

## The geometry of love

A translation of <https://campanitasdefe.com/2018/04/01/la-geometria-del-amor/>

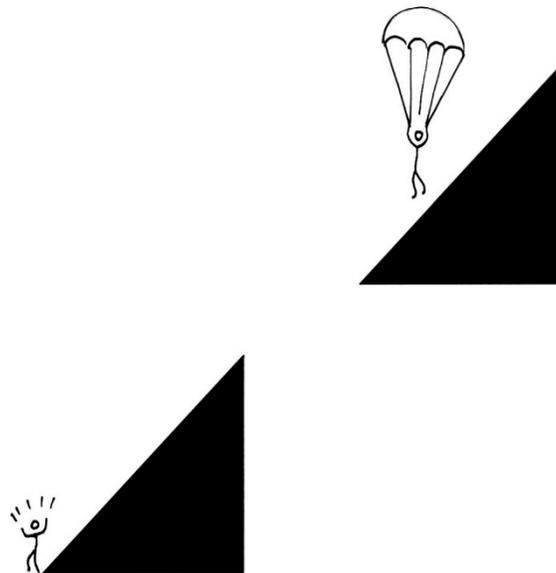
**Summary.** This little bell reiterates that the simplest of equations,  $X = Y$ , is geometrically satisfied in the supreme sacrifice of **Jesus** out of **love** for us – **the cross** and **His silhouette** – and recounts how I discovered that such letters were found on a stone found beneath the chin of the crucified in the **Shroud of Turin**. The one that I think is the most beautiful of my songs “**Y = X**,” and composed in English, can be heard [here](#). This song, sung by me, can also be heard and visualized in a video by 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 category “**Jesus the equilibrium, the hypotenuse and  $X = Y$ .**”

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Extending His arms, drawing a **Y** and nailed to an **X** denoting the **cross**, the **Just One** died, out of **love** for us, vividly embodying the simplest of equations,  $Y = X$ .

This is the same familiar expression that allows us to visually understand why **Jesus**, being the **only way** to the **Father** (Jn 14:6), is eloquently related to the concept of the [the hypotenuse](#):



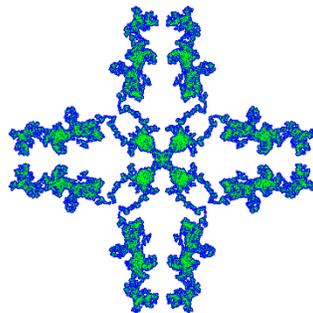
As we celebrate today on **Easter Sunday**, **Jesus, Our Lord**, has **risen** and in this way **He** has **defeated death** and the **evil one**. Indeed, it could not have been in any other way, for, in a

way both curious and certain, it was foreseen since **He** was *crucified*. To begin with, **His** *victory* was there, in the prescribed *darkness* from the *sixth* hour to the *ninth* hour (from noon to 3 PM, Mk 15:33), for it defined, in the subtle and powerful geometric contrast of the *spirals*, the triumph of the *positive* – the one of the *plus* on the *cross*, of course – over the *negative*, as those hours clearly contrast the *luminous* and *loving* movement of the **9** with the *selfish*, and *diabolical* flow of the **6**.

But there is, in turn, something more that also foretells the *triumph* of **Jesus**, and such has to do with what happened precisely at the *hour* of **His** *death*. As **He** expired exactly at the *ninth* hour (Mk 15:34) and as the *veil of the Sanctuary* was *torn* coherently down *the middle* (Lk 23:45), the seemingly *mortal* event also defined, with exquisite sharpness, the **50-50** condition of *equilibrium* that the **holy Son of God** fulfilled, thus gifting us **His** *unity*:

$$\text{Stick Figure} = 0.999\dots = 1$$

There is no doubt, **Jesus** shattered *death*, and that is why the earth trembled (Mt 27:51). It could not have been any other way. It will always be an enigma, no doubt, but we, **the kids**, are attracted to its *pure and true geometry* ...



... For some, including myself, the very image of **Our Lord Jesus Christ** is imprinted on the **Holy Shroud of Turin**, in the energetic supernatural instant of **His** *resurrection*:



It happens that, due to a kind invitation from my friend **Father Robert Presutti** in 2010, I attended a Saturday morning conference with my **family** about the vilified relic, given by the Dutch physician **Petrus Soons** at the *National Shrine of Our Lady of Guadalupe* in the capital city of **Sacramento**. The talk focused on a recent *holographic* study of the **Holy Shroud** led by **Dr. Soons** and was given as an inaugural lecture for an exhibition titled “*Who is the Man of the Shroud?*”, which I usually visit to pray every *Good Friday*, as I did the day before yesterday.

