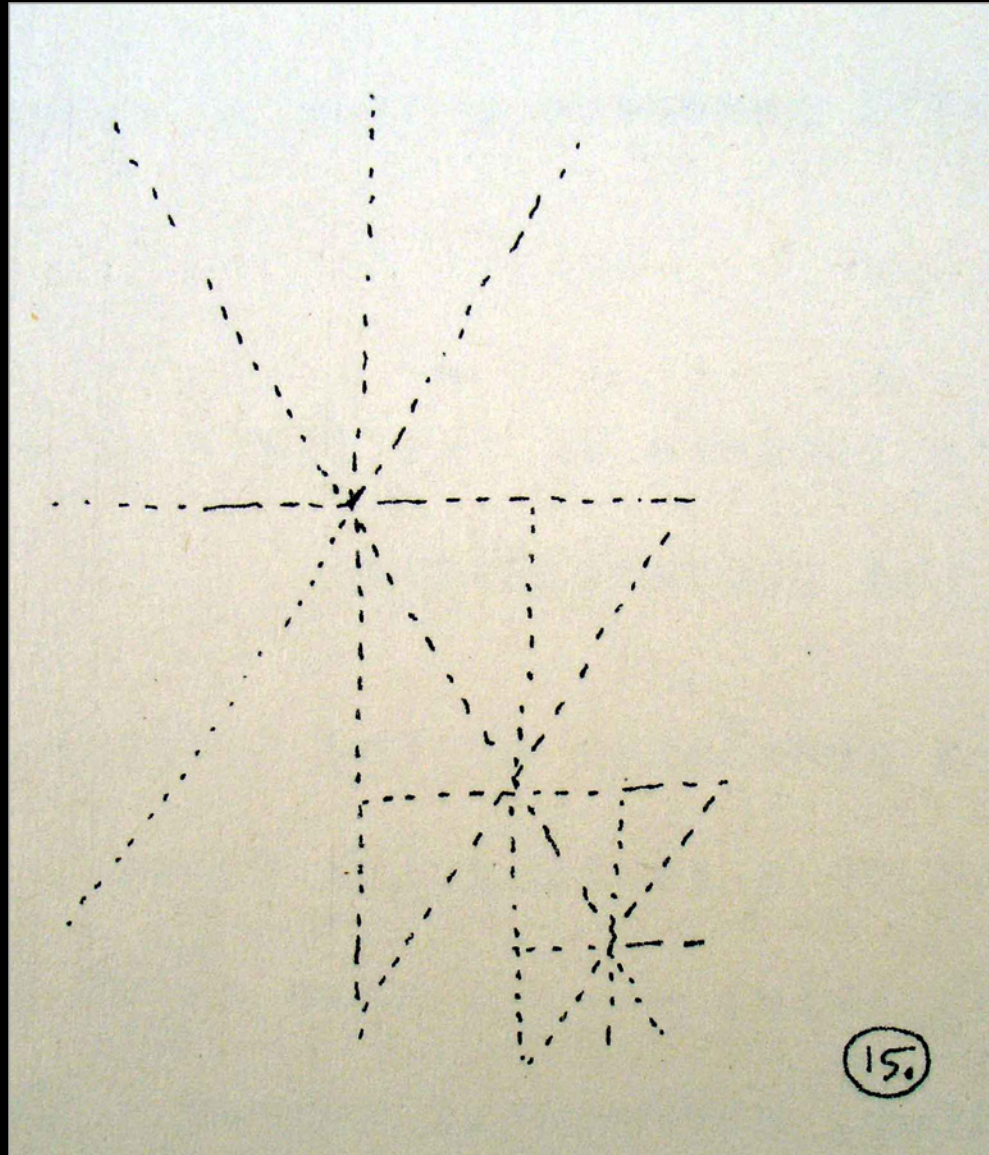


DIAGONAL  
VERTICAL CENTER  
HORIZONTAL CENTER

14 C

Which creates its own complexity...

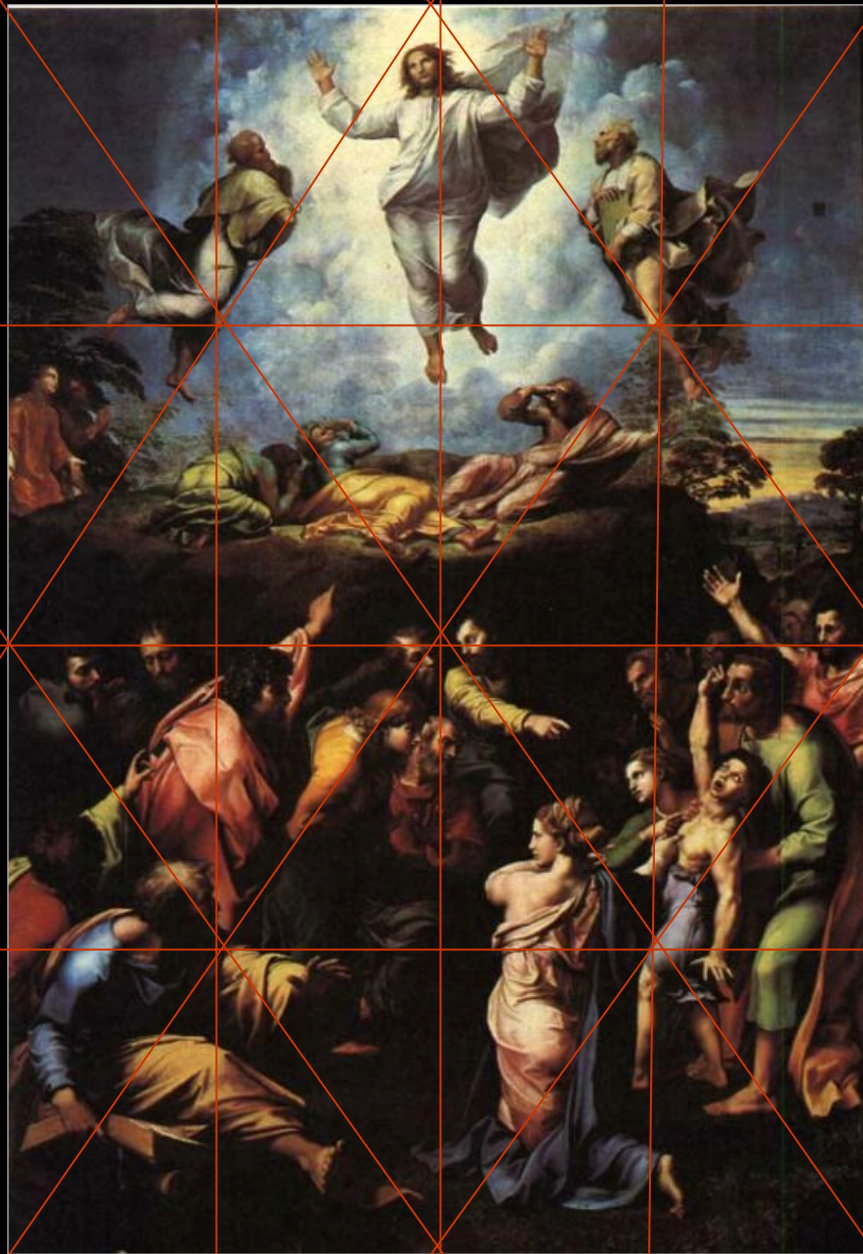




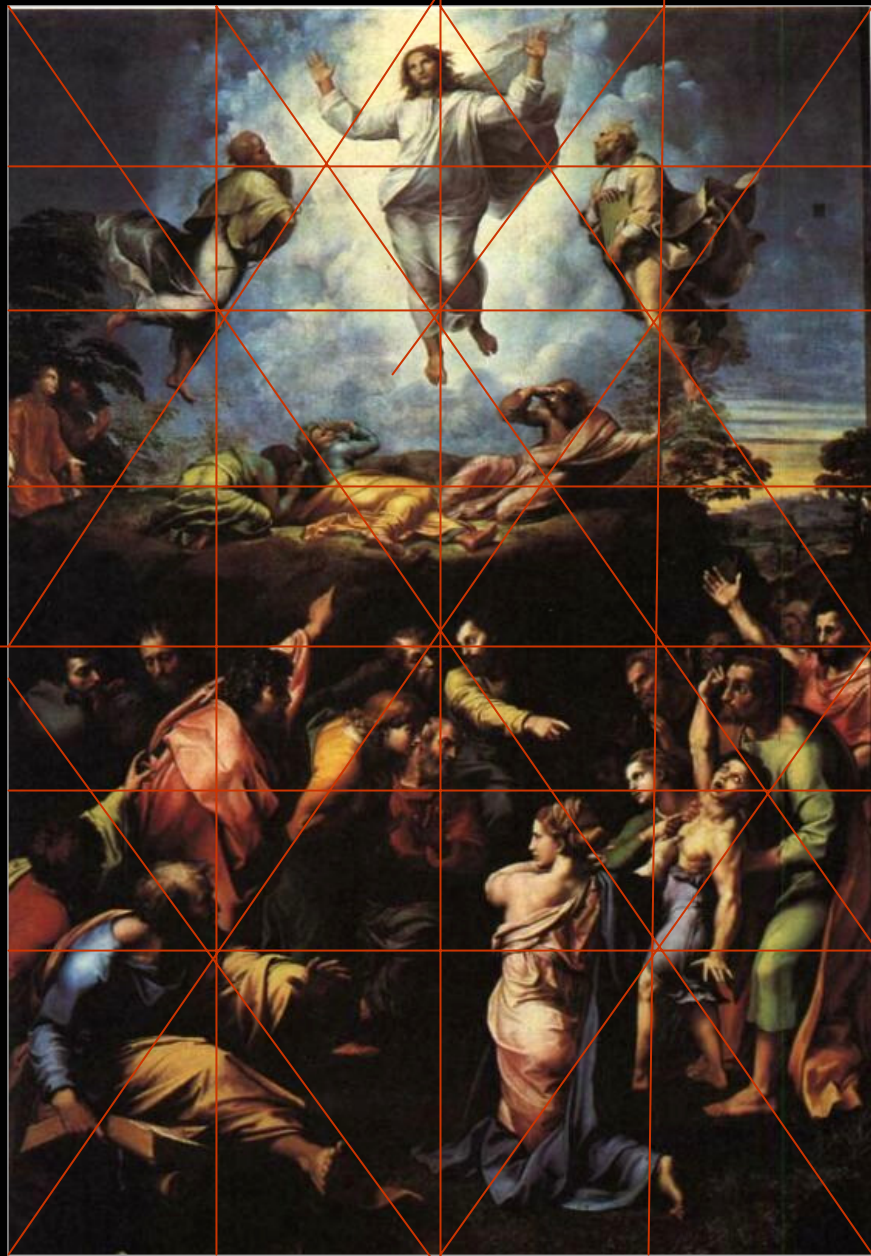
Invisible, but ever present...



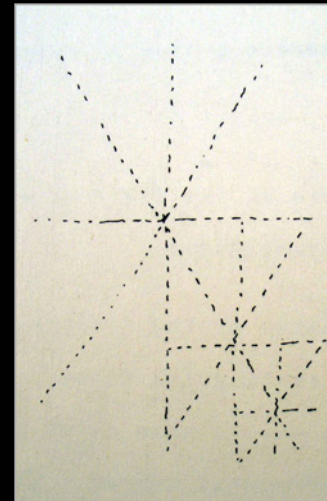
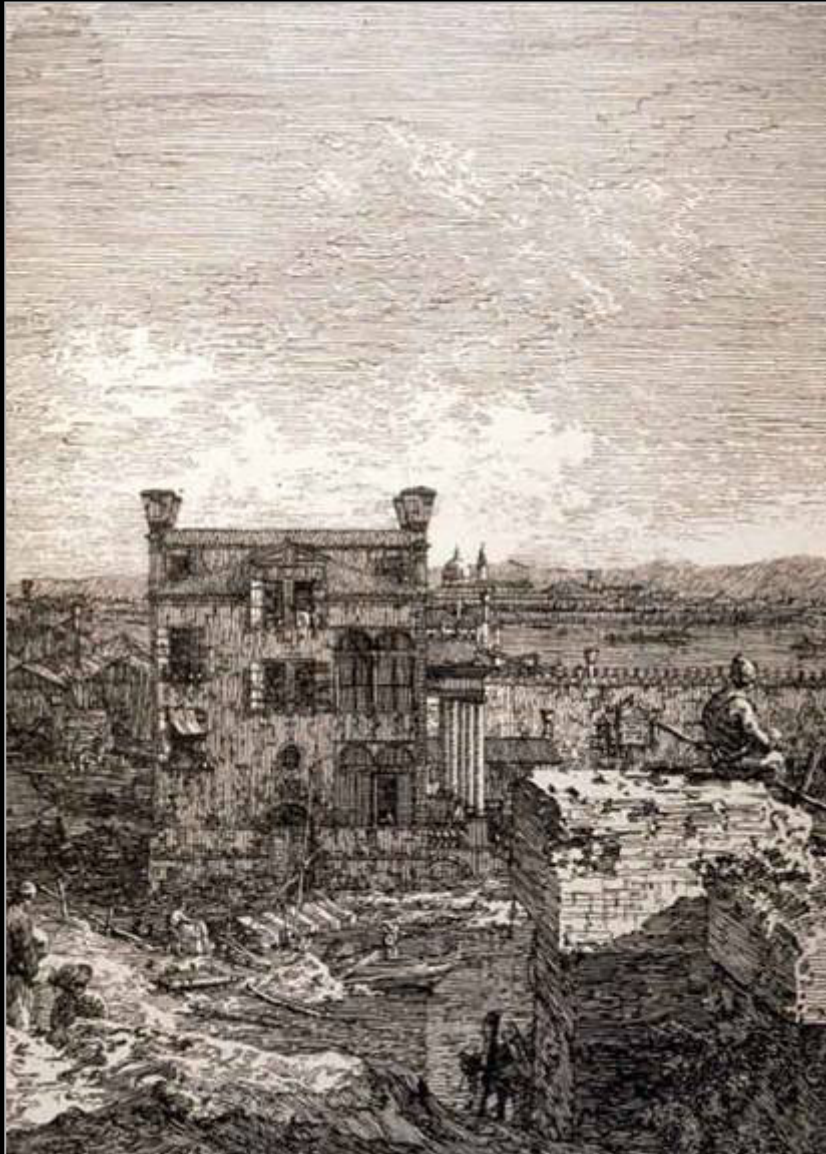
Invisible, but ever present...



