

Jesus, the hypotenuse

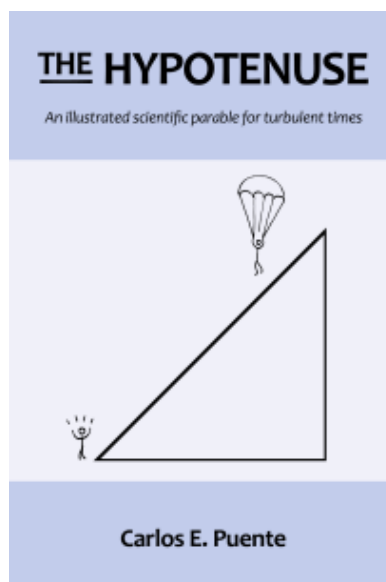
A translation of <https://campanitasdefe.com/2018/02/03/jesus-la-hipotenusa/>

Summary. This little bell, a continuation of the previous one "[Jesus, the equilibrium](#)," explains how **Jesus** is related to the concept of **the hypotenuse**. By introducing the aptly named "**devil's staircases**" associated with **division**, it is shown how **the hypotenuse** is associated with **equilibrium** and how such provides **the only straight path** that leads to the **Origin**, to **God the Father**. A preliminary version of the song "**Usa la hipotenusa**" (**Use the hypotenuse**), which invites to conversion and true love, can be listened in Spanish [here](#). The song can also be heard and visualized in Spanish in a YouTube video by the end of the text.

The conference **Jesus, the hypotenuse, the only way to the Father**, in English, as I shared it at **Ateneo Pontificio Regina Apostolorum in Rome** in 2013, summarizes the theme of this little bell and also the [previous one](#). The YouTube video of this talk can be accessed [here](#) and also at the end of the text.

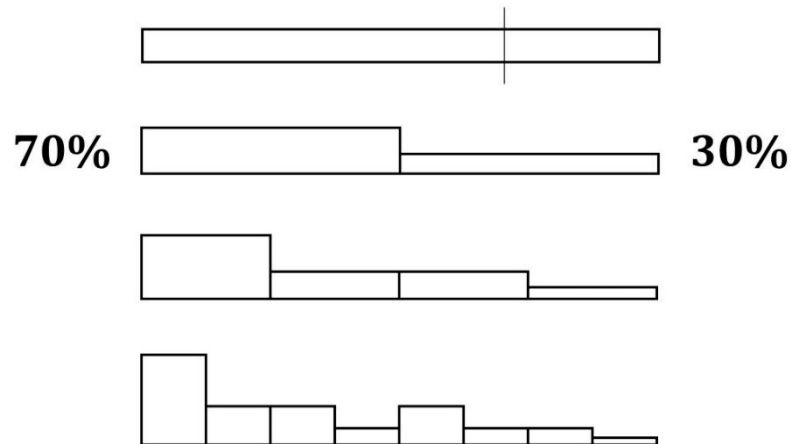
The blog [Presentation](#) provides information about the purpose of these little bells and the blog [Organization](#) shows how the entries are grouped by categories. This entry belongs to the categories "**Jesus, the equilibrium, the hypotenuse and $Y = X$** ," "**Calls to conversion**," "**Numerical little bells**" and "**About matrimony**."

This little bell summarizes what is found in the first chapter of my book [The Fig Tree & The Bell](#), as also recorded, in Spanish, in a lecture [From the Nobel to peace](#) and also as found in my parable [The Hypotenuse](#):