In the midst of the conference — similar to another that you can observe for yourselves [here](#) — **Dr. Soons** explained, in English, how the *holograms* allowed identifying an “*oval object*” placed over the neck and beneath the chin, as seen in the photograph of the face — outlined below and to the right by parallel lines beneath the notorious inverted U under the mouth of the crucified — in which three letters appear that he, using his studies in calligraphy and employing higher resolution images, identified as:

עאנ

As soon as he said this — as explained from minute 31 in his aforementioned video — I turned to my wife **Marta** and asked her with great excitement: “*Do you see what I see?*” “*Do you not read there Jesus, X = Y?*” We were astounded! What a magnificent coincidence on a *rock* used to identify the body imprinted in the *burial cloth*! What a **stone** that *cries out* and *shouts* in these modern times and points to the **Just One!** — just as **He** affirmed, saying that if the disciples were silent, the **stones** would cry out (Lk 19:40). I still get chills recounting what happened!

At the end of the conference, we joyfully went to meet **Petrus** and his wife **Dalys**, and I told them how the **three letters**, and especially the last two, also appeared in relation to **Jesus** via the geometry of *the hypotenuse*, which I was trying to proclaim with no small difficulty. And to make the shared joy even better understood, I went home and returned in the afternoon with the printed lyrics of two songs for them: **X = Y** (in Spanish) and **Y = X** (in English), which had come to me separately **eight** years before our meeting. Indeed, it was a memorable day, and my moved in-laws, **Enrique** and **Gloria**, accompanied me this time to learn in Spanish, as the expert on the **Holy Shroud** is also a polyglot.

Below is found the song "**Y = X**", written in English, which I believe is, due to its profound theme, my best composition. Following it, there is a video that allows you to listen to it and follow it visually as sung by me. The beautiful musical arrangement, which made me cry with emotion just like *another* previous one, was inspired by the versatile Cuban musician **Lázaro Alemán López**, and the animations were lovingly crafted by my faithful disciple **Jason "Segundo" Huang** using the peculiar minimalist drawings of my brother *duartecito*. This heartfelt praise, in *twenty-one stanzas*, ends, as you might imagine, with a *beautiful geometric lesson* that you should not miss.

Joining in the joy of the **alleluias** to thus multiply the **triumph of love**, I wish you, while exalting the **cross** – as I have just done in the signs + and × – a very **Happy Easter**.

**Long live Christ the King!**

**Y = X**

*Oh pure geometry!*

**Y = X**

is justice that illuminates,  
is balance that fascinates:

**Y = X.**

**Y = X**

is the incarnate alliance,  
is the established reliance:

**Y = X.**

**Y = X**

is true word that matures,  
is a spiral that endures:

**Y = X.**

**Y = X**

is the precious resting place,  
is the state of mighty grace:

**Y = X.**

**Y = X**

is smoothness that esteems,  
is a hummingbird that gleams:

**Y = X.**

**Y = X**

is the short and precious root,  
is the weaving of the truth:

**Y = X.**

**Y = X**

is a future that forgives,  
is crowned science that is:

**Y = X.**

**Y = X**

is the ever tender tune,  
is the impartial tribune:

**Y = X.**

**Y = X**

is all innocence that heeds,  
is a garden with no weeds:

**Y = X.**

**Y = X**

is the simple clear sign,  
is the majestic design:

**Y = X.**

**Y = X**

is independence that heals,  
is matrimony that shields:

**Y = X.**

**Y = X**

is the real chaste embrace,  
is the goodness of a yes:

**Y = X.**

**Y = X**

is a smile that edifies,  
is a spin that rectifies:

**Y = X.**

**Y = X**

is all gentleness in us,  
is the everlasting plus:

**Y = X.**

**Y = X**

is inspiration that calls,  
is growing to be small:

**Y = X.**

**Y = X**

is the forgotten territory,  
is the improbable story:

**Y = X.**

**Y = X**

is revelation that nests,  
is surrendering the rest:

**Y = X.**

**Y = X**

is the dustless short incline,  
is the faithful narrow line:

**Y = X.**

**Y = X**

is renouncing all spears,  
is experiencing no fears:

**Y = X.**

**Y = X**

is the perennial giveaway,  
is pure life with no decay:

**Y = X.**

**Y = X**

is the only perfect remedy,  
is loving, even the enemy:

**Y = X.**

*(August 2001)*



The song, written in English, may be heard and visualized [here](#).