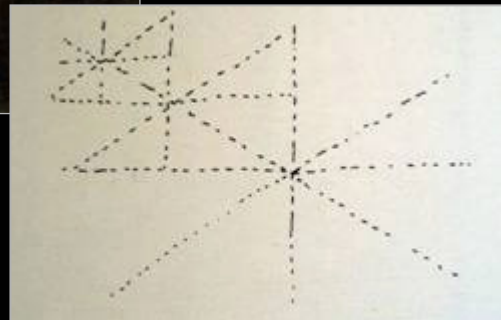






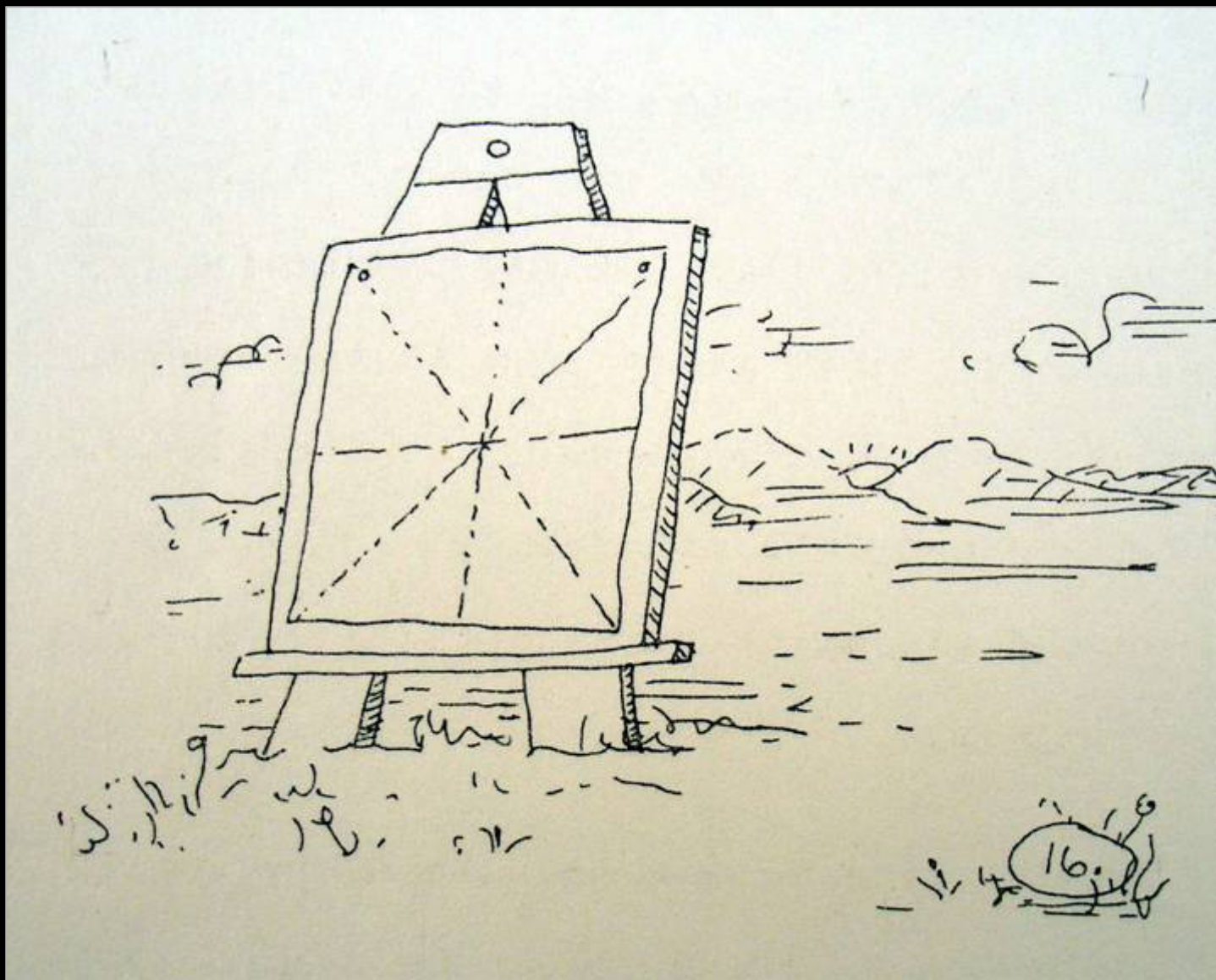


Invisible, but ever present...

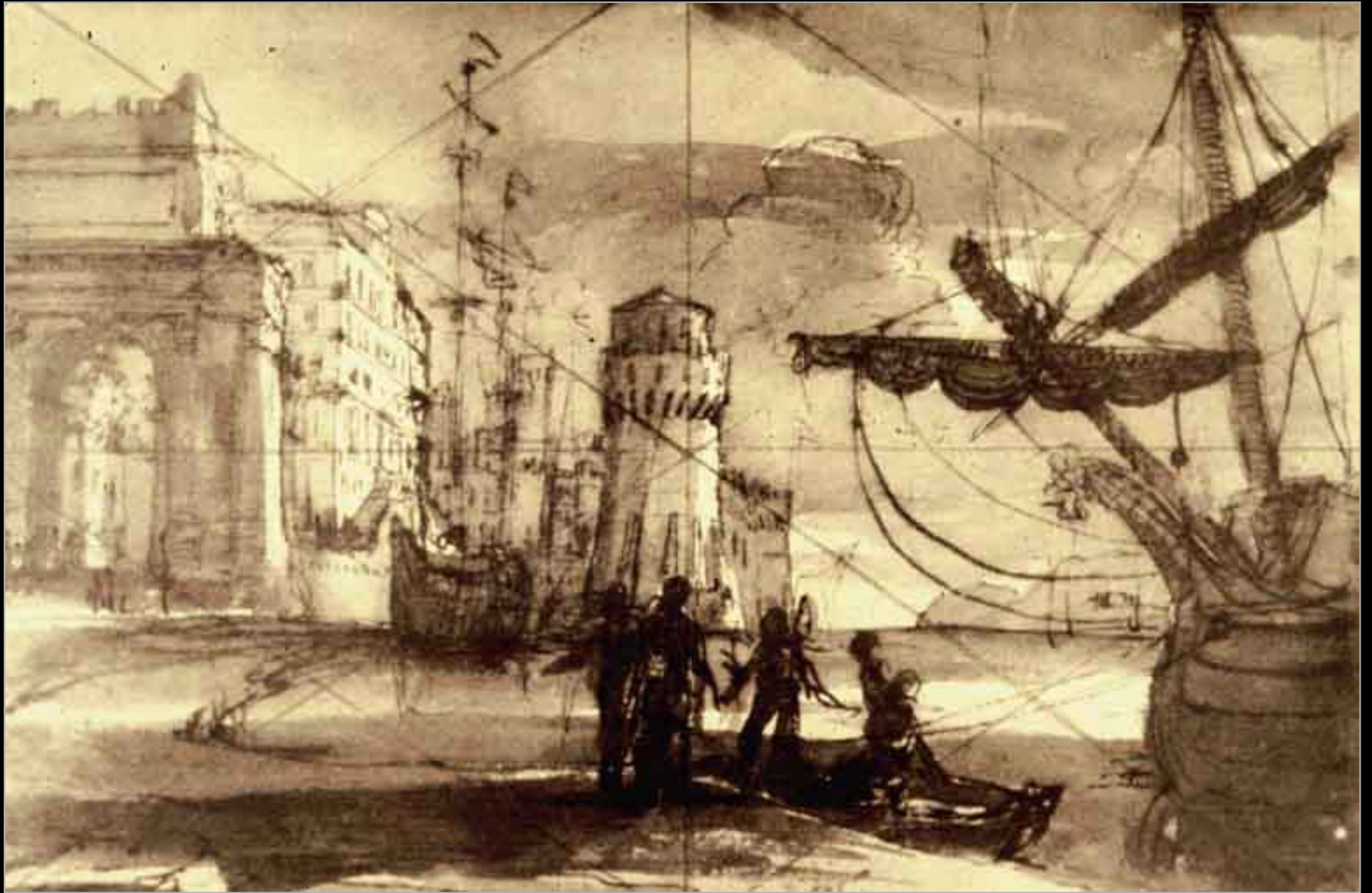


Invisible, but ever present...



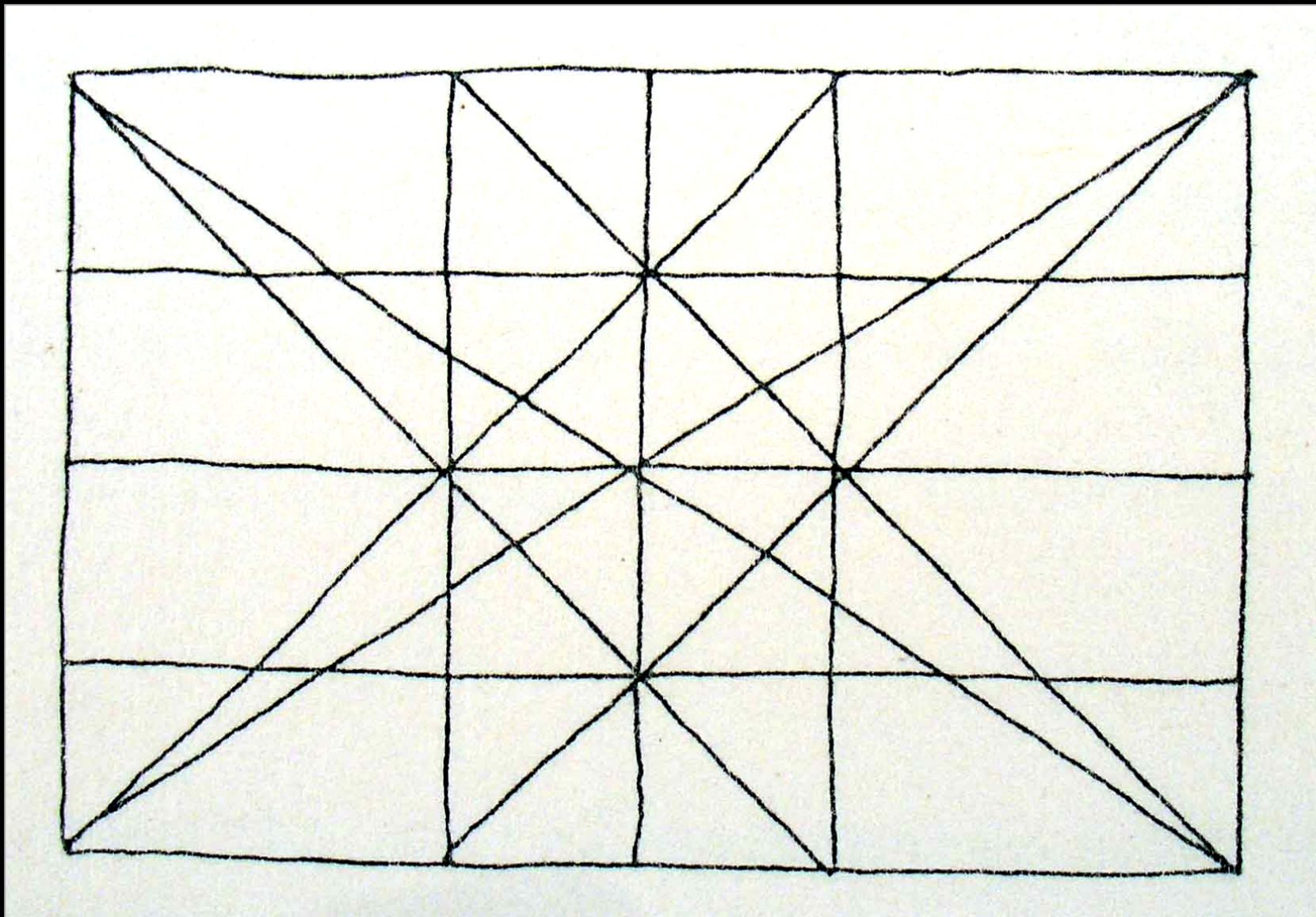


Invisible, but ever present when world meets the armature of the rectangular canvas...



And sometimes artists put it on first—a drawing by Claude Lorraine...





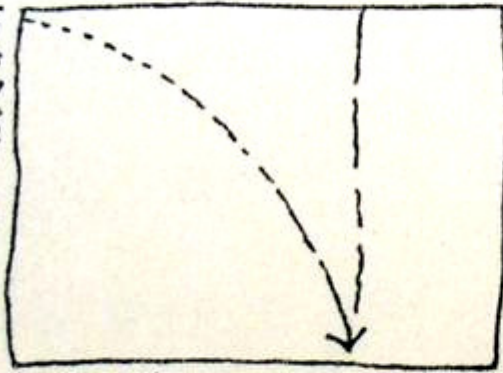
A more elaborate with possibilities, and also less obvious... "Rabatment"

17.

# RABATMENT

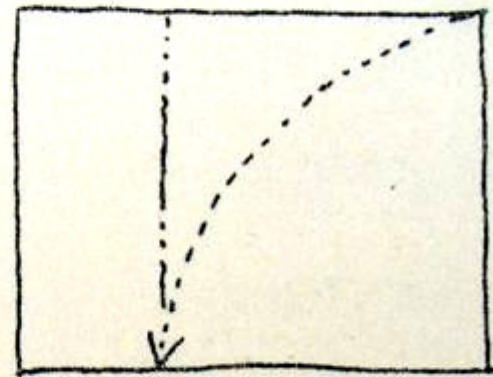
A

SHORT SIDE  
OF THE

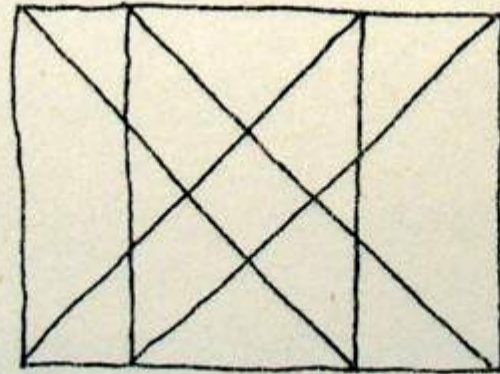


ON THE LONG

B

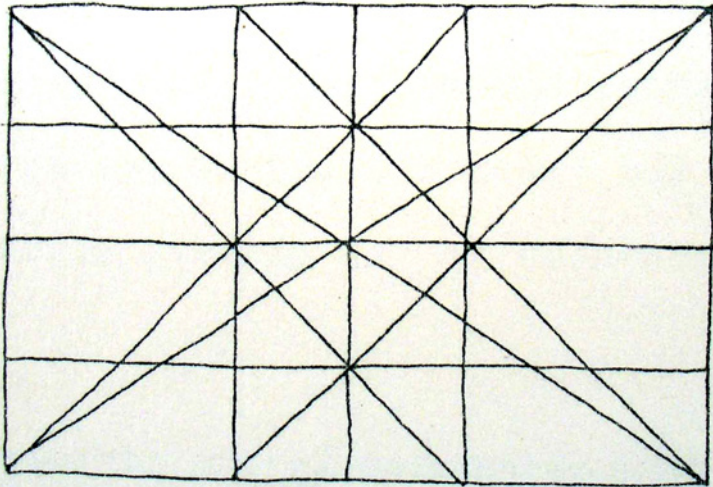


TO  
MAKE  
THE  
SQUARES  
OF THE  
RECT,



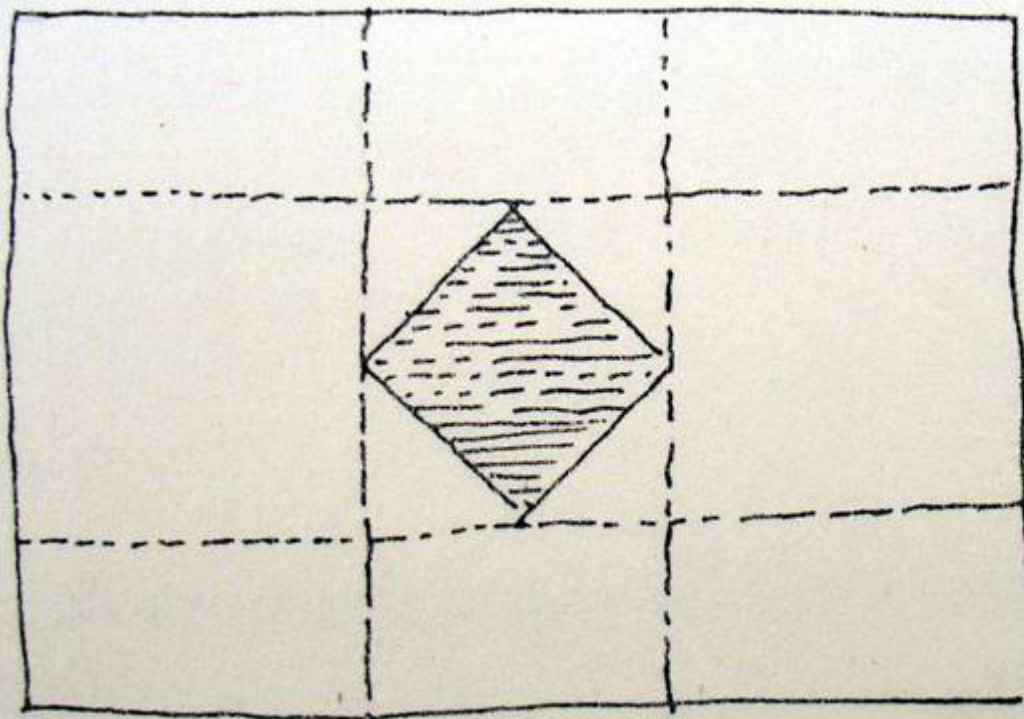
DRAW THE  
DIAGONALS  
OF THE  
SQUARES

C



A more elaborate with possibilities, and also less obvious... "Rabatment"