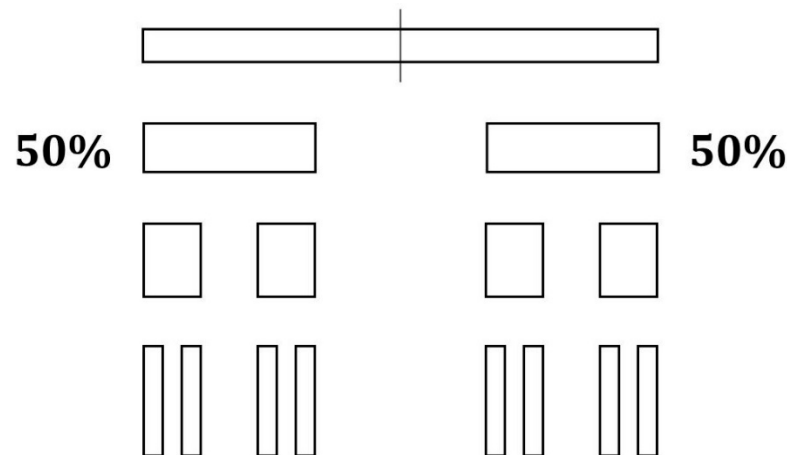


In the [previous](#) little bell were studied two *games for kids* that progressively break and redistribute a *bar of modeling clay* and which ultimately produce objects filled with **thorns** and **dust**.

While the first game is defined by the propagation of *imbalances*:



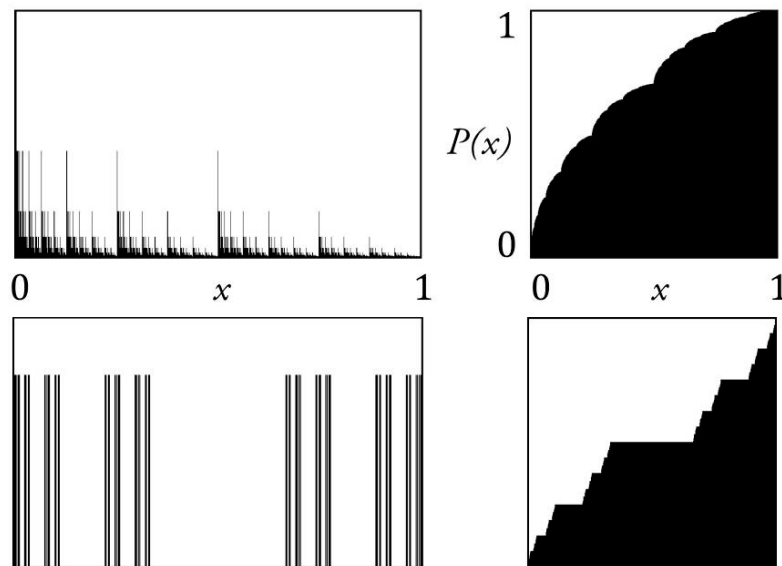
the second one is based on the proliferation of *voids*:



To further appreciate the **two generic games** — the two simple **cascades** that we “*the kids*” commonly use to create **division** — and as they give rise to **thorns** that contain *nothing individually* while they grow to an *infinity* that cannot be drawn, it is convenient to consider their *accumulated masses*, calculated from their beginning, on the left, up to a point x that moves from the beginning to the end of the object.

In such a way, the **thorny** objects produced by the two **cascades**, filled with long **spikes** as shown below on the *left*, give rise to their *accumulated clays* — drawn on the *right* — where $P(x)$ is the amount of mass (*modeling clay*) found from the beginning *zero* (on the

left) to a value x , which varies from 0 to 1; with the caveat that, for aesthetic reasons, the **horizontal scales** on the left and right portions of the diagram are not drawn at the same scale, although as is seen, they both range from **zero** to **one**:



As is seen **above** in the figure, for the **turbulent** game of successive **imbalances** it is found an **accumulated profile** that resembles that of a **cloud of dust**, like the one produced by a volcanic explosion or the planned implosion of a structure. As seen, this **twisted** object contains a multitude of indentations in the form of **notches** — **horizontal** on the left and **vertical** on the right — and the most notable **notch** occurs when x is equal to $1/2$ and with a height equal to 0.7, since from zero to the middle of the **thorny** object, there is, by **piling up** to the left, precisely 70% of the mass. As can be observed, such a **cloud** contains another visible **notch** at x equal to $1/4$ and with a height of 0.49, which corresponds to 70% of 70% of the mass, related to the largest rectangle at the **second level** of the **cascade**. Thus, in the same way, the **kids, now scientists**, can understand that based on the evolution of the process there appear, in fact, great many **notches**, so many that they are found **everywhere**, and in such a way that the **cloud** has a **serrated** structure like the one of a bread knife.

