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The Chiriquete Murals

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A stunning legacy of the creative expression of Paleolithic civilization has been discovered among the grandeur of the nepheline syenite tepui of Colombia's Chiribiquete and La Lindosa National Parks. Over the last two decades, a handful of massive rock art murals and several dozen other large rock art panels have been documented in remote areas of southern Colombia, having withstood many thousands of years of exposure to the elements in humid, tropical conditions without significant damage.



Tepuis of Chiribiquete Nat'l Park
Caquetá & Guaviare, Colombia

The deep blood-red coloration of the majority of ancient rock art panels discovered in the Chiribiquete region give the stark impression they were painted recently, yet this is not the case. Mineral-based iron-oxide pigment used to create the bold geometric pictograms has withstood tens of thousands of years of weathering, attesting to the skillful preparation of the red ink itself, as well as complete geopolymer re-façading and white-washing of the entire cliff face that served as a foundation for the pictograms.

The rock art paintings of Chiribiquete and La Lindosa cannot be directly radiocarbon dated for the lack of organic components in the mineral-based pigments. However, other rock art dating techniques may be applied to determine the age of the murals. Preliminary dating estimates for these ancient murals have been given by archeologists at approximately *20,000 years old*, based on evidence from multiple sites. The impressive antiquity of these murals confirms they were not painted by members of the Karijona tribe that presently occupies the region, as has been suggested by various investigators.

A large cluster of ancient sacred sites with exquisite rock art murals is located north of Chiribiquete, in La Lindosa National Park, near the convergence of the tributary Guayabero and Ariari Rivers, forming the Guaviare. Within 40 miles of San José del Guaviare¹, the major Paleolithic sites of Cerro Azul and Nuevo Tolima are found,² along with a 'Stone City', geopolymer bridges, hot springs and a labyrinth of tunnels.³



Geopolymer syenite stonework
Guayabero River, Colombia



Syenite 'Portal of Orion'
Guaviare, Colombia



Geopolymer syenite refaçading
Guaviare tunnels, Colombia



Geopolymer syenite portal
Guaviare tunnels, Colombia

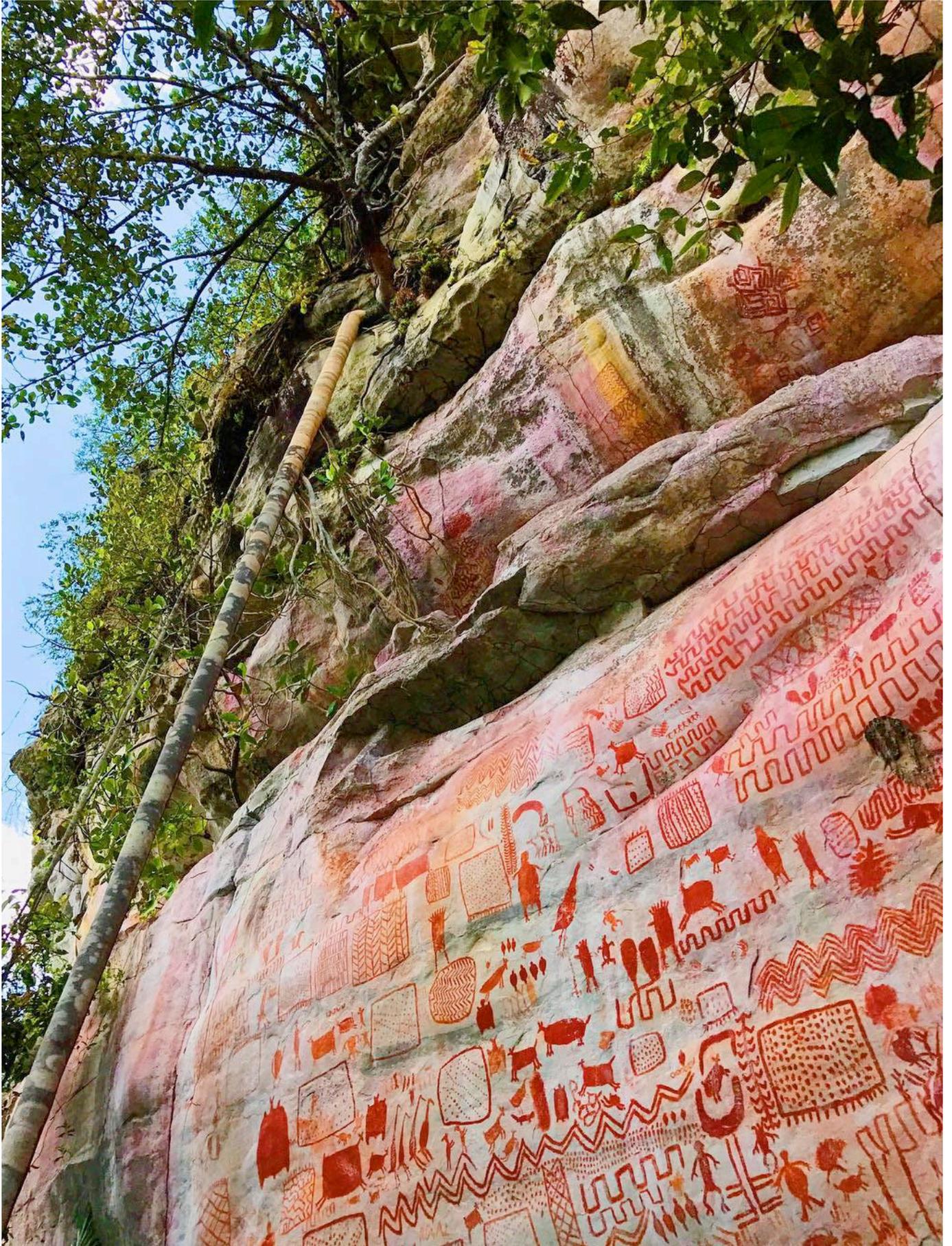
The largest, best preserved and most impressive mural documented in the Chiribiquete region is located at Cerro Azul, a 120m-tall hill near the Guaviare River. Located due west of the town of San José del Guaviare, the site can be accessed by 2-hour hike from the nearest road.⁴ *Several tunnels have been discovered proceeding beneath Cerro Azul, yet no comprehensive excavations have been conducted.*