THE CENTRAL  
SQUARE GIVES  
THE POINTS FOR  
THE NEW DIVISIONS  
DERIVED FROM  
"RABATMENT"

18

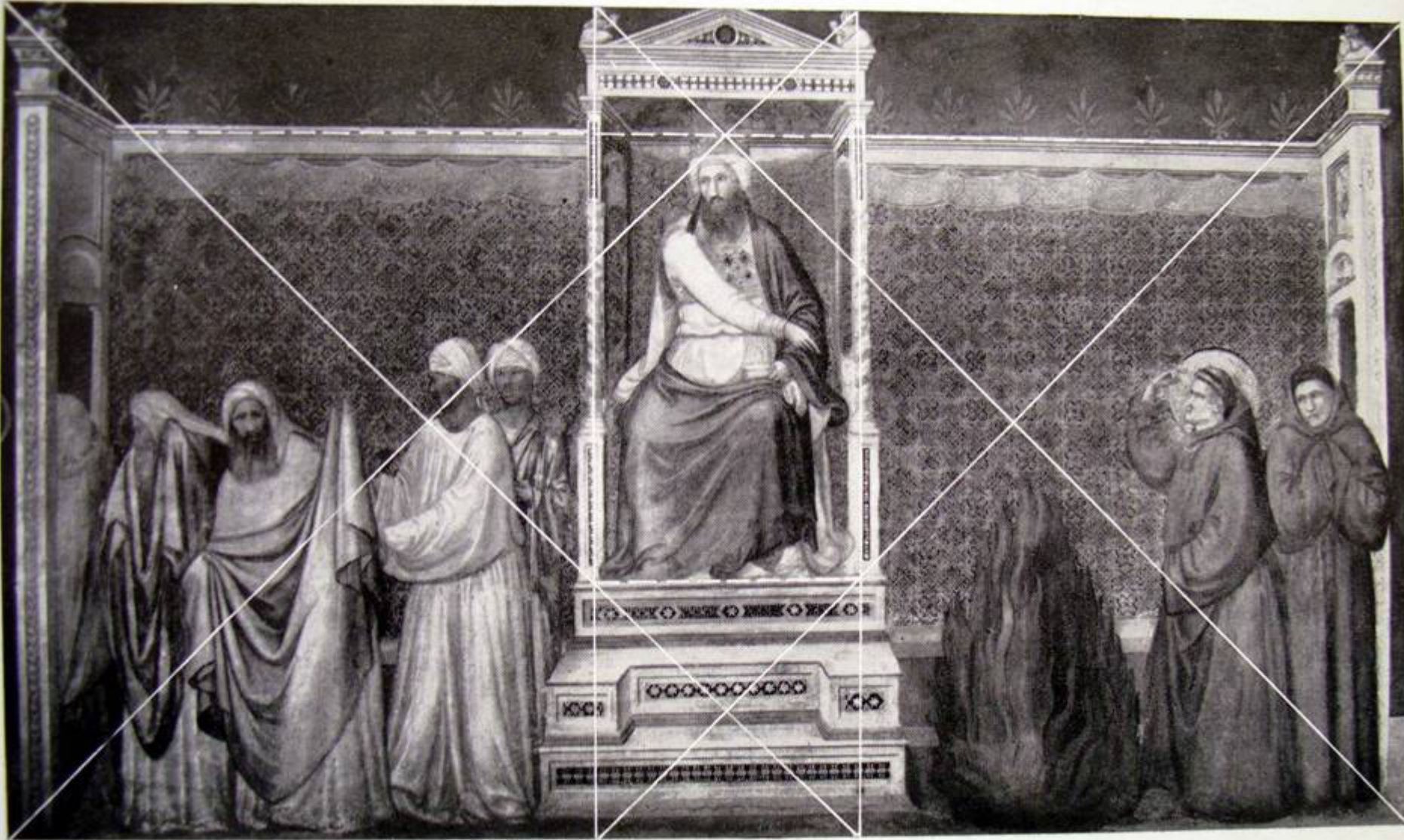
A more elaborate with possibilities, and also less obvious... "Rabatment"



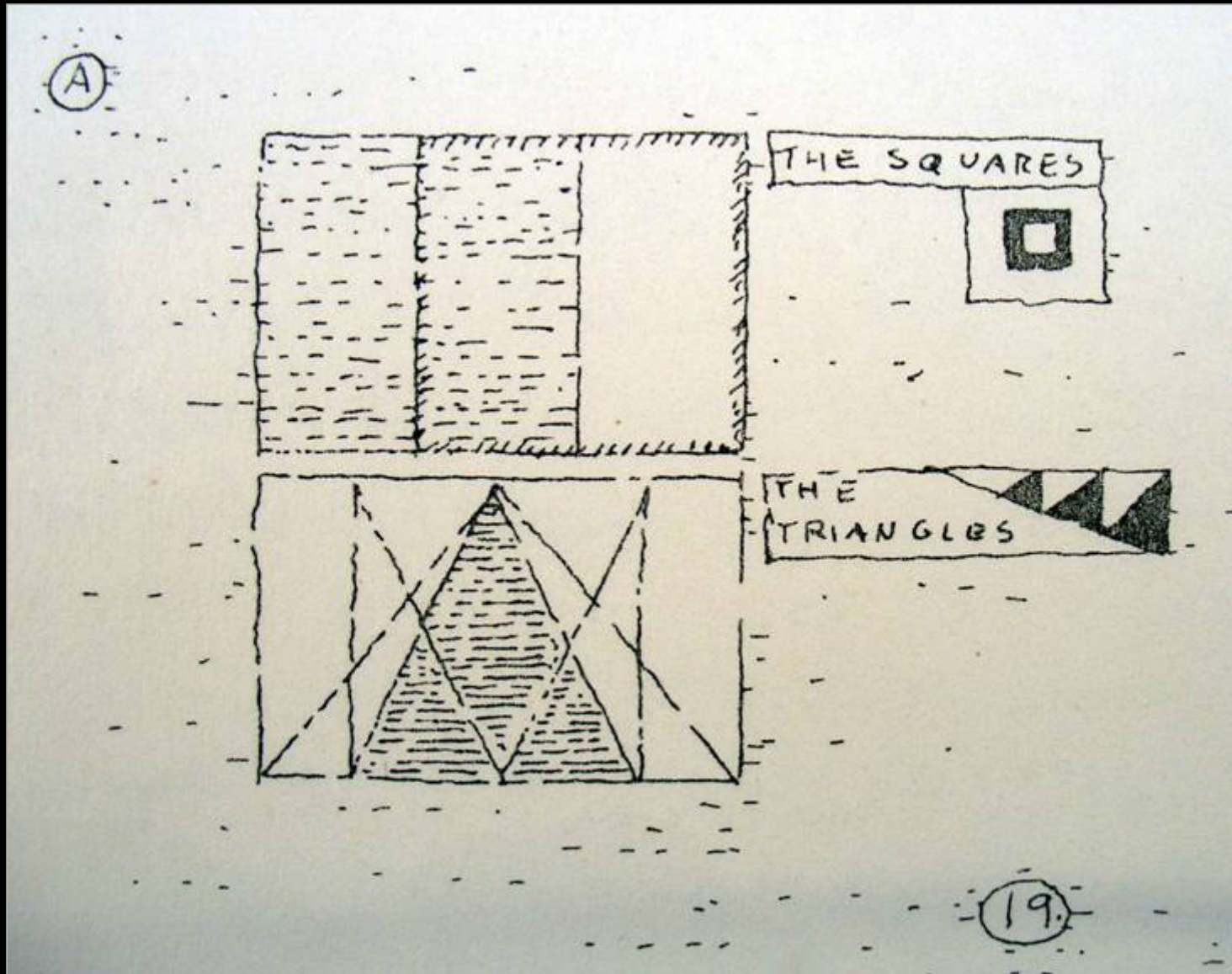
AFTER BOULEAU:  
THE PAINTER'S SECRET GEOMETRY

A more elaborate with possibilities, and also less obvious... "Rabatment"





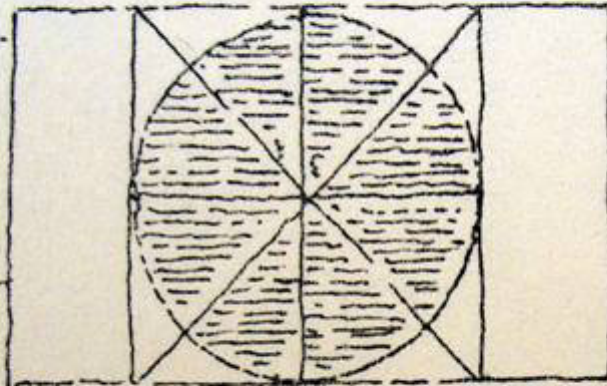
A more elaborate with possibilities, and also less obvious... "Rabatment"



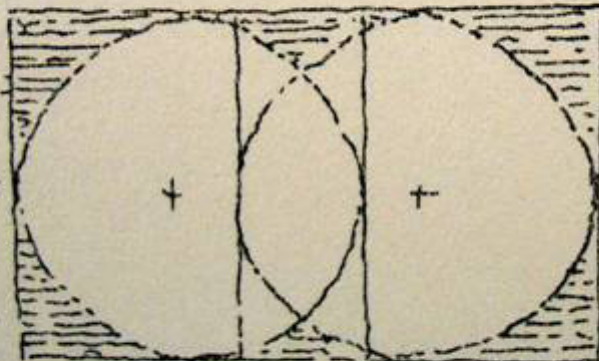
But, the “primary” forms themselves: sources of art-craft of composition and secret craft of meaning...



19.



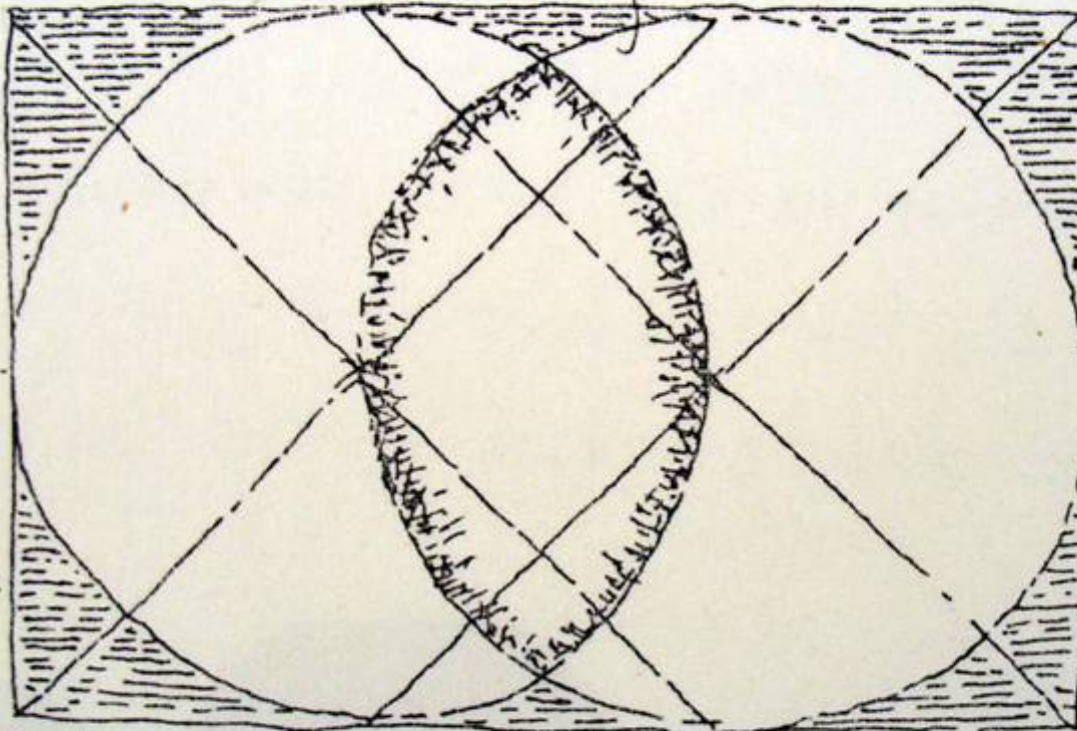
THE  
CIRCLES



(B)

But, the primary forms themselves are a staff of composition, secret and profound meaning...