As appreciated **below** in the figure, for the game of **voids** it is obtained a **twisted** and **curious profile of accumulated modeling clay** — with the white and the black perfectly symmetrical and defining an interesting tile. As observed, this **profile** has a large number of **plateaus** that correspond to the successive **gaps** or **holes** of this **cascade**. For example, the longest horizontal segment, the longest **plateau**, occurs from one-third to two-thirds and has a height of 0.5, since the **cascade** of **voids** starts by **piling up** half of the mass to the left and the other half to the right, leaving **nothing** in the space of the middle third. Then, following the dynamics of the process, there appear two **plateaus** with lengths of one-ninth — the

third of a third — and heights of one-quarter and three-quarters, which correspond to the two **gaps** at the **second level** of the game, and so on, generating **flatlands everywhere**.

As can be glimpsed when the games are repeated indefinitely, both **profiles** end up being “**mathematical monsters**,” for, although they can be drawn continuously from left to right, they contain countless points with **breaks**, at which **tangents** cannot be defined. While the **profile** of the **uneven game** does not have **them** at **every point** due to the presence of **notches everywhere**, the **profile** of the **game of voids** lacks **them** at all **the ends** of the **plateaus**, which contain either **vertical-horizontal** transitions — to the **left** of the **plateaus** — or **horizontal-vertical** transitions — to the **right** of them.

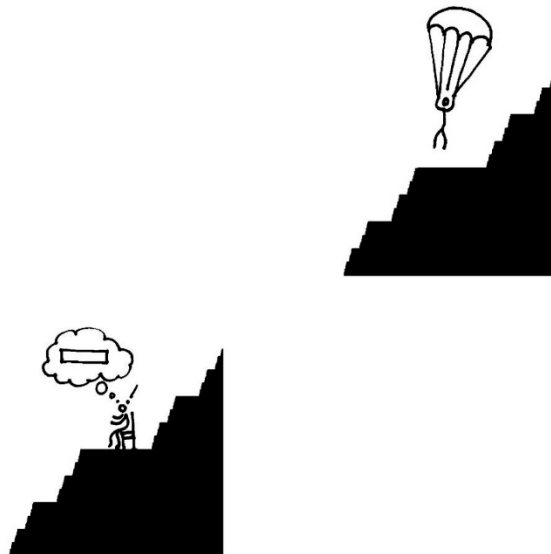
In this way, at the limit of the repetition of the repeated **corrupt division**, the **accumulated profiles** given by **the two games** turn out to be **locally flat**—that is, the **profiles** $P(x)$ end up being **horizontal** for any value of x . This implies that the distances of these **irregular** boundaries, calculated from bottom to top: from the point (0,0) to the point (1,1), measure **always two units**, which can be verified by noting that such objects encompass, due to their omnipresent **notches** and **plateaus**, **one horizontal unit** and that they cover, while **conserving the mass** of the **initial bar of modeling clay**, **one vertical unit**, or $1 + 1 = 2$, as we all **the kids** know.

In fact, this property turns out to be **universal**, for when arbitrary **imbalances**, p , or **voids**, h , even if minuscule, propagate, the **cascading** processes **always** define **thorns** and **dust** that give rise to **accumulated profiles** with infinite **notches** or **plateaus** that, therefore, **always** have **maximum lengths** of **two units**. The same happens when combining the games to define “more sophisticated” **cascades**, like those we, **distracted kids**, often use to create our peculiar **division**: whether processes containing both **imbalances** and **voids** at each level, or others, even more exotic and sinister, that use “**chance**” to define variable **imbalances** and **voids** on each level and from level to level.

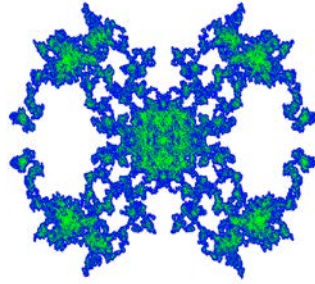
As all **divisive** processes in **cascade** possess the property that the distances of their **accumulated mass profiles always** satisfy the same **horizontal-vertical** expression given by $1 + 1 = 2$, this result represents a truly important lesson for **us the kids**. This is so because the result teaches us, in an eloquent way, that propagating a **small imbalance** or **void** is, in the end, when the process is repeated habitually over and over again, just as **bad** as doing so from a **larger imbalance** or **void**. In the context of the **previous** little bell, the **sins** generated by the **cascades** are, certainly, inexcusable.