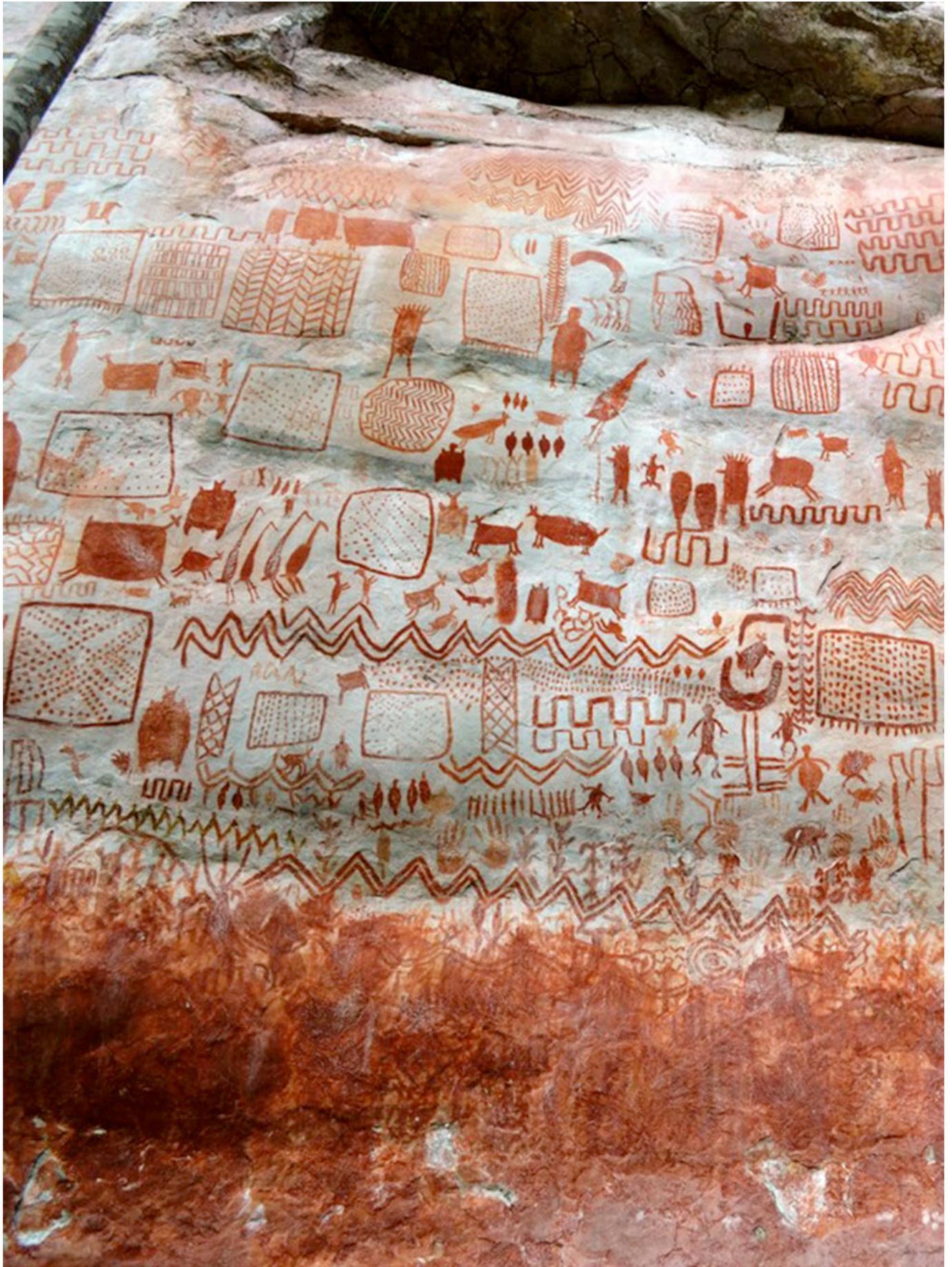


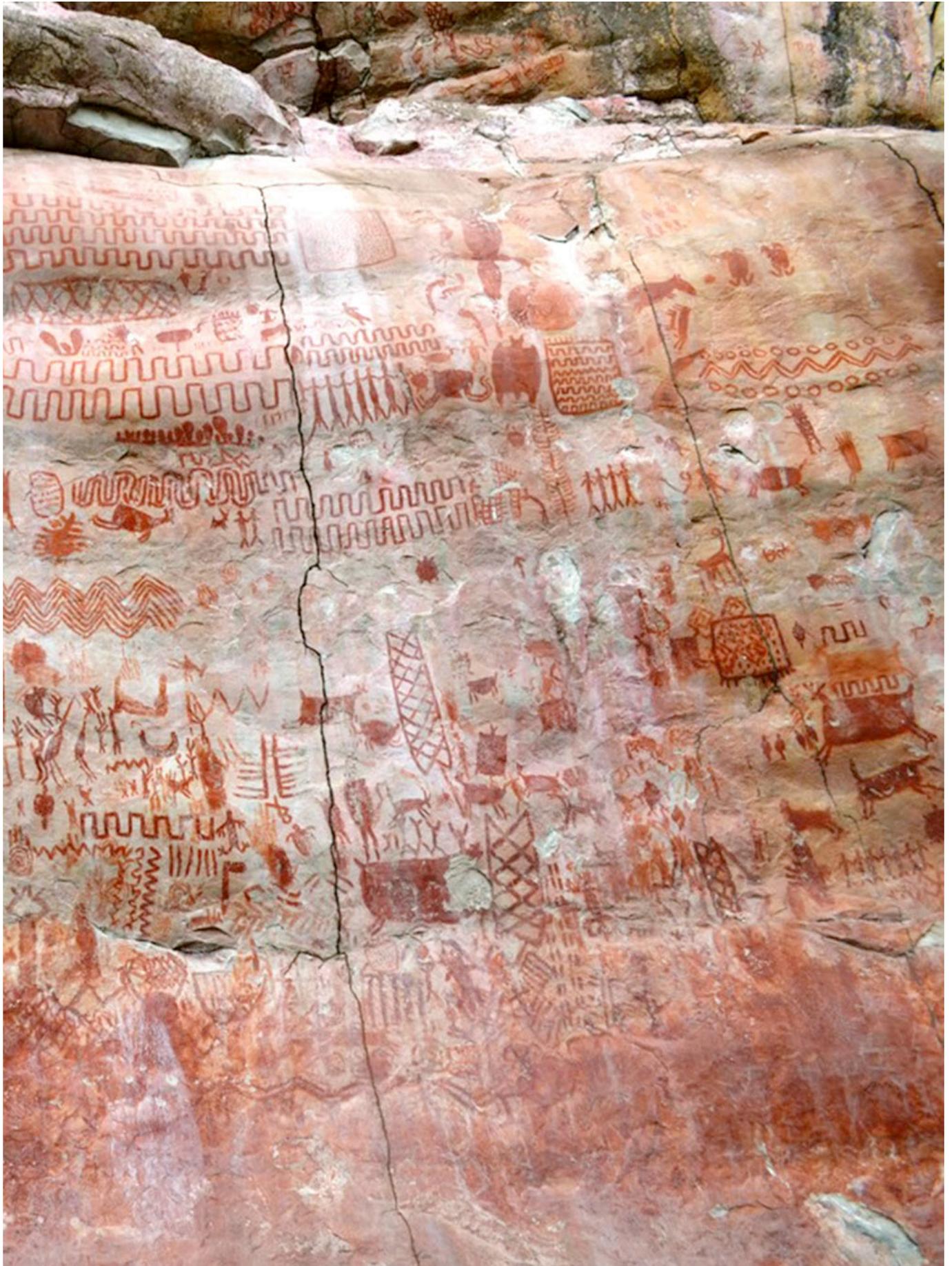
The Cerro Azul Murals of Guaviare, Colombia (2.5225°N, 72.8725°W) are located 6,971 miles from the Great Pyramid of present-day Giza, Egypt. This resonant distance interval comprises exactly 28.00% of Earth's mean circumference of 24,892 miles, displaying high-precision alignment⁵ along a resonant band of infrasound standing waves transduced by the Orion Pyramids.⁶ This special geoposition ensures efficient reception of ultra-low-frequency resonance in the rage of the human heartbeat at rest.