THE VESICAL PISCES:  
TWO CIRCLES, EACH



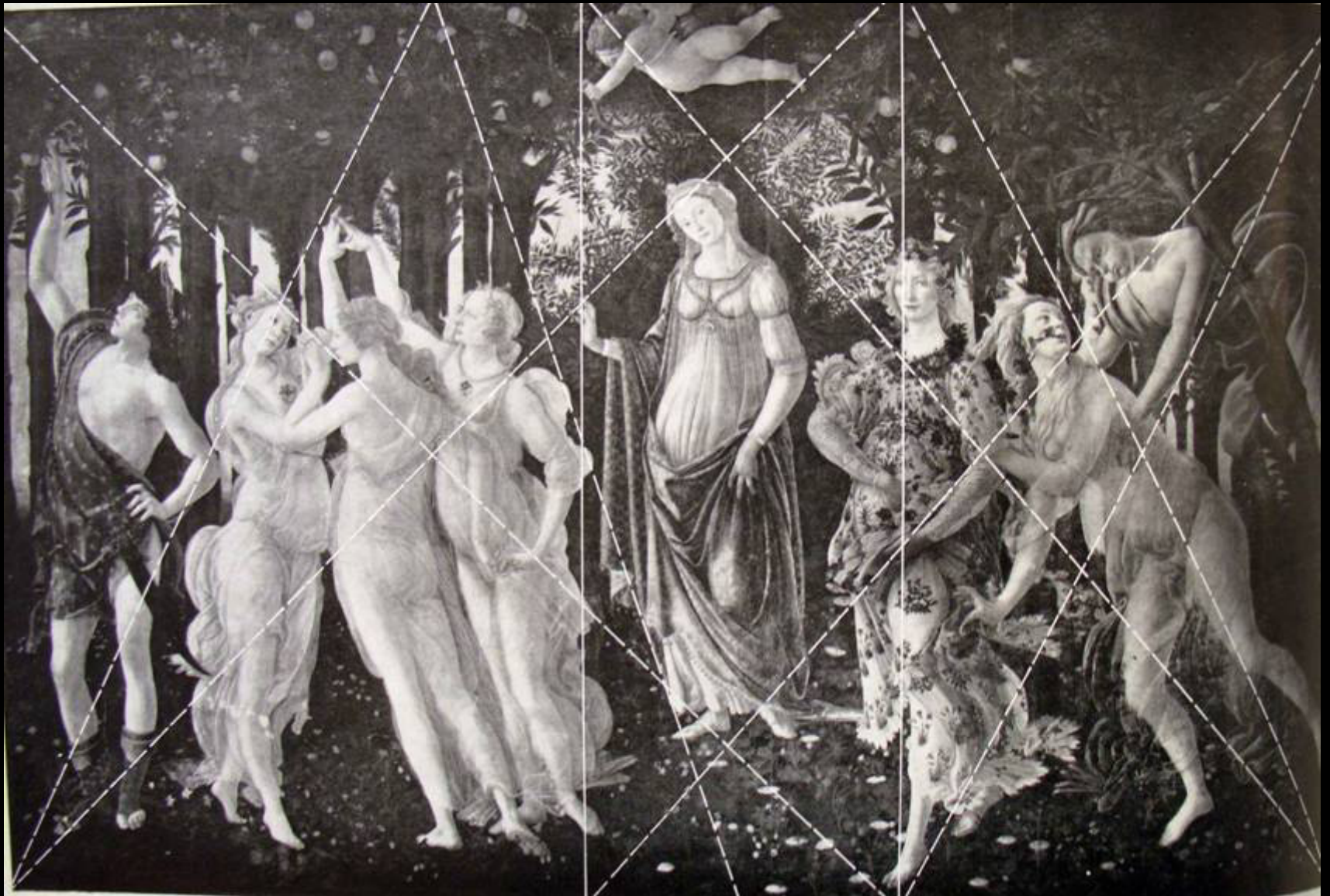
WITH CIRCUMFERENCE ON  
THE CENTER OF THE OTHER



20

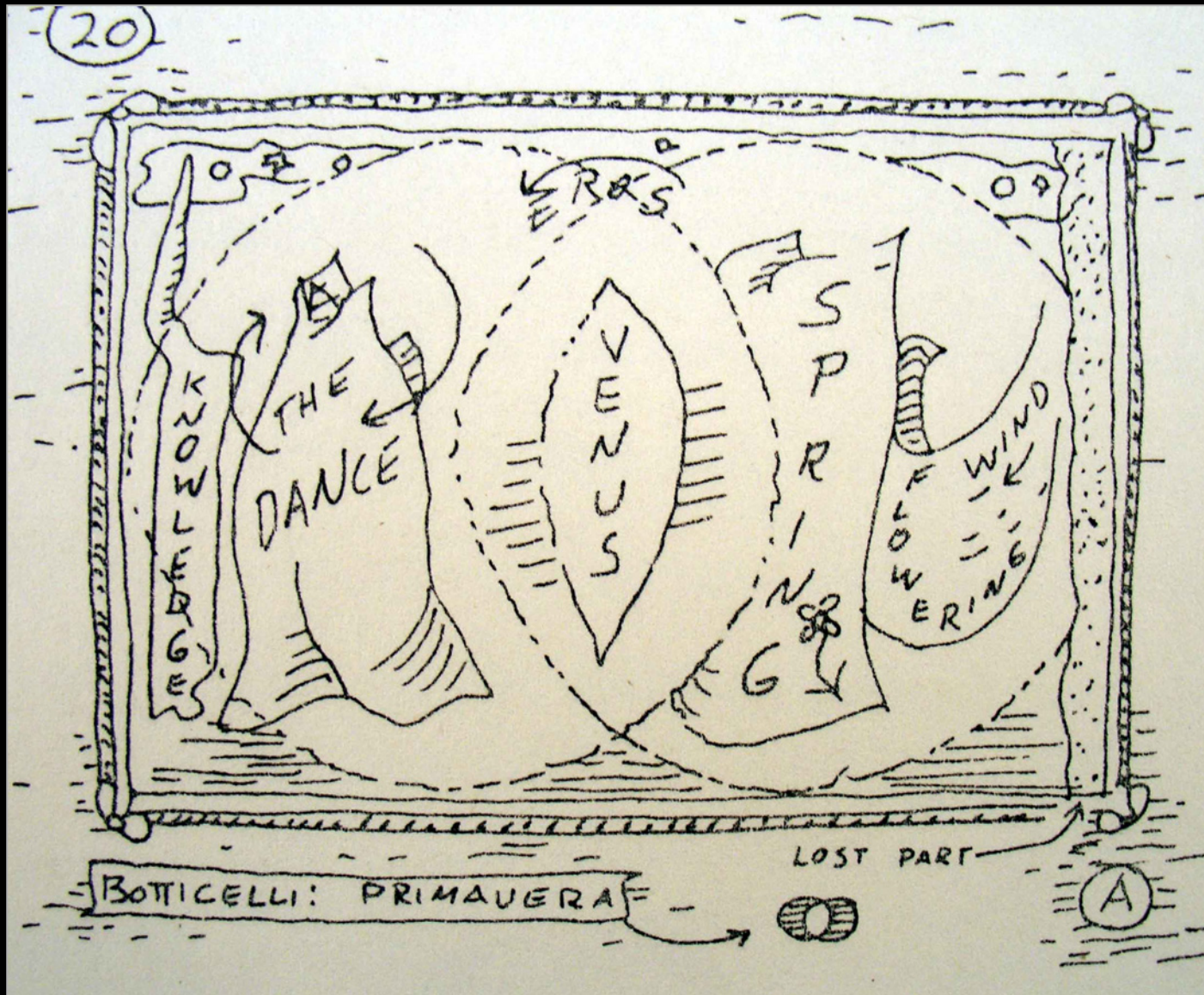
But, the “primary” forms themselves: sources of art-craft of composition and secret craft of meaning...





But, the “primary” forms themselves: sources of art-craft of composition... rabatment in :Primavera





But, the “primary” forms themselves: source of secret craft of meaning in Primavera...





But, the “primary” forms themselves...secret craft of meaning...







We have been looking at geometry as the measurement of space, but space is only in time...the drift of autumn leaves will surely bury everything...



**But, the “primary” forms themselves...secret craft of meaning...geometry and the signs of the ages of time**



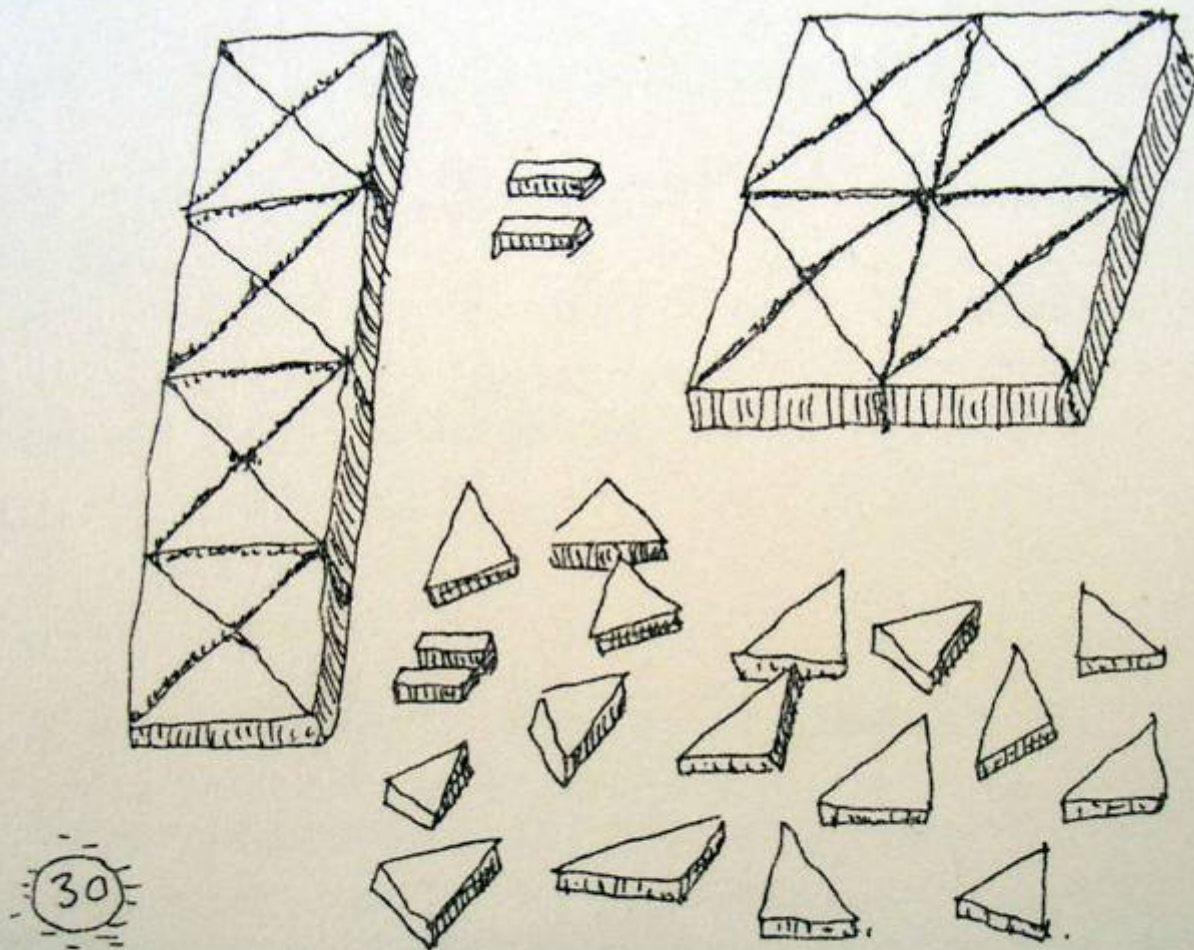
Aion, the Roman god of time...





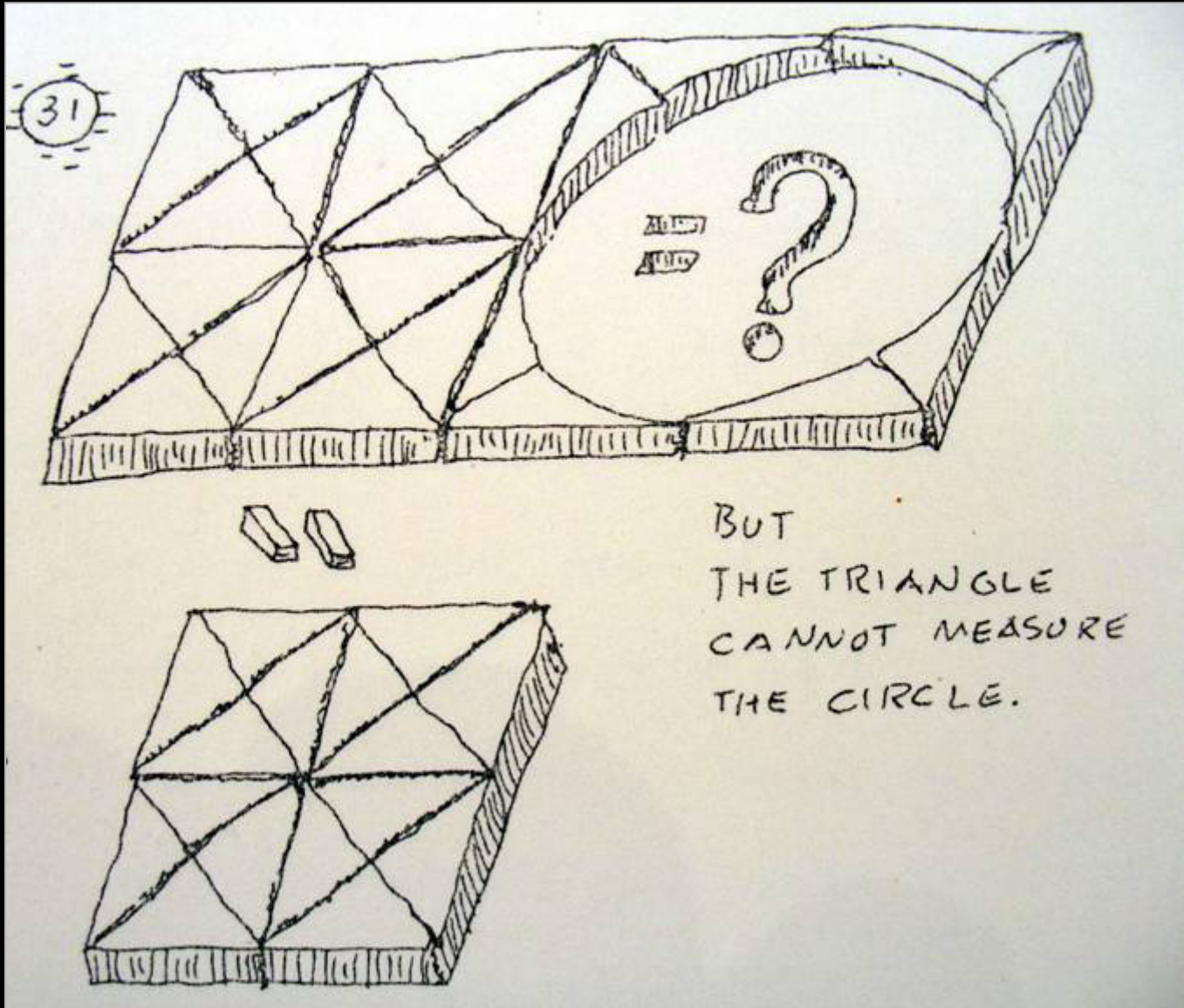
Aion, the Roman god of time...another version, this one with the keys of ???