In a world and times when we commonly think that a “*little mistake*” — *always* ours, of course, the one of “*innocent kids*” — is superfluous when compared to a *greater* and *always* external *corruption* — like the one caused by a truly *despicable* being — it is sobering to recognize that *division*, sadly intrinsic in us since the times of *Adam* and *Eve*, *never* leads to anything *good*, for it is true that we should not throw stones as if we were free of *sin* (Jn 8:7), but rather we should remove the *negative beam* — never *little* — from our own eyes (Mt 7:5), to act with due *mercy* and *humility*, helping, *all together*, to preserve the *dignity* of all.

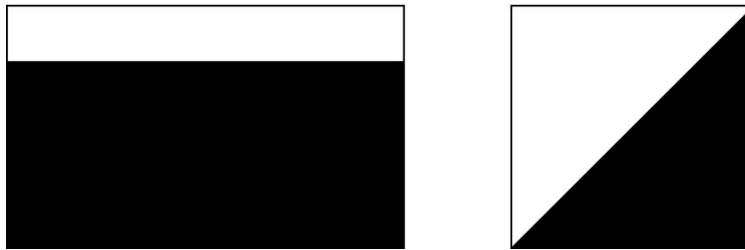
As the *rough* and *twisted* profiles generated by the *cascades* (generic or not and guided with or without chance) are *always flat* everywhere, if we were to arrive there by parachute, we would believe we had fallen on *flat ground*:



But this is a clear *deception*, for the *accumulated profile* filled with *plateaus* is not truly *flat*, nor is that *cloud* composed of *notches* everywhere. Given this *falsehood* and in virtue of the repetitive *fragmentation* — therefore *diabolical* — of the *games for kids*, explained in detail in the *previous* little bell, these *irregular* and *jagged* profiles with *maximum distances* are known in physics and mathematics as the *devil's staircases*, a beautifully coherent notation introduced by the great German mathematician *George Cantor* in 1883, who also contributed to the understanding of *infinity* ...



... Once understood how the mass of *modeling clay* accumulates, the same operation can be applied to the condition of *equilibrium* that reflects *love*, that is, to what was found in the *previous* little bell when “*the valleys are filled and the mountains are brought low*” to find Jesus Christ, “*the salvation of God*” (Lk 3:5-6):



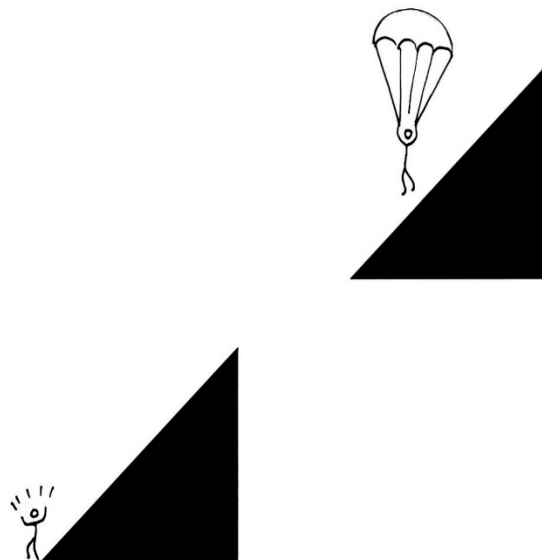
Clearly, for the *always flat bar* (*on the left*), there is 25% of the mass from the beginning — *zero on the left* — to its quarter, 50% of the mass up to the halfway point, and so on. Thus, the *original bar*, when accumulated, gives rise to the *straight ramp one-to-one* (*on the right*) that travels through the *middle* of the shown square, connecting the points (0,0) and (1,1). As per the *Pythagorean theorem*, this *straight line* has a *minimum distance — from bottom to top* — of $\sqrt{2} \approx 1.4142$, one can understand why *the hypotenuse* of the shown triangle, by reflecting *efficient* and *full love* — that is, one that is *always unitive* and has no *deviation* or *turbulence* — is related to *Jesus*, for such a condition well reflects the *just* path of *peace*.