The massive overhanging cliff face of Cerro Azul was prepared for painting by having been completely refaçaded in synthetic geopolymer stone, manufactured from reconstituted nepheline syenite found throughout the region (opposite).⁷ *This seamless geopolymer reconstruction work is identified here for the first time, achieving an immense and smoothly contoured surface for executing painted murals in exactly the same technical process utilized at Lascaux⁸ and Chauvet⁹ Caves in France.* Advanced Atlantean geopolymer construction methods were used throughout the world during the Paleolithic Era.

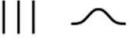
The beautifully painted rock art panels at Cerro Azul, Colombia display specific geometric signs representing linguistic pictograms composed of Paleo-Sanskrit hieroglyphs¹⁰ of the ancient Ohum civilization. Translation of these ancient rock art texts is facilitated by the epigraphic decipherment of Professor Kurt Schildmann (1909–2005), whose breakthrough research was made freely available online by this author in 2013.¹¹ Application of Schildmann's cipher key to the Cerro Azul murals enables translation of pictograms as ligatures combining several hieroglyphs basic votive phases:







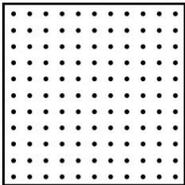
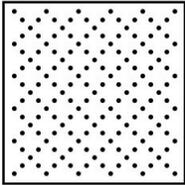
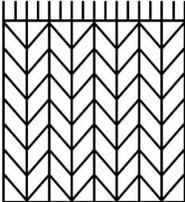


Ligature	Hieroglyph	Text	Translation
		plava plava	inundating, inundating...
		ra plava	granting inundating...
		raua plava	roaring inundating...
		śam pa	the universal protecting...
		adhi adhi	delivering, delivering...
		ra adhi	granting delivering...
		raua adhi	roaring delivering...



Ligature	Hieroglyph	Text	Translation
• • • • •	• •	Eka Eka	the One, the One...
: : : : :	•	ra Eka	granting (of) the One...
: : : : :	•	raua Eka	roaring (of) the One...
	—	raua - as	for roaring...
⊙	•	ris Eka	dwindling (of) the One...
≡	⊥	ra u	granting, oh...
⌋	∨	raua plava - as	for roaring inundating...