**So, to begin a study of the ages of time:  
the “Arian Age” and the ancient geometry of  
measuring without rulers to make  
forms that will never change**

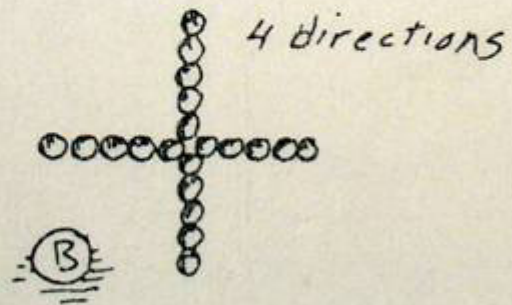
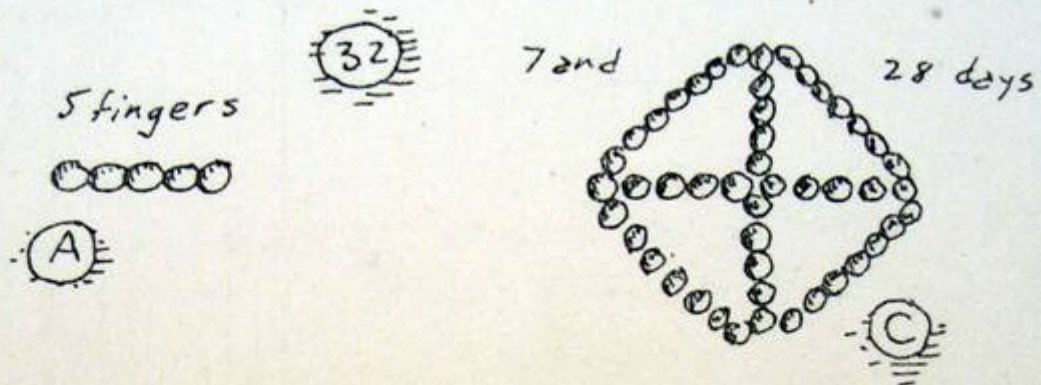


TRIANGULATION PROVES EQUAL AREAS  
OF SQUARES AND RECTANGLES.





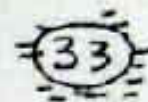
Measurement by triangulation...



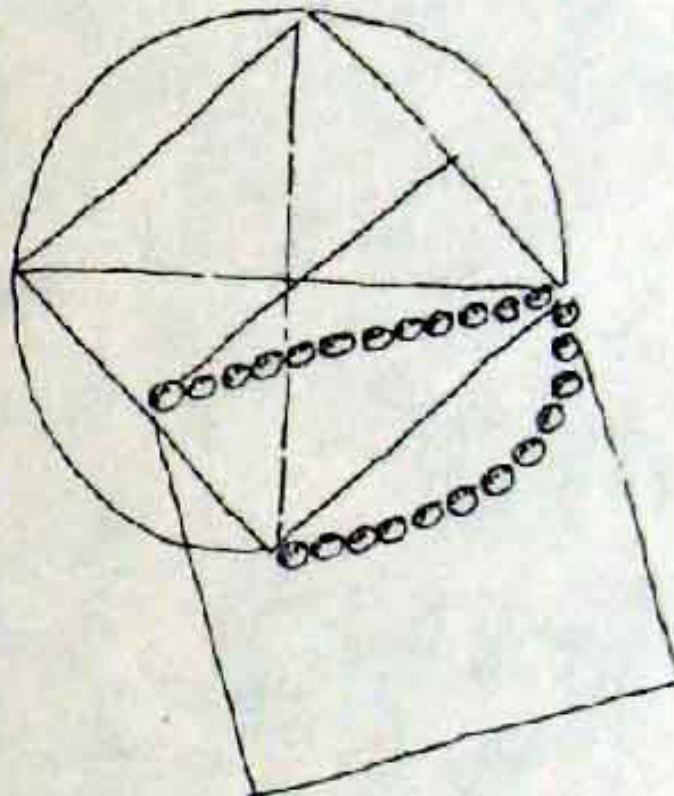
How to measure the area of a circle...



THE SIGN FOR  
EARTH, SUN AND  
MOON

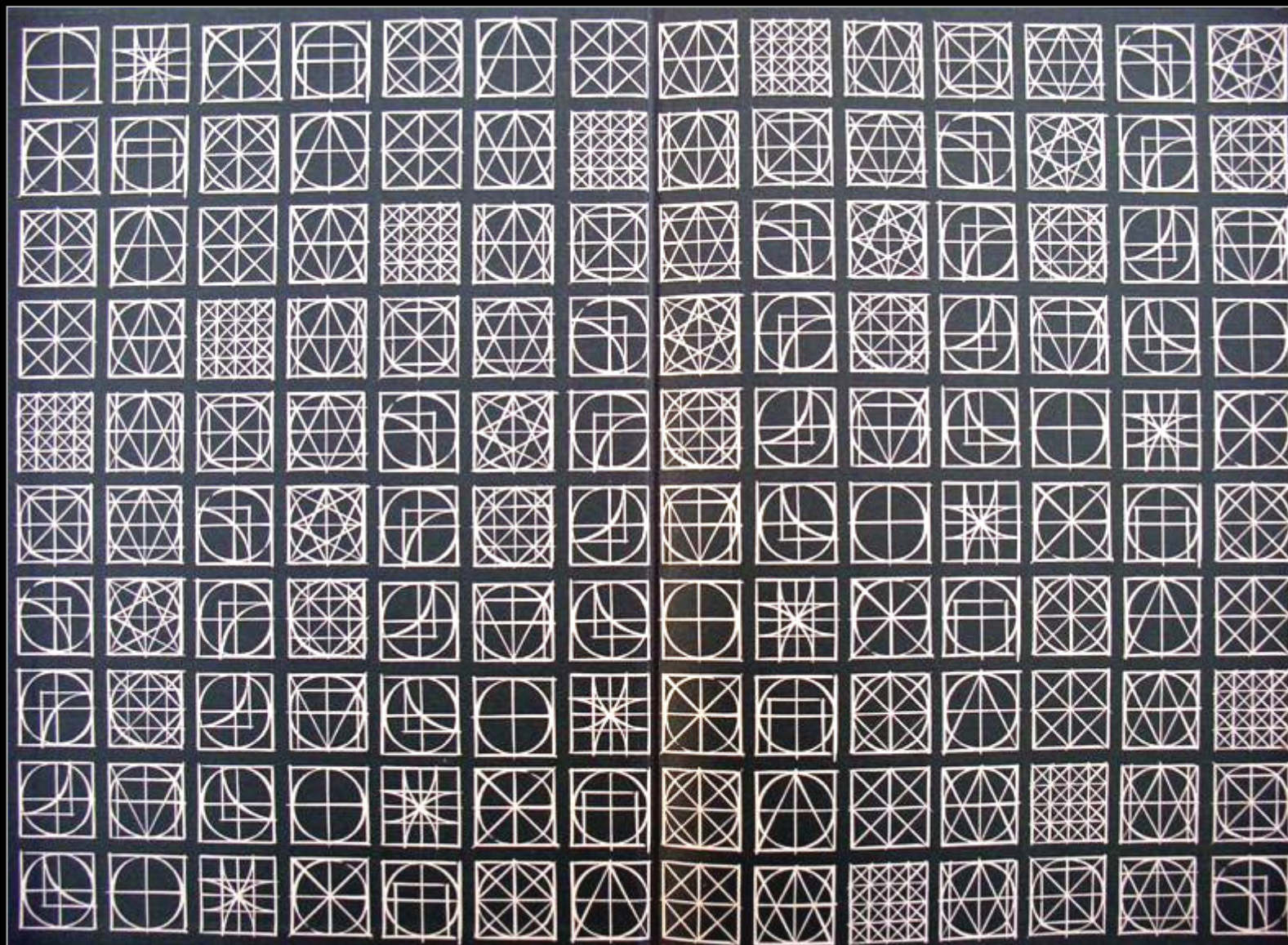


SQUARING  
THE CIRCLE



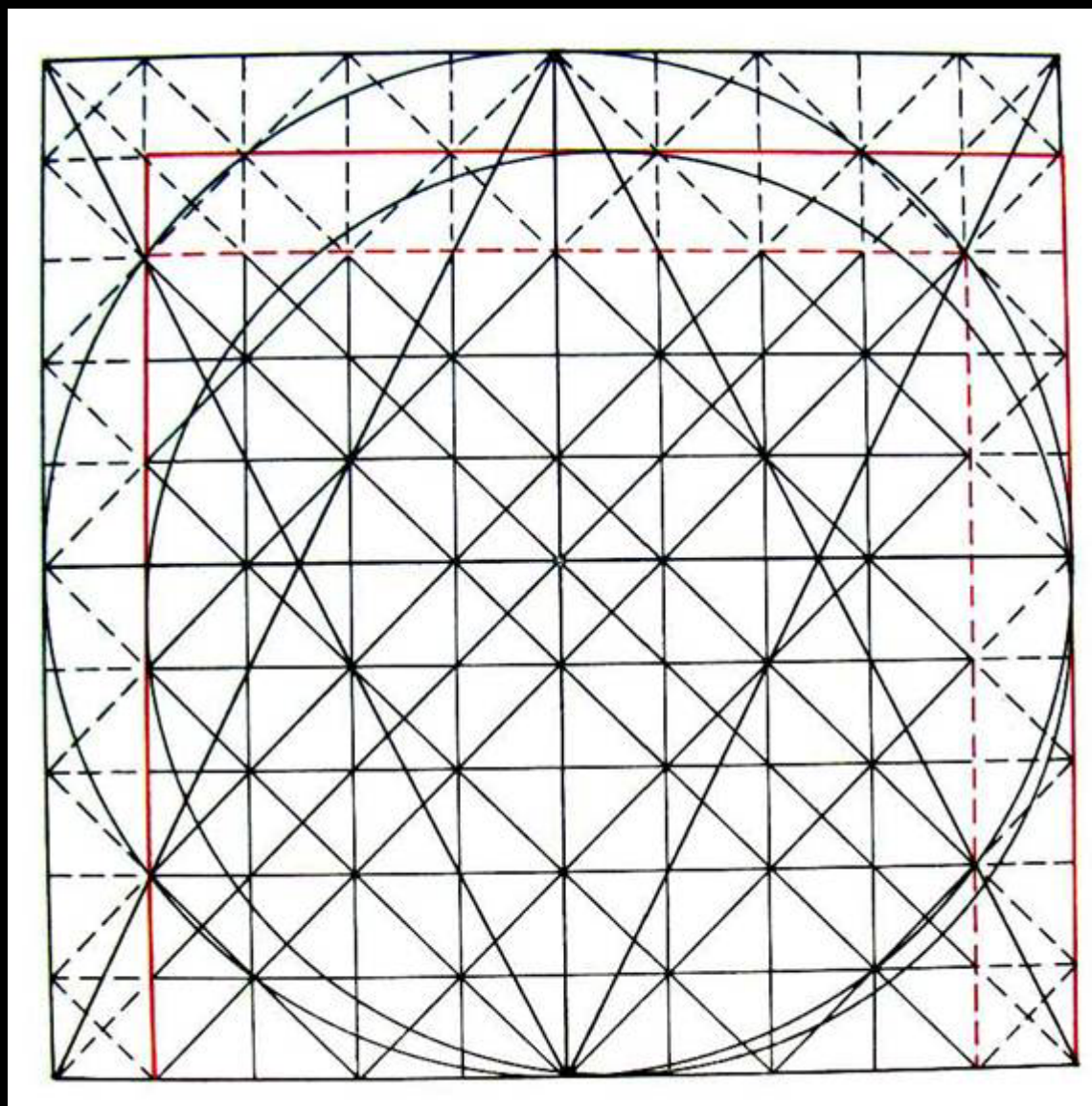
How to measure the area of a circle...



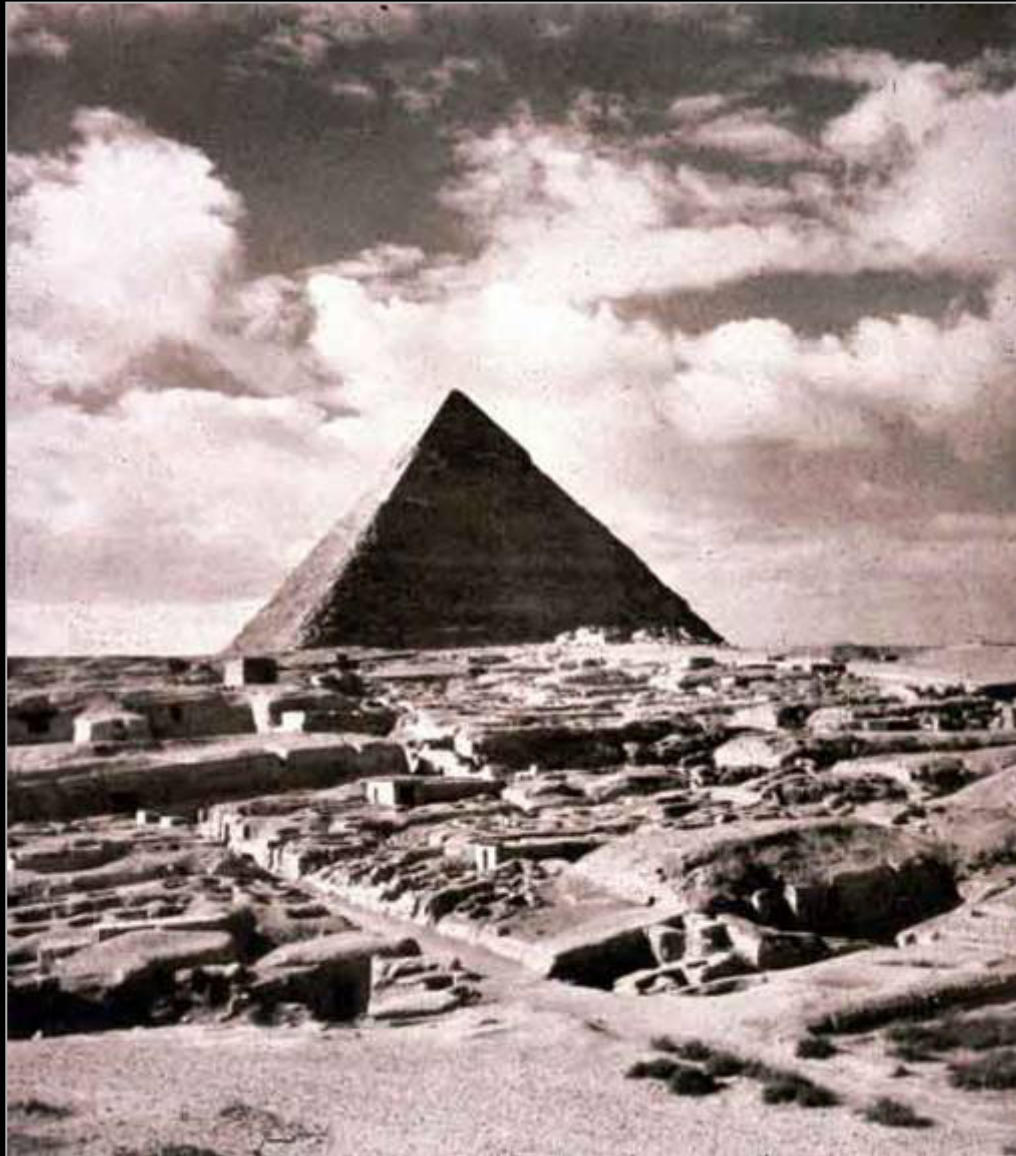


The Greek geometric “Vocabulary”