By contrasting the *ramp* with the *devil's staircases lacking tangents*, we can appreciate a bit more. To begin with, as maintaining what is truly *flat*, that is, the reconciled *equilibrium* of *good* without *evil*, is equivalent to *always* traveling along the *short* and certainly *radical* path of *the hypotenuse*, we may observe that this path does allow us to travel by the *tangent* towards the *origin* and also with the *slope of one* corresponding to the simplest *straight line*. From this arises a *faithful, beautiful*, and *simple* lesson for *us the kids*, and that is the advice to live “*always paying attention*” as a fundamental condition that empowers us to define a true *one-to-one revolution* — with *Him* —, which is the only one that achieves the best possible *change*, for using the *cascading games* corresponds to

walking on **rough** and **twisted devil's staircases** that are eventually as **long** as the **legs** of the same triangle shown above.

For the two disparate options: of **straight order** in constant **conversion** vs. the **deviated disorder** in “**sinful**” actions, can be summarized, ultimately, as traveling either along **the hypotenuse** or along the **legs**.

Thus, **we**, eager for all that is **good**, can appreciate the **true choice** and understand once and for all — with the proper **purity** of **kids** without **malice**, of course — why, by **divine design**, the equation of the **straight line** at 45 degrees, that is, $X = Y$, represents indeed **Jesus** in **the hypotenuse**. Certainly, **He** is there in the accumulation of the **holy** game — the **perfect** game of **love** — that is, in the **equilibrium** that **He**, and only **He**, **always** maintained without **sinning** (Mt 5:17), as we saw in the **previous** little bell. **He** is also seen in the symbolic and geometric expression of the **ramp** that defines **His identity** and **freedom**, for **Jesus** died on the **cross**, **X**, extending **His** arms there to draw **His silhouette**, **Y**. The **ramp** is also **redemptive** and **universal** because only by such a path — that travels through the **middle** and that arises from the practice of the proverbial **50-50** through the **middle** — we can **slide along the tangent** towards the **origin** — the point (0,0) — which corresponds to the **Origin**, with a capital O, for it is **God the Father**:



What an unsuspected and beautiful way to explain the **uniqueness** of the **best path**! For although some may see this as a “**separatist heresy**” against other “**possible paths**,” these geometric observations complete the famous verse “**I am the Way, the Truth, and the Life. No one comes to the Father except through me**” (Jn 14:6). The **previous** little bell showed the first part of the defining quote, and now the second assertion appears via the

accumulated modeling clay, for it is only through **Him**, through **Jesus, the hypotenuse**, that we can go **straight** — without any **fear** while having the **true** protection of the parachute — towards our **essence: God the Father**. What joy there is for the **jubilant kids** before the greatest and most significant **triumph** possible in winning the **election** that changes **life**! For they already, in **unison** and in **community**, “**understand the words of the one who died on the cross**,” as it says in the **National Anthem of Colombia**.

To summarize what has been explained, it is perhaps worth repeating that to follow **Jesus, the equilibrium**, and also **Jesus, the hypotenuse** — since the information reflected in the **uniform modeling clay** and in the **ramp** is indeed the same — there is no other solution but to embrace the faithful algorithm of **reconciliation**, or graphically the one of **rectification**, which is the same, a real divine **Sacrament** that always contains as its first step **repentance** (Mt 4:17). In truth, there is no other way but to return to the “**original bar**” admitting our “**original sin**” (our **habitual sin**) in breaking it, in order to start again the best **unitive** and **positive** game of the **spirals of love**, and this is so because it is impossible to sneak toward the **Origin** via a **devil's staircase** that always lacks good **tangents**. Thus, the true challenge of **change** lies in us **becoming examples**, traveling through **equilibrium** and its **ramp**, to invite others to the **love** that can truly do all things. For any **deviation**, any **cascade**, no matter how subtle it is, is a pure **trap**, not a **ramp**, for **He** already paid, crowned with them, the price of **death** prescribed for our **thorns**.