Ligature	Hieroglyph	Text	Translation
		Indra Eka Eka	Jupiter: the One, the One...
		Indra Eka ya	Jupiter: the One commencing...
		Indra raua kar - as	Jupiter: for roaring workings...



Ligature	Hieroglyph	Text	Translation
		ya ra	commencing granting...
		Indra raua plava	Jupiter: roaring inundating...
		Indra raua ra plava	Jupiter: roaring granting inundating...



Geopolymer syenite refaçading
Cerro Azul, Colombia

At Cerro Azul, the vast area that has been refaçaded in geopolymer nepheline syenite stretches ~198m in length and extends ~9m in height, representing a major technical achievement that has facilitated the stunning state of preservation that we see the paintings in today. This reflects the same situation witnessed at many other major Paleolithic cave painting sites, such as at Lascaux and Chauvet, France, which were effectively protected from the erosive action of water seepage by thick layers of geopolymer limestone refaçading applied by the artists as a thick paste.

Nepheline syenite is a speckled grey igneous stone classified as an anhydrous sodium/potassium aluminosilicate that makes up the majority of the bedrock of Colombia's Guaviare region. Nepheline syenite possesses a basic mineral composition that is ideal for the geopolymer manufacturing process. Once fragments of the nepheline syenite bedrock are ground down into a fine powder, calcined kaolin clay powder, ash and water are added to a sodium- or potassium-silicate solution for casting.

The elegantly flowing forms of the whitewashed mural walls at Cerro Azul (above) are highly reminiscent of the flowing forms of the interiors of European muralled caves because they were made the same way. Unevenly spaced, horizontal seams visible throughout the entire 198m length of the main mural at Cerro Azul resulted from successive sections of the cliff wall having been refaçaded with separate batches of geopolymer paste prepared during the course of the monumental undertaking.

Creation of these giant murals served a greater purpose beyond the large-scale visual display of votive pictograms praising Jupiter. The piezoelectric property of the cliff face transduces an intense EM field as standing waves of planetary infrasound resonance *from Jupiter* are focused on that geoposition by the Orion Pyramids. The inclined cliff face also acted as a soundwave reflector and amplifier of all chanting, singing, clapping, drumming, and playing of whistles, bullroarers and didgeridoos at the site.



Geopolymer syenite refaçading
Cerro Azul, Colombia





All of the same highly advanced geopolymer refaçading processes are observed at each of the major Paleolithic habitation sites of the Ohum culture identified in the region, clustering along the 28% band of infrasound resonance. In every case, these giant murals, massive parallel bridges, circular stone portals, as well as maze-like rock formations, arches and tunnel openings reflect and amplify soundwaves for psychoacoustically synchronizing human consciousness while bioelectrically healing the physical body.



The large cluster of Paleolithic habitation sites situated to the southwest of the town of San José del Guaviare has gained significant worldwide recognition for their beautiful syenite formations, having become a noted tourist attraction promoted by the local municipal government. While the stunning natural beauty of these picturesque sites is unquestionable, the syenite outcroppings are not the product of entirely natural weathering of the bedrock, as maintained by state archeologists.

The clearest example of this overly simplistic attribution is a special sacred site called Natural Bridges that displays *not one, but three perfectly parallel stone bridges spanning over 23m in length* (opposite, above). These astounding parallel bridge structures present relatively flat sides and undersides which were cast in geopolymer nepheline syenite by the Ohum culture. Their forms represent a basic Paleo-Sanskrit votive phrase praising infrasound resonance, reading: **raua adhi** , meaning "Roaring delivering."

The Ohum geopolymer bridges of Guaviare, Colombia (2.5731°N, 72.6929°W) are geopositioned 6,958 miles from the Great Pyramid; a resonant distance comprising 27.95% of Earth's mean circumference. This high-precision alignment enables efficient transduction of infrasound standing waves focused by the axis-symmetric structure of the Orion Pyramids, which were also cast using synthetic stone.



Geopolymer syenite bridges
Guaviare, Colombia



Colombia's Guaviare region displays many nepheline syenite formations that fall into this same category of having been reworked or refaçaded by the Ohum. Standing at 12m in height and extending 15m in length, the Portal of Orion is an impressive natural nepheline syenite formation that was altered by Ohum stoneworkers who carved the portal as a symbolic representation of the entrance to the underworld.

The Portal of Orion near Guaviare, Colombia (2.5128°N, 72.7128°W) is located 6,962 miles from the Great Pyramid, comprising 27.97% of Earth's mean circumference. Just a few miles from the Portal of Orion is the Stone City of Guaviare, Colombia (2.4667°N, 72.7080°W), geopositioned exactly 6,963 miles from the Great Pyramid, also comprising 27.97% of Earth's mean circumference.

The Labyrinth of Tunnels in Guaviare, Colombia (2.4991°N, 72.6862°W) is 6,960 miles from the Great Pyramid, comprising 27.96% of Earth's mean circumference. The full extent of the subterranean system extending from this site is not presently known, and may actually connect to the other nearby Ohum stonework sites to form a massive underground complex that can be accessed from each.



Neuvo Tolima is the name of another giant overhanging cliff face that was refaçaded by the Ohum in geopolymer nepheline syenite, before being whitewashed and painted with hundreds of hieroglyphic pictograms in red iron oxide pigments (above). Ligature patterns form a diverse set of pictograms, most notably including a giant female ground sloth with its infant by its side, both bearing huge clawed feet.

The Nuevo Tolima murals were refaçaded by the Ohum with the same smoothly rolling surfaces that exemplify geopolymer refaçaded Paleo-Sanskrit murals in Indonesia and Sumatra,¹² which also display the same votive hieroglyphic paintings as those found in Colombia, rendered in the same pigments, and having been exquisitely preserved by the geopolymer resurfacing which acts as an effective sealant.

The Nuevo Tolima Murals of Guaviare, Colombia (2.4624°N, 72.7537°W) is 6,966 miles from the Great Pyramid of present-day Giza, Egypt. This resonant distance corresponds to 27.99% of Earth's mean circumference, reflecting the same essential alignment of the larger cluster of sacred sites.



Long horizontal seams in the geopolymer façade and the multilayered pictographic imagery at Nuevo Tolima are so similar in construction and layout to the giant mural at Cerro Azul that one can easily confuse photographs of the sites. This consistency also holds true with other murals sites in the region.

While dominate ligatures at Cerro Azul include **plava** glyphs for "inundating", prevalent pictograms at Nuevo Tolima include snake-like sine waves signifying "delivering", and a double sine wave helix.

The helix ligature signifies *three* complimentary concepts. Firstly, being composed of two sine waves, one inverted onto the other, the impression is given of soundwaves reflecting back and forth between two walls; depicting *reverberation*. Secondly, the sine wave forms a repeating series of **adhi** glyphs, meaning "delivering", which together read as: **adhi ra adhi ra**, repeating the votive phrase "Delivering granting". Thirdly, the helix represents the structure of DNA, the activity of which becomes greatly enhanced through bioelectrical and psychoacoustic practices for which these giant murals were built.

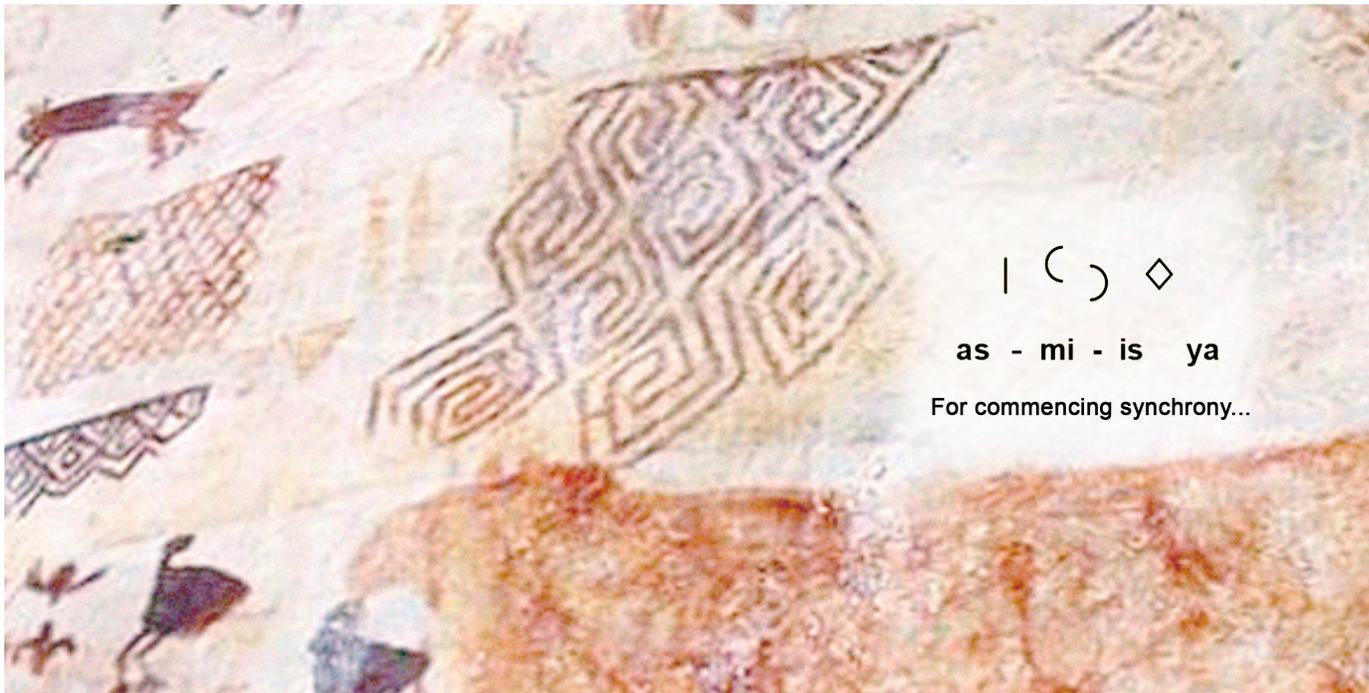


Advanced psychoacoustic synchronization functions of geopolymer refaçading at such impressive mural sites as Nuevo Tolima and Cerro Azul are directly referenced by votive phrases expressed through the bold, blood-red pictograms. Schildmann's comprehensive Paleo-Sanskrit decipherment provides the explicit and conclusive statements from the Ohum craftsmen who built these sites.

The most intricate ligature pattern seen at Nuevo Tolima clearly expresses the biorhythmic effects of the giant overhanging cliff façade due to its geoposition. Mesmerizing latticeworks composed of interlocking diamond-shaped spirals read: **as-mi-is ya** , meaning "For commencing synchrony..." (opposite).

This votive statement directly indicates the entrainment effect of infrasound standing waves focused at the Guaviare cluster of sacred sites due to their geopositioning along the resonant 28% distance band, eliciting the frequency-following response of the human brain, thereby *synchronizing both hemispheres into a unified pulsation conferring enhanced cognitive functions including clairvoyance and telepathy.*

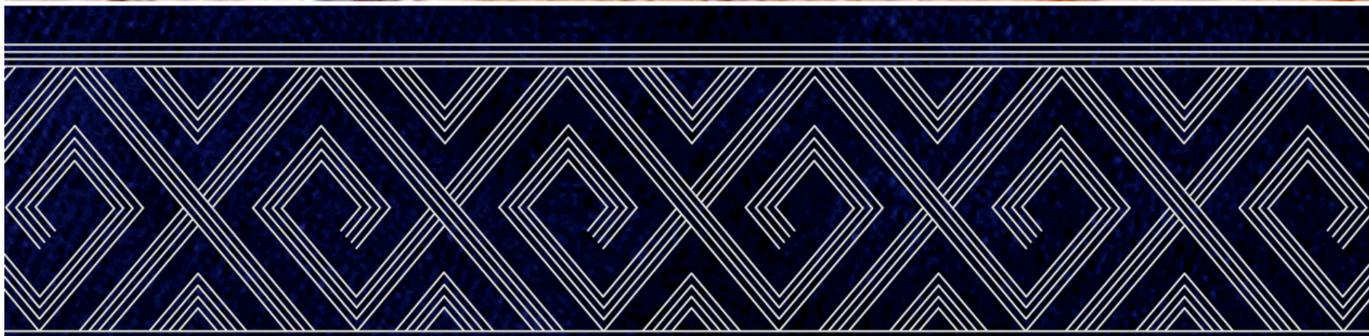
A very similar votive phrase with was inscribed on magnetic earthenware from the Ohum capital city of On, near present-day La Maná, Ecuador lamenting