The Greek geometric "Vocabulary"



The geometric “Crystal”



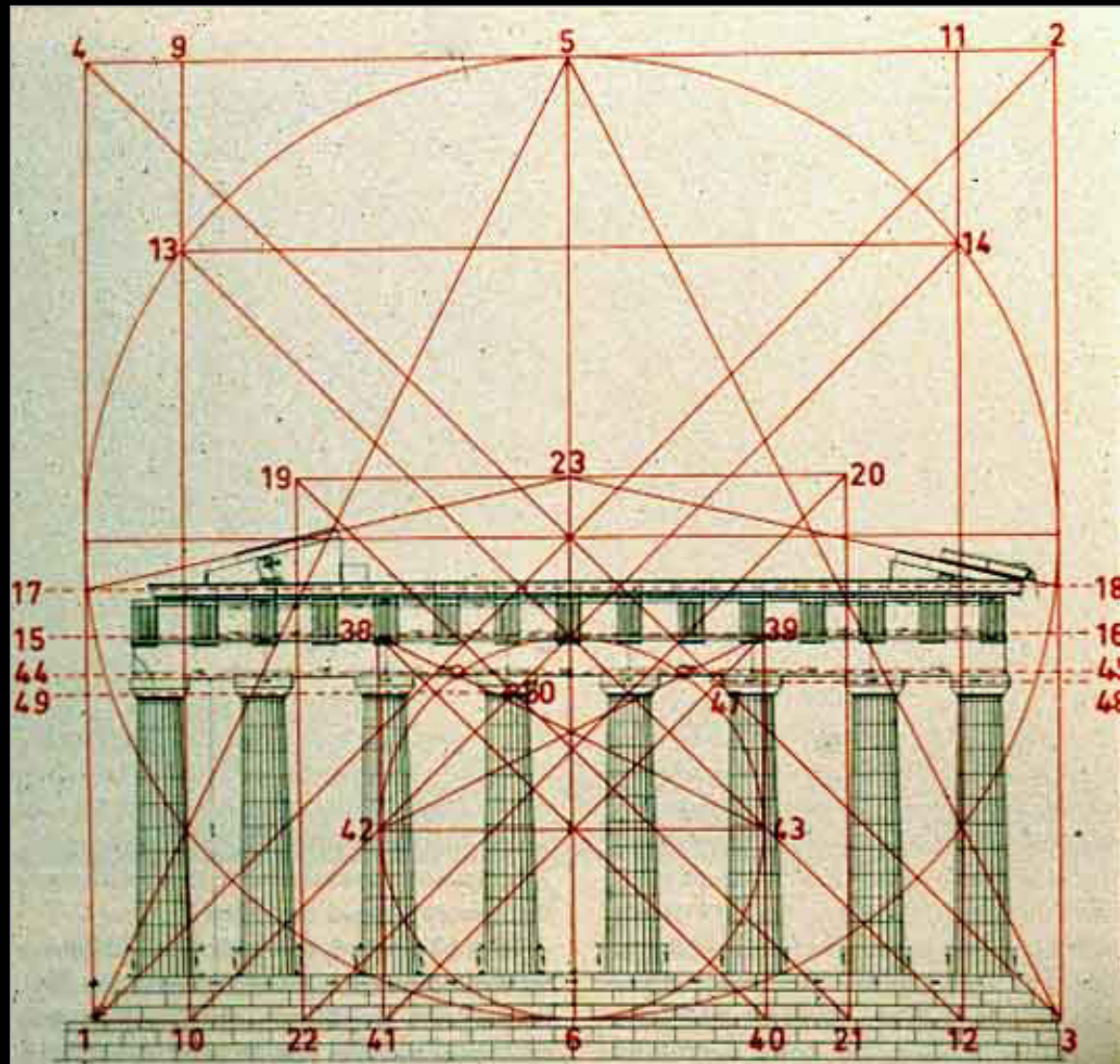


Fig. 202.

The geometric “Crystal”

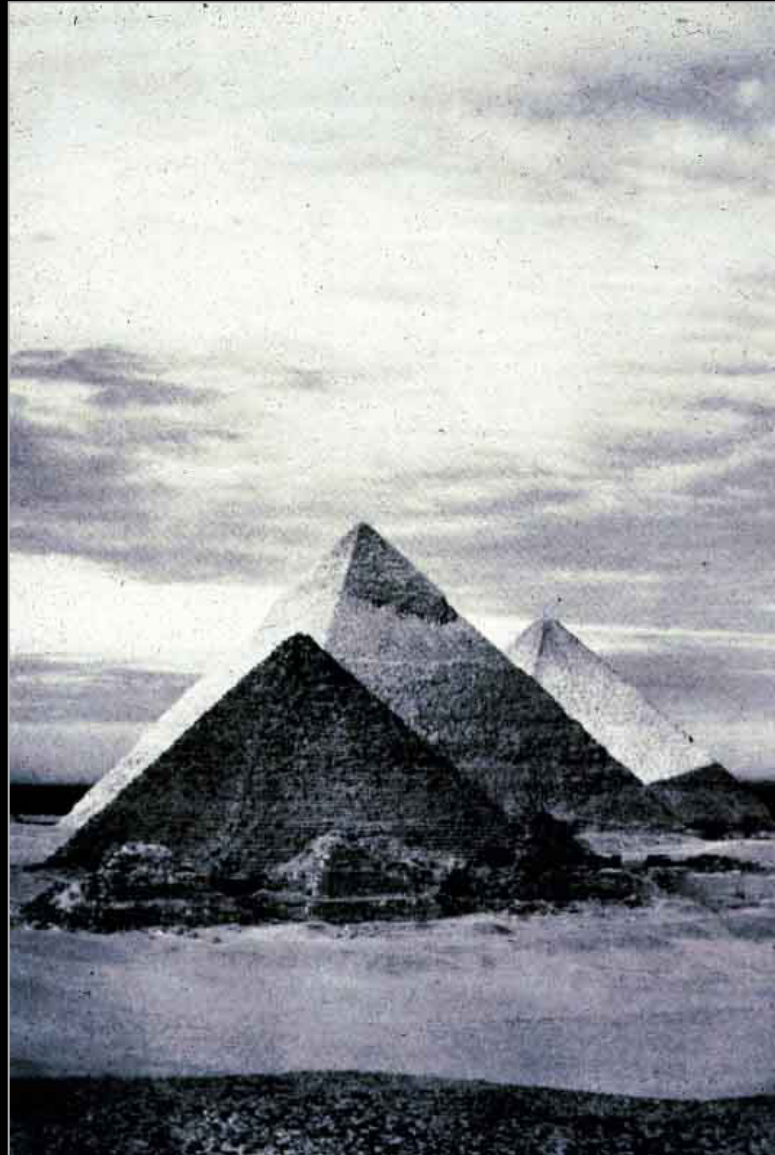


The geometric “Crystal”



The geometric “Crystal”





The markers of the Arian age and its search for eternity...

**So, to continue a study of the geometry of the ages of time:  
the “Piscean Age” and the endless spiral**



Detail from Altdorfer: *the Battle of Issus*





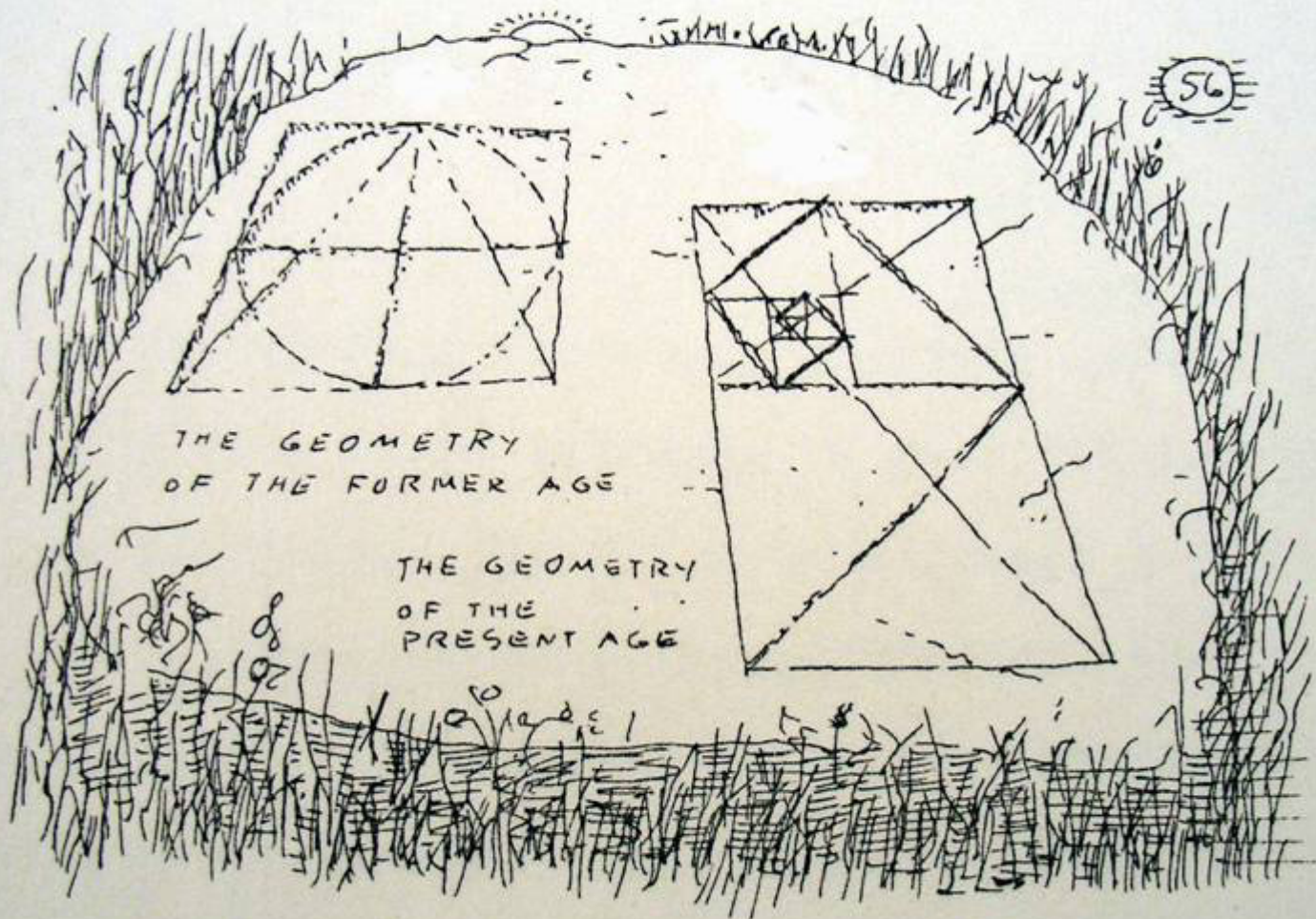
The Great Mosque at Samarra...



The Great Mosque at Samarra, the view from the top

**So, the geometry of the Piscean Age...**

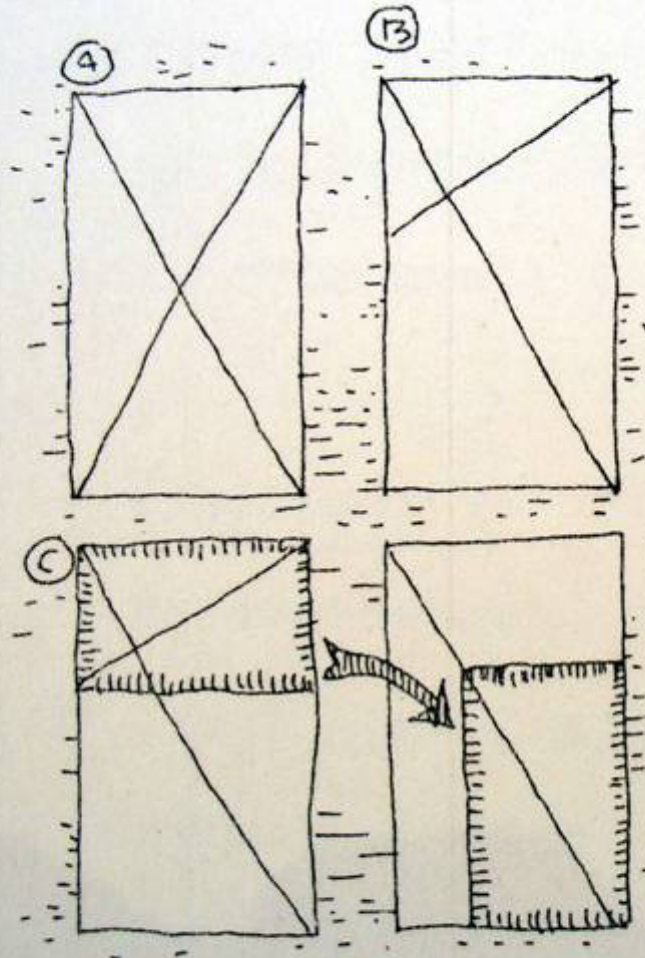




THE GEOMETRY  
OF THE FORMER AGE

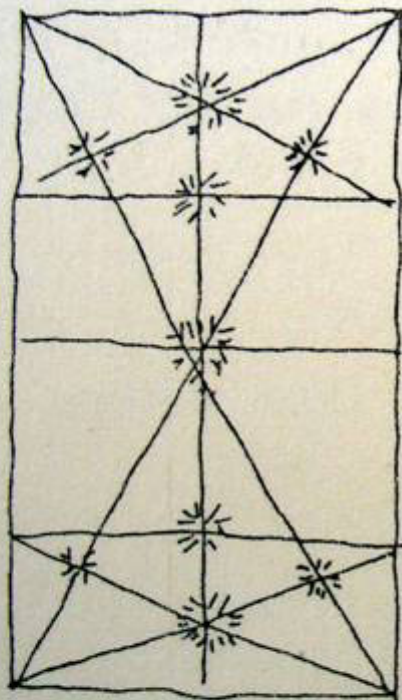
THE GEOMETRY  
OF THE  
PRESENT AGE

56

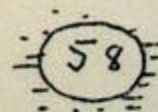


- A. DIAGONALS
- B. RECIPROCAL  
DIAGONALS
- C. RECIPROCAL AREA
- D. IS PROPORTIONATE  
TO ORIGINAL  
RECTANGLE

57



THE  
ENERGY  
CENTERS

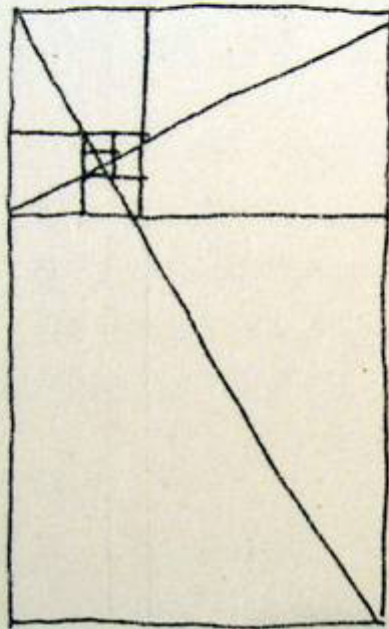


The geometry of energy, of the diagonal...



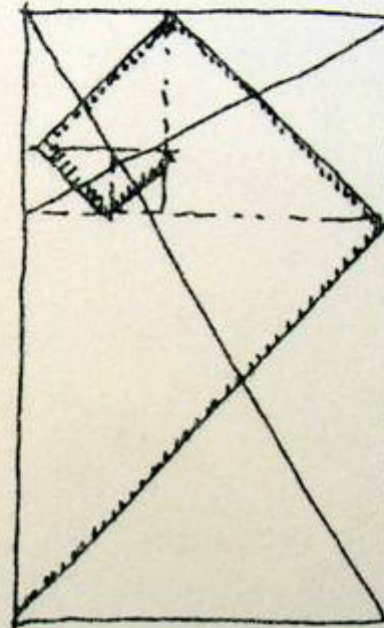
59

A



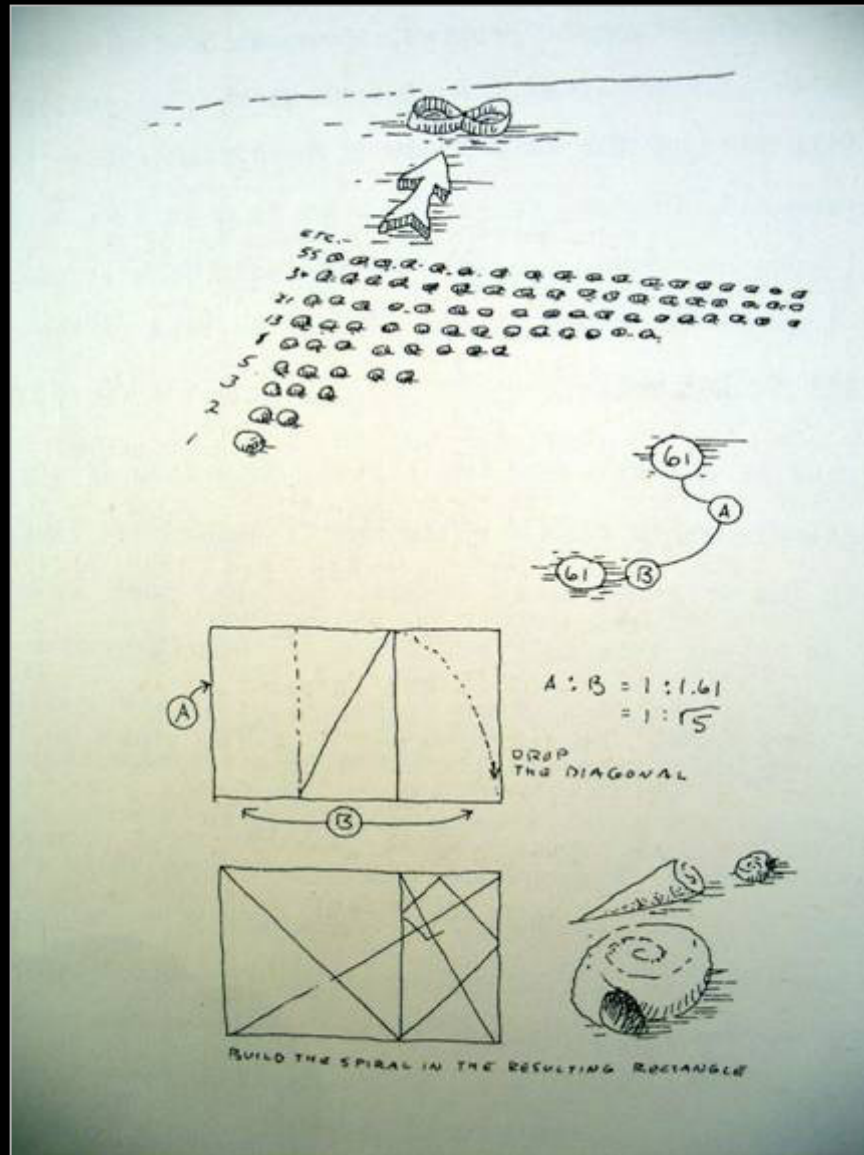
PROPORTIONATE  
AREAS

B



THE RECTANGULAR  
SPIRAL

The geometry of energy, of the diagonal...

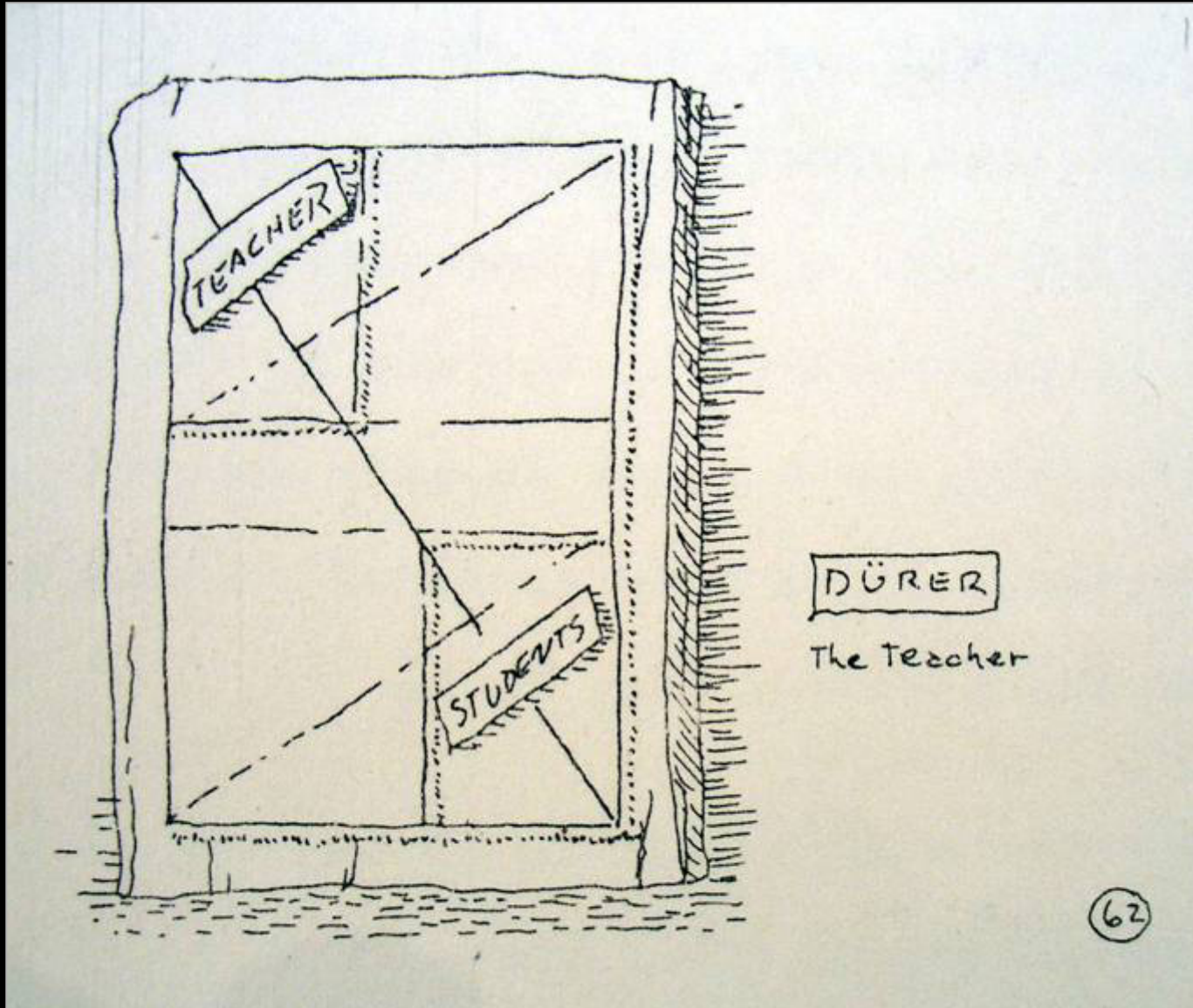


My studio in those days...

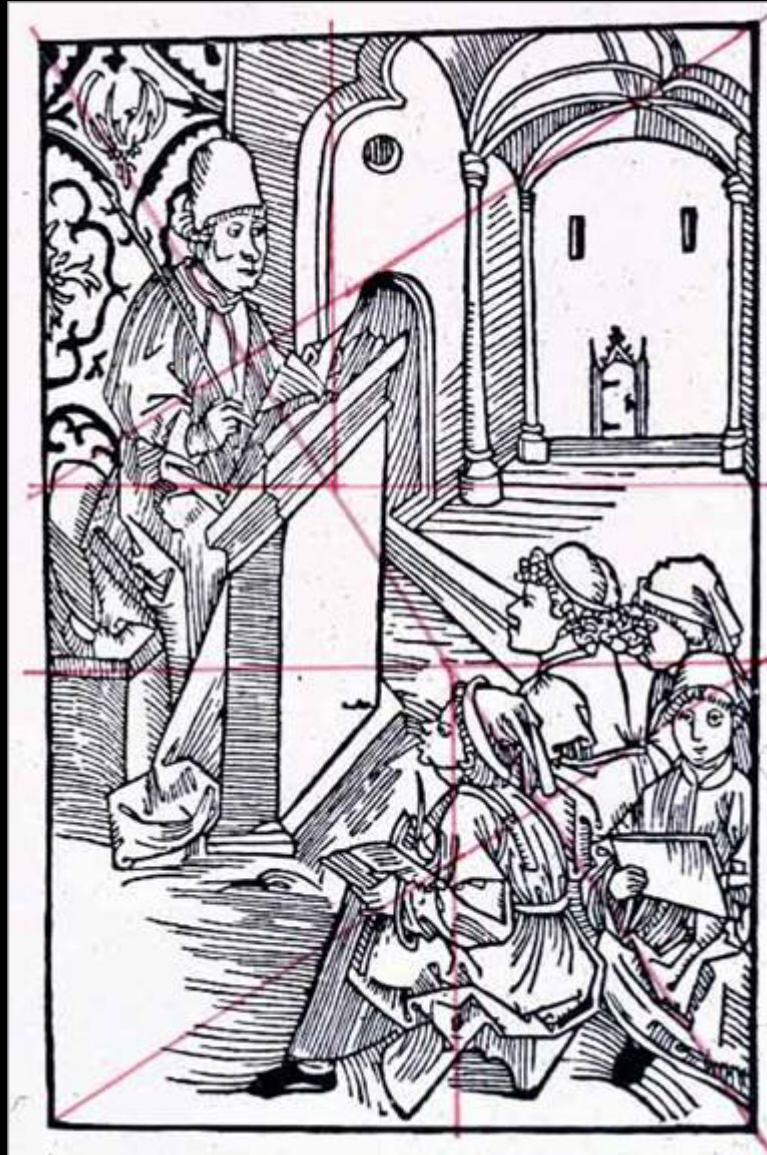


Shells, the endless spiral of life...



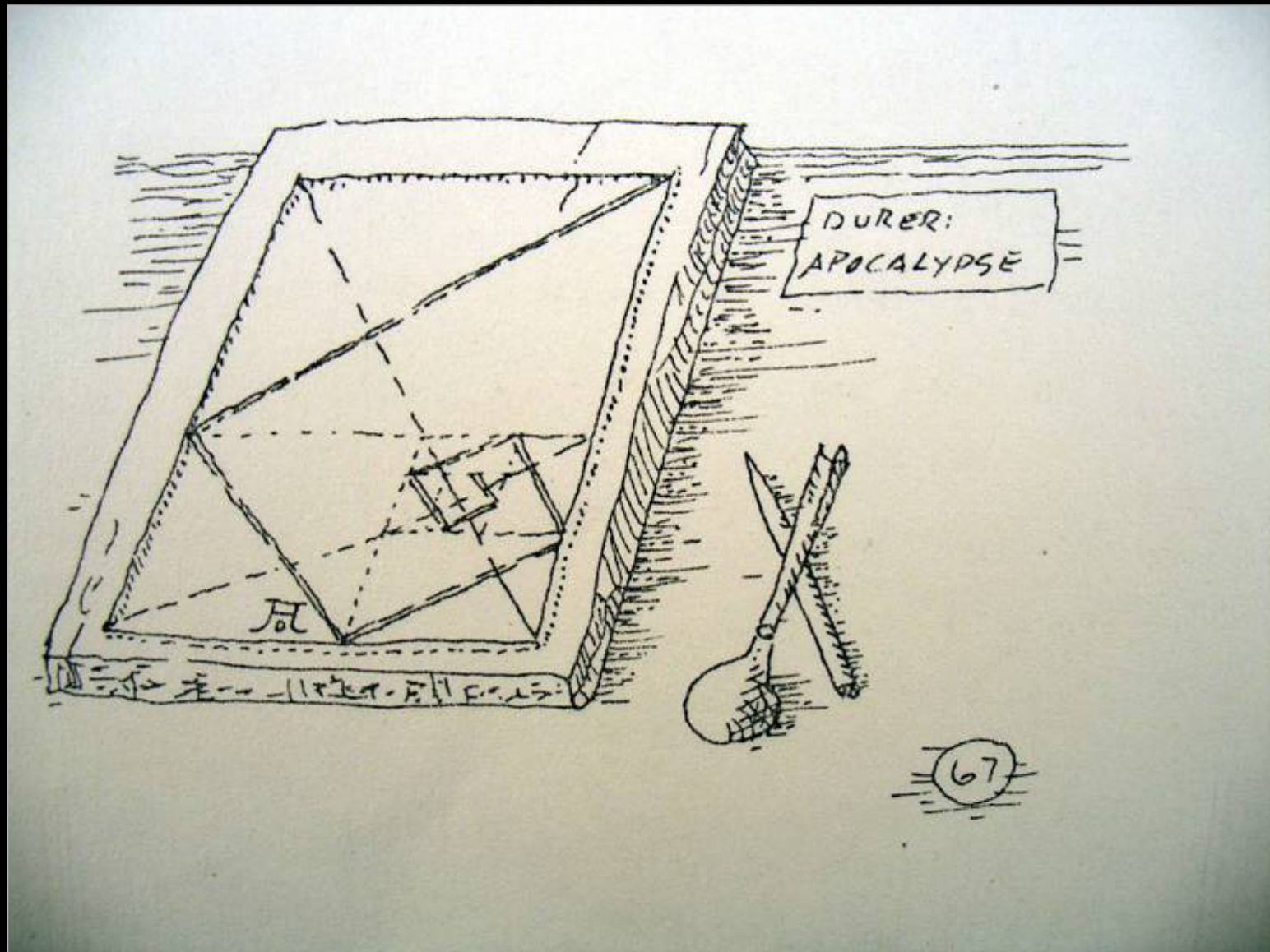


The craft of composition and the structure of meaning...



The craft of composition and the structure of meaning...





The craft of composition and the structure of meaning...





The craft of composition and the structure of meaning...

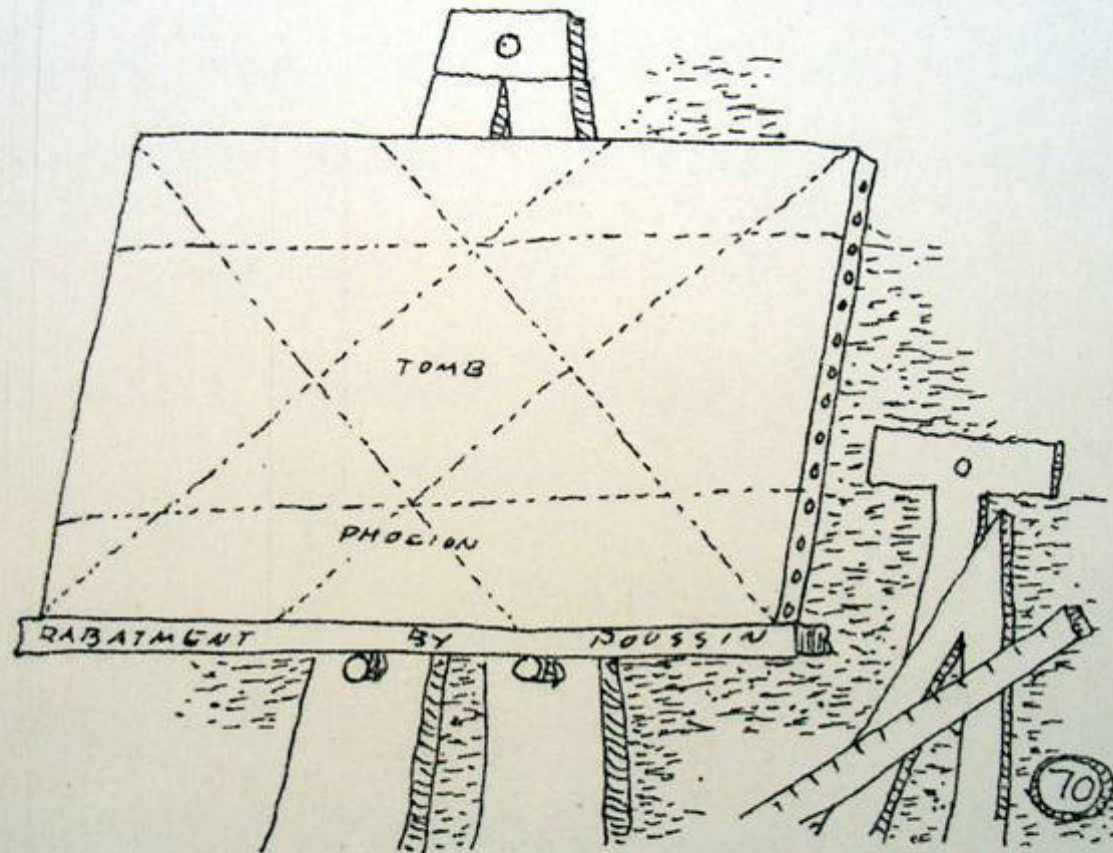


The craft of composition and the structure of meaning...



The craft of composition and the structure of meaning...  
Poussin and *The Funeral of Phocion*





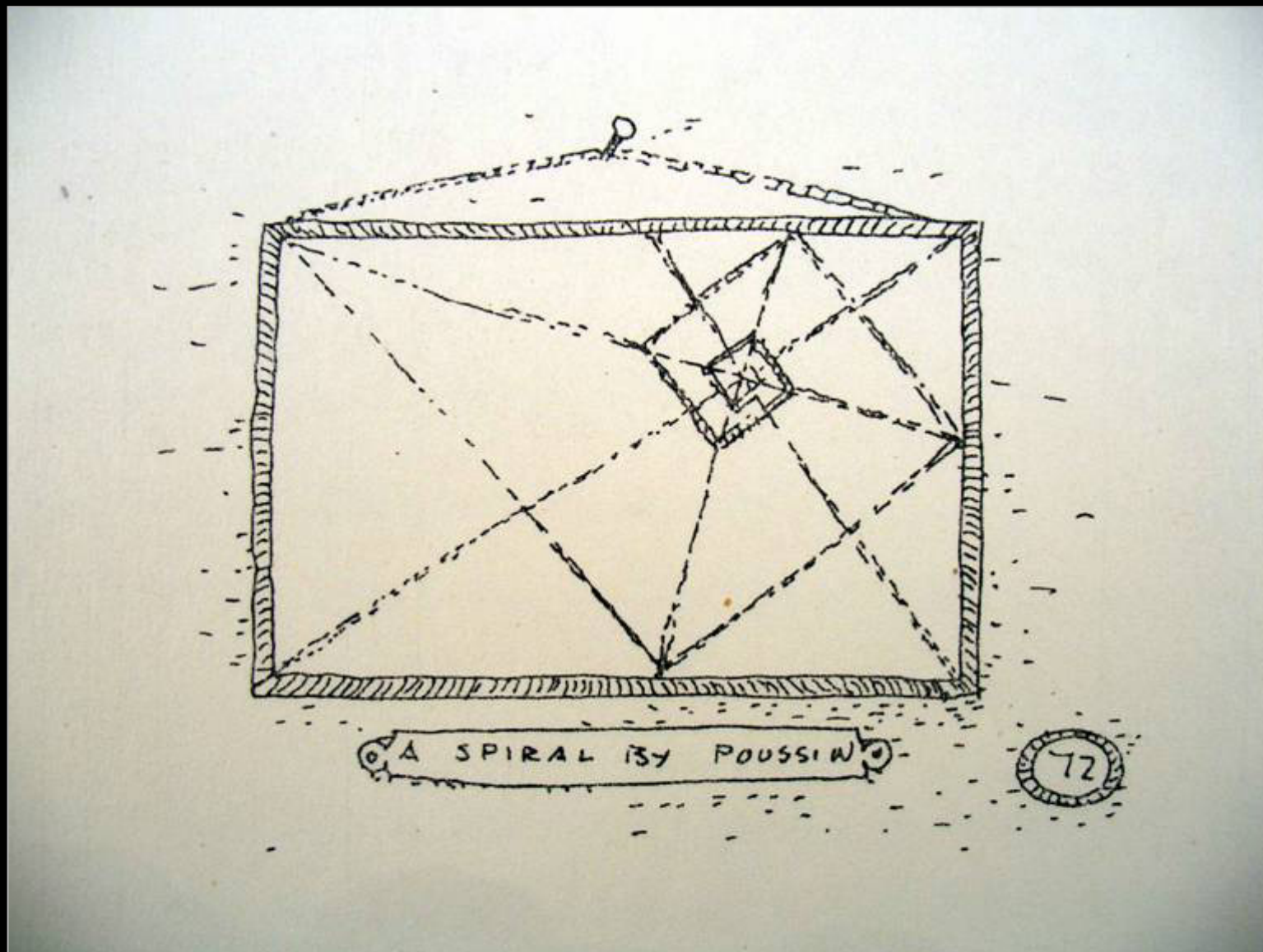
The craft of composition and the structure of meaning...  
Poussin and *The Funeral of Phocion*





The craft of composition and the structure of meaning...  
Poussin and *The Funeral of Phocion*





The craft of composition and the structure of meaning...  
Poussin and *The Funeral of Phocion*



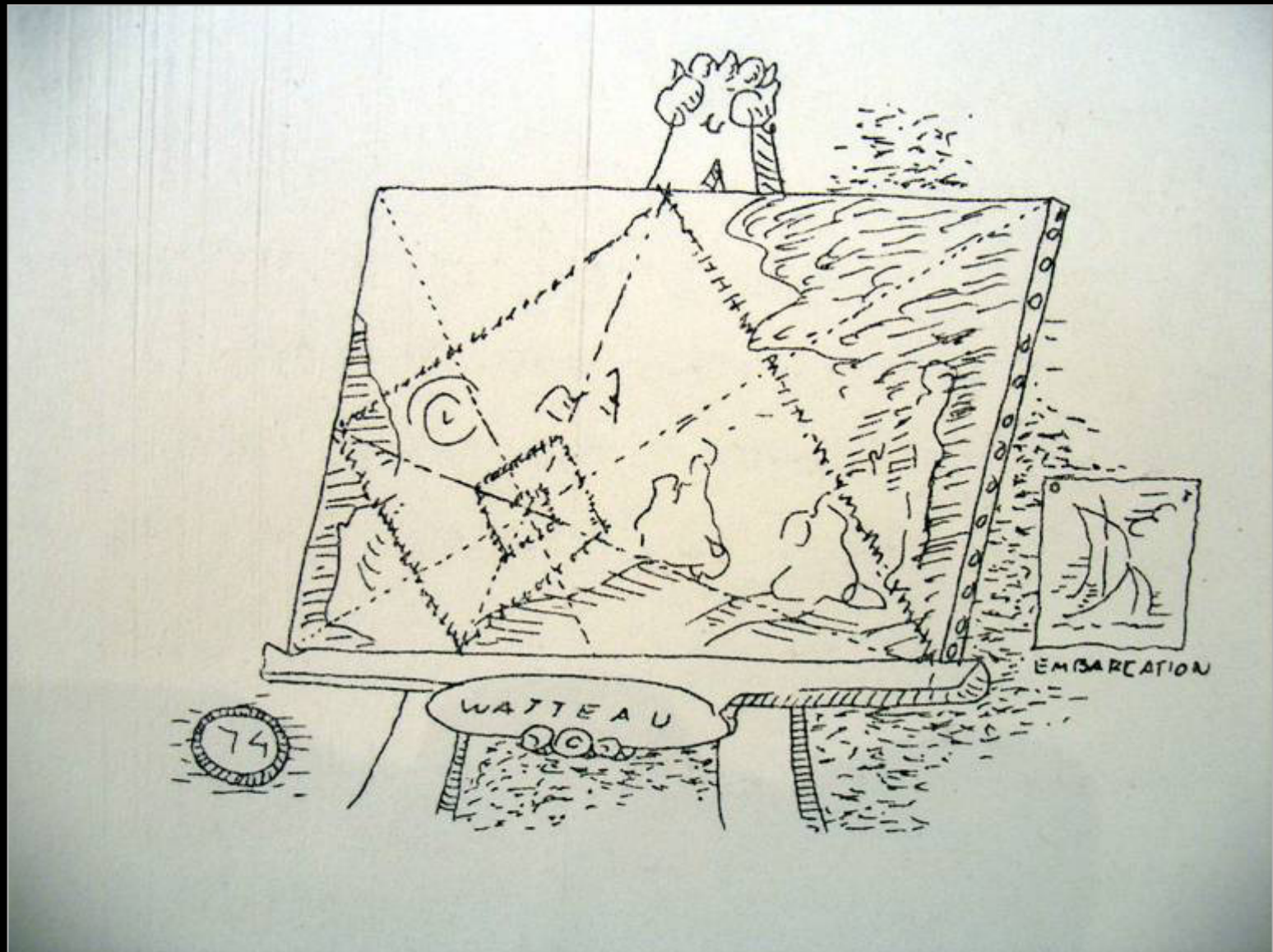


The craft of composition and the structure of meaning...  
Poussin and *The Funeral of Phocion*



The craft of composition and the structure of meaning--  
Watteau and *The Embarkation for the Isle of Cythera*



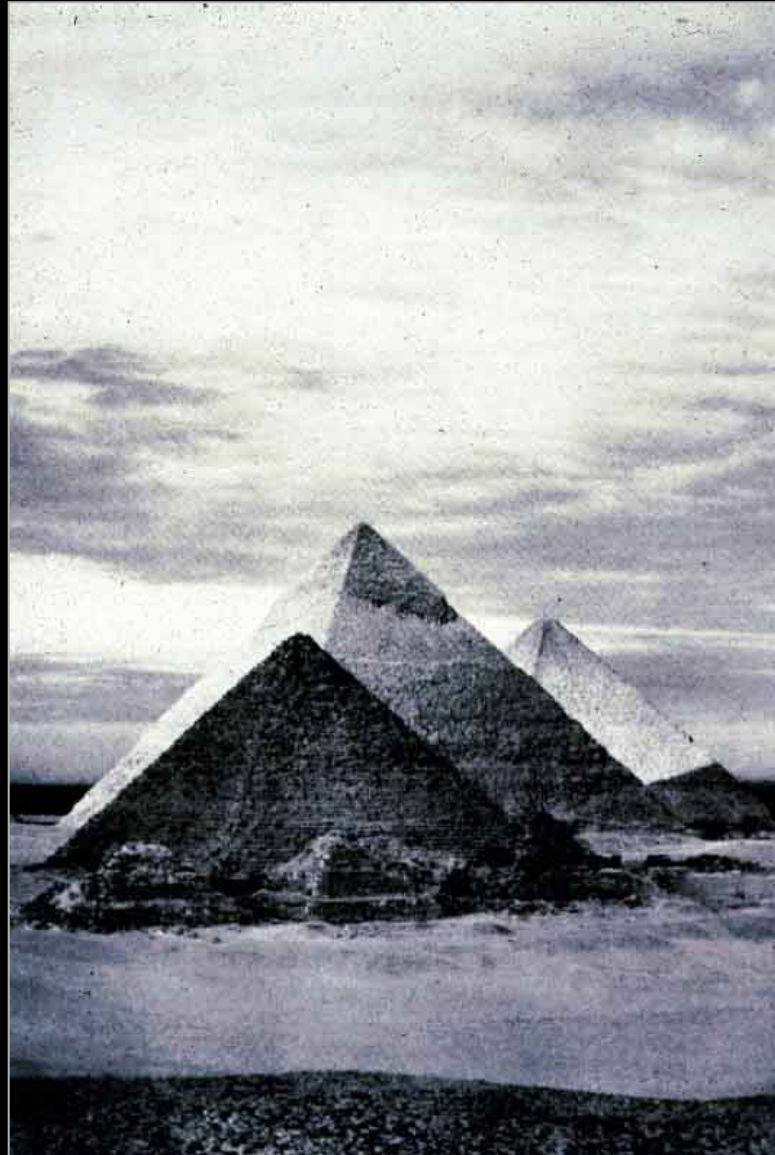


The craft of composition and the structure of meaning--  
Watteau and *The Embarkation for the Isle of Cythera*





The craft of composition and the structure of meaning--  
Watteau and *The Embarkation for the Isle of Cythera*



The markers of the ancient age and its search for eternity...



A marker of the present age and its search for the infinite spiral...





A marker of the future age and its ever changing unknown...



“In the artistic chaos of these last years, when the absolute liberation of the individual instinct has brought it to the point of frenzy, an attempt to identify the harmonic disciplines that have secretly, in every period, served as foundations for painting may well seem folly. But this folly is in fact wisdom. It is the way to a kind of knowledge essential for whoever wants to paint...

--Jacques Villon, in Charles Bouleau: *The Painter's Secret Geometry*

