

A LETTER TO PROF. FERNANDO OJEDA LLANES FROM MEXICO

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THE MESSAGE FROM THE STARS OF THE TILMA OF OUR LADY OF GUADALUPE

Our Lady of Guadalupe appeared in Mexico as the pregnant Mother of God to Juan Diego, a Texcocano Indian, on December 9, 10, and 12, 1531. The Blessed Virgin Mary spoke to him in his native Náhuatl language¹. She left a miraculous image of her appearance on his cactus fiber cloak, or "tilma"², which still exists today for all to see in the Basilica of Our Lady of Guadalupe.

Guadalupe Virgin Image was not painted by human hand. Scientists from many different backgrounds, both believers and skeptics, have confirmed that the tilma and its "image" have supernatural characteristics.

The image of Our Lady of Guadalupe is like an Aztec Pictograph that was read and interpreted quickly by the Aztec Indians³. Every detail is symbolic and reveals part of the message the Blessed Virgin brought to the Indians through Juan Diego. According to the Aztecs, Mary appears as a beautiful Indian virgin maiden. She is a human creature and she comes from heaven. Her pale red tunic is the color of an Aztec princess. The color of her mantle is turquoise⁴. The color symbolizes royalty and the heavens above.

¹ Náhuatl was the language of the Aztec nation. Today, it is spoken by about 1 million peoples, most of whom live in central Mexico.

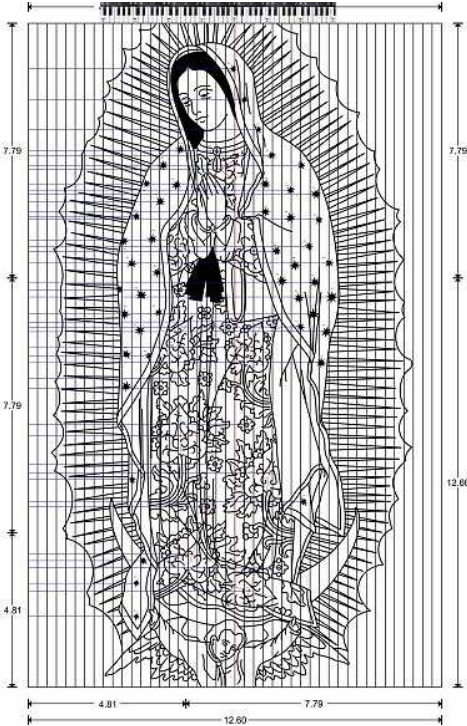
² The tilma was the name in náhuatl, Juan Diego's language, of the cloak that poor Mexican Indians used, knotted to their shoulder.

³ The Aztecs didn't have a writing system as we know it, instead they used pictograms, little pictures that convey meaning to the reader.

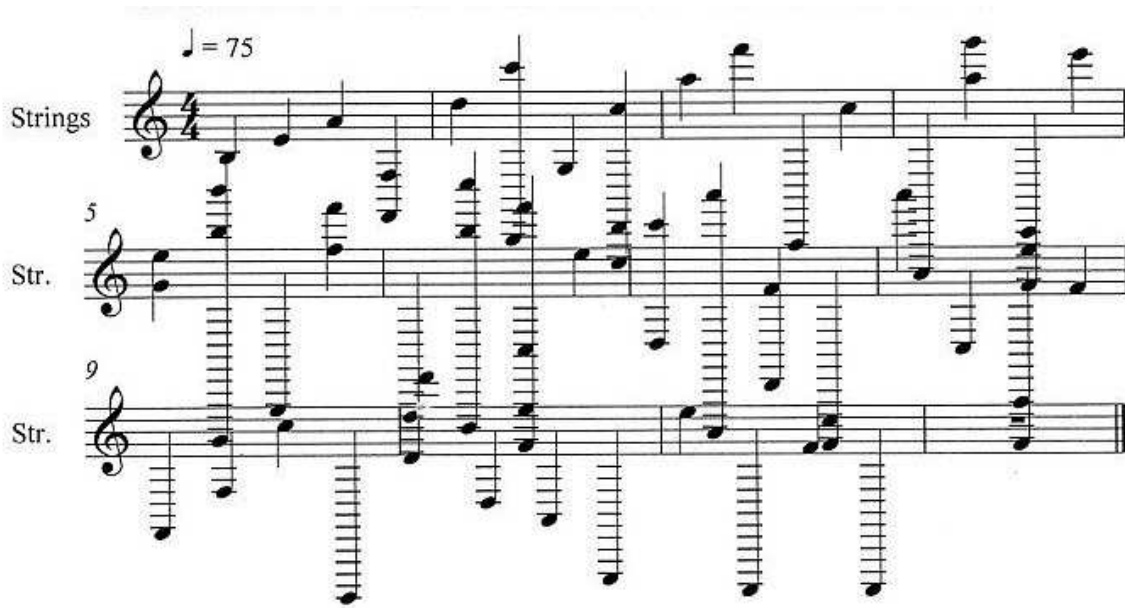
⁴ This color was reserved for the supreme god Omecihuatl.

There are 46 stars on the Virgin's mantle, with an extraordinary coincidence between the position of the stars and the constellations that were in the sky above Mexico City on the day Mary left her image on the tilma⁵. The stars are scattered on the surface of the cloth.

Based on mathematical analysis, the Mexican accountant Fernando Ojeda Llanes discovered music embedded in the image of Our Lady of Guadalupe. Ojeda saw the flowers and stars in the image of the Virgin as if they were musical notes and found a melody.



⁵ The research of Fr. Mario Rojas Sánchez and Dr. Juan Homero Hernández Illescas of Mexico (published in 1983) shows that the stars on the Lady's mantle in the image are exactly as the stars of the winter solstice appeared before dawn on the morning of December 12, 1531.



Music found on the mantle of Our Lady of Guadalupe

The message as a phone(me) of the musical notes

In physics, sound is a vibration that propagates as an acoustic wave. I am of the opinion that each note from the image of Our Lady of Guadalupe corresponds to a phone⁶, or a phoneme⁷. It might indeed be a phone from Náhuatl language (or other languages). All the notes, i.e. phone(me)s, constitute the coded message from the Virgin of Guadalupe. In combination with sound and word, Guadalupe's image comprises a whole.



1. On Náhuatl language

In December 1531, on Tepeyac Hill (north of Mexico City), Mary appeared to a Náhua man named Juan Diego as a young, Náhuatl-speaking Indian maiden. Náhuatl was the language of the Aztecs, who lived in Mexico-Tenochtitlán⁸ (what is today the center of Mexico City) in the fifteenth and sixteenth centuries. They were the dominant civilization in Mesoamerica at the time of the Spanish conquest. The name "Nahuatl" (pronounced in two syllables, ná-watl) derives from the root *nahua* (nawa) which means 'clear sound' or 'command'. This is the

⁶ In phonetics and linguistics a phone is a unit of speech sound.

⁷ A phoneme is a unit of sound that distinguishes one word from another in a particular language. A phoneme is not a phone. Phonemes are the mental representation of the how a word sounds and phones are the actual sounds themselves.

⁸ Tenochtitlán, located on an island near the western shore of Lake Texcoco in central Mexico, was the capital city and religious centre of the Aztec civilization.

language of the meeting of the native world with European culture and the colonial period after the Spanish conquest. It is worth noting that the Aztecs spoke a particular kind of Nahuatl, i.e. Classical Nahuatl.



The areas marked in grey on the map are the traditional Náhuatl homelands where the Náhuatl languages are still spoken today.

Classical Náhuatl, the language of the Aztecs, used a set of 15 consonants and 4 long and short vowels. Its grammar was basically agglutinative, making much use of prefixes and suffixes, reduplication (doubling) of syllables, and compound words.

Náhuatl has four basic vowels: the front vowels [i] and [e], and the back vowels [a] and [o]. These vowels can also be classified into the high vowels [i] and [o], vs. the low vowels [e] and [a]. Each of these four vowels also has a long counterpart, which yields a set of eight vowels. They can be charted as follows:

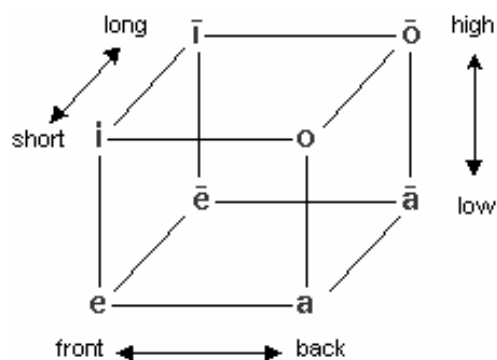


Chart of Classical Náhuatl vowels

Náhuatl tends to have the following set of consonant phonemes.

	Labial	Alveolar		Palatal	Velar		Glottal
		central	lateral		plain	labialized	
Nasal	m	n					
Plosive	p	t			k	k ^w	ʔ
Affricate		ts	tɬ	tʃ			
Continuant		s	l	ʃ			(h) ^{*9}
Semivowel				j		w	

Chart of Classical Náhuatl consonants

Náhuatl words can be divided into syllables and the many syllables found in the language can be classified for example according to whether they begin with a consonant or a vowel, and according to whether they end in a consonant or a vowel. In this connection the terms consonants and vowels are not used in the sense of the actual written letters, but rather referring to the phonemes which the letters represent. Thus two letters may very well represent one phoneme (ts, tɬ, tʃ, k^w, etc.).

The classification of Náhuatl syllables according to their configuration of consonant phonemes and vowel phonemes leads to only four different types of syllables, namely CVC¹⁰, CV, VC, and V. In other words, no Náhuatl word can be found which begins or ends in two consonants (CCV or VCC) and in no Náhuatl word will there be three consonants (CCC) in a sequence. Only in the middle of a word are there CC clusters, and then only because the two consonants belong to two different syllables. Similarly, when two vowels are written together, they belong to different syllables¹¹.

⁹ The glottal phoneme, called the "saltillo", occurs only after vowels. There are not two separate glottal phonemes. In many modern dialects of Náhuatl it is realized as an [h], but in others, as in Classical Náhuatl, it is a glottal stop [ʔ].

¹⁰ C stands for consonant phoneme and V for vowel phoneme.

¹¹ Tanger, Una (1980) "Ochpaniztli and Classical Náhuatl Syllable Structure." [In:] *Estudios de Cultura Náhuatl*. Vol 14, 361–373.

It must be remembered that these rules hold with regard to phonemes, not necessarily letters of the alphabet. Several Náhuatl phonemes (ts, tʃ, tʃʰ, kʷ, etc.) are represented orthographically by a pair of letters.

2. Phonemes sequences on the tilma of Our Lady of Guadalupe

There are note sequences on the tilma of Our Lady of Guadalupe. Each of them is a suitable sequence of phonemes. As can be observed, some certain note values are repeated in other sequences. Substituting the letters of the Náhuatl alphabet (or other language) in place of the notes, we obtain variants of phonemes to be verified. The notes placed on the staff lines may be consonants, and the notes placed on the staff spaces may be vowels, or vice versa. Each of the sequences is a word or syllable, or part of a word.

In search of sequences (vertically)...

There are the 33 note sequences on the tilma of Our Lady of Guadalupe. Each of them is a word or syllable, or part of a word. In Náhuatl language are there four different types of syllables: CVC, CV, VC, and V.

33 Sequences: 1 2 3 4 5 6 7 9 10 12 13 15 16 18 19 20 21 22 24 25 27 30 31 33

	Seq 1	Seq 2	Seq 3	Seq 4	Seq 5	Seq 6	Seq 7	Seq 8	Seq 9	Seq 10	Seq 11
	VC-V (V-CV)	V-CVC-C (VC-VC-C)	CV-V	V-VC-C	CV	CV	V-	C-	V-VC	C	CV
vice versa	CV-C	CV-CV-V	VC-C	C-CV-V	VC	VC	C-	V-	C-CV	V	VC

	Seq 12	Seq 13	Seq 14	Seq 15	Seq 16	Seq 17	Seq 18	Seq 19	Seq 20	Seq 21	Seq 22
	V-V-V-V	V-	V-	V-	V-	V-V-V	C-C	CV	V-V-	V-V	V-V
vice versa	C-C-C-C	C-	C-	C-	C-	C-C-C	V-V	VC	C-C-	C-C	C-C

	Seq 23	Seq 24	Seq 25	Seq 26	Seq 27	Seq 28	Seq 29	Seq 30	Seq 31	Seq 32	Seq 33
	C-	V	V-V	V-	V-	V-	V-	C-CV	CV	CV-V	CV
vice versa	V-	C	C-C	C-	C-	C-	C-	V-VC	VC	VC-C	VC

In search of sequences (horizontally)...

There are like three staves within the tilma of Our Lady of Guadalupe. Each bar in musical notation contains a segment of notes corresponding to phonemes.

1st staff: V-C-V-CV | C-CV-V-VVV | C-V-C-V | V-CC-CVV-C |
V-CV-CV | C-CV-V-VVV | CV-CV | VC-C-CV-VC |

2^{staff}: VC-CVC-V-VC | CV-VVC-VVVV-V | CC-VV-VV-VV | V-V-CV-V |
 VC-CV-CV-VC | CV-V-VG-VVVV-V | C-CV-V-VV-VV | V-V-CV-V |

3^{staff}: V-C-V-C | V-C-V-V | V-V-V-V |
 V-CVC | V-CV-V | V-V-V-V |

1^{staff (vice versa)}: C-V-C-VC | V-VC-C-CCC | V-C-V-C | C-VV-VCC-V |

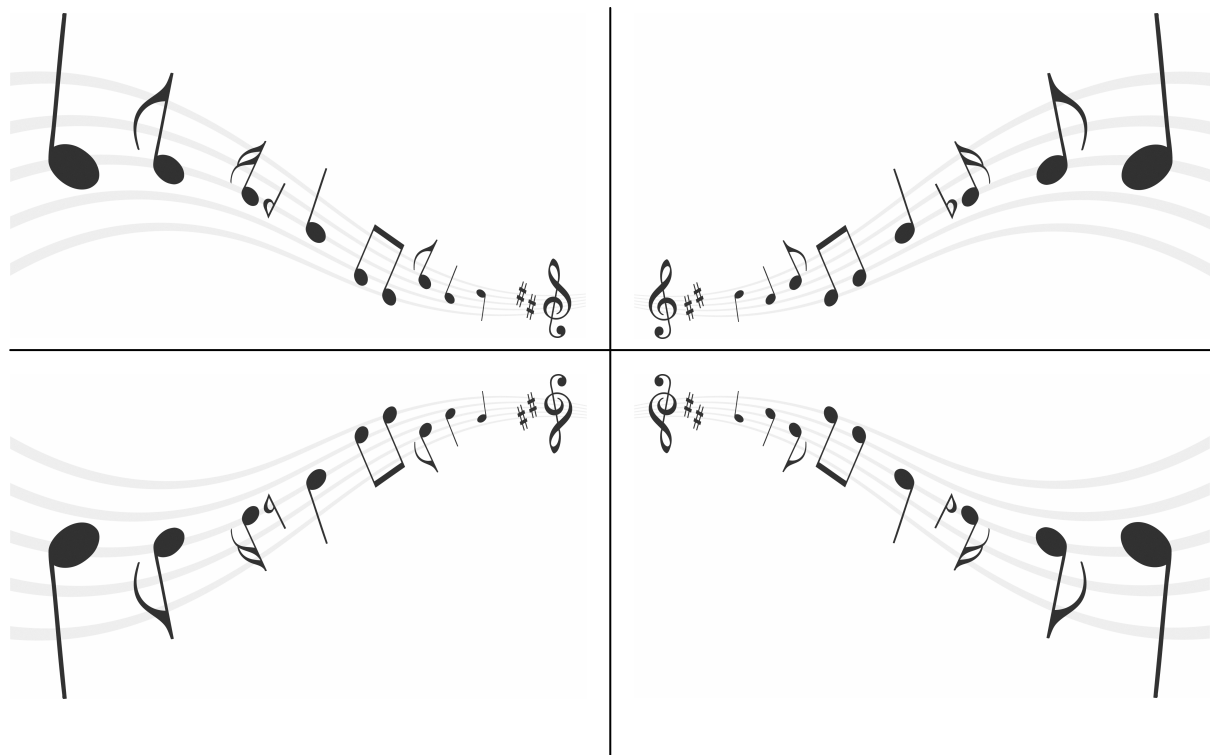
2^{staff (vice versa)}: CV-VCV-C-CV | VC-CCV-CCCC-C | VV-CC-CC-CC | C-C-VC-C |

3^{staff (vice versa)}: C-V-C-V | C-V-C-C | C-C-C-C |

For phoneme verification, it is quite possible that one should take into account notes read only from the stars themselves (not necessarily flowers).

Spacetime perception of celestial music from Guadalupe

Spacetime we live in fuses the three dimensions of space and the one dimension of time into a single four-dimensional manifold. I suppose that we can look at celestial music from the tilma Our Lady of Guadalupe in four different types of spacetime perception.



Different types of perceptions of celestial music from Guadalupe