To conclude, this little bell includes a related song titled “**Use the Hypotenuse**” (**Use the hypotenuse**), which was beautifully set to music by the Cuban artist **Lázaro Alemán López** in 2010. To him I sent my ideas a cappella and from him I received electronically the lovely music divided into fifty pieces, as the bandwidth of the network there did not allow for another option. The song, which was the first one sent to me by the great musician, now musical director of my dream of song **Shanti Setú/Puente de Paz**, and that took me some time to piece together to resolve its **happy fragmentation** — it's always **effortful to unite**, and **without effort, nothing is achieved**, my **grandmother** would say — made me cry with emotion for its surprising beauty, as it captured what I desired much better than I could have imagined.

Knowing well that the **Triune God** knows how to surprise us even to the point of gifting us **tears of joy**, I hope you enjoy this symbolic and geometric song, which I hope will soon be sung as **God** commands, and certainly not by me, to praise **Jesus**. In any case, I hope the **kids** would learn the chorus to teach it with due emotion: **Oh, by the legs no, oh God, use the hypotenuse!**

USE THE HYPOTENUSE!

I'd better go straight!

Shanti Setú...

Do you remember?
the school days?
Do you remember?
learning for real?

Do you remember?
painting all day?
Do you remember?
playing geometry?

Do you remember?
about the right angles?
Do you remember?
about the so-called legs?

Do you remember?
the hypotenuse and its distance?
Do you remember?
the theorem of your childhood?

Pythagoras!

**Now we are going to explore
what else is that for,
now we are going to study
its relation to our own.**

**Now we are going to explore
what else is that for,
now we are going to study
its relation to what is true.**

Bridge of peace...

There are two paths,
see, it's not an invention,
one is a lie
and the other is straight.

A long path
or a direct journey,
demanding in vain
or giving nourishment.

Light conscience
or a heavy heart,
plentiful life
or a wasted time.

Going through the middle
or along the legs,
finding the root
or losing the center.

**Look, this is only truth,
look, life as it goes. (2)**

**Though we may doubt it,
there is no other option,
and although it seems to be an exaggeration:
we use the hypotenuse
or we go along the legs. (2)**

If your heart doesn't lie
and you understand there is a brother,
if you do what is good
and lend a hand to whoever:
the hypotenuse.

And if I become very angry
and my ego incites the cut,
if I accumulate resentments

without forgiving from below:
the legs.

If love guides your day
in the humility of giving,
if you build joy
in a constant new life:
the hypotenuse.

And if I play the fool
with hypocritical conscience,
and if what is from others is an excuse
to grow my indifference:
the legs.

Isn't it true?

Then, corollary.

Chorus, what?

Learn the chorus.

Shanti Setú...

**Oh, by the legs, no,
oh, by the legs, no,
oh God,
use the hypotenuse.**

**Oh, by the legs, no,
oh, by the legs, no,
no, no, no,
use the hypotenuse.**

To live in peace,
to sow unity,
**oh God,
use the hypotenuse.**

To heal pain,
to foster love,
oh God,
use the hypotenuse.

To laugh at last,
to understand better,
oh God,
use the hypotenuse.

*The hypotenuse is Christ,
it's the way to the Father,
the silhouette on the cross defines it,
the hypotenuse is art.*

*The hypotenuse is Christ,
it's brilliant geometry,
the vital power of zero:
the hypotenuse and onward.*

X = Y,
X = Y,
geometry,
use the hypotenuse.

Oh, by the legs, no,
oh, by the legs, no,
oh God,
use the hypotenuse.

Listen friend...

X = Y,
X = Y,
geometry,
use the hypotenuse.

Is it clear?

**Oh, by the legs, no,
oh, by the legs, no,
no, no, no,
use the hypotenuse.**

(August 1999/February 2018)



The song in Spanish may be heard and visualized [here](#).

The video of my conference *Jesus, the hypotenuse, the only way to the father*, in English, which summarizes the theme of this little bell and the [previous one](#), can be listened to [here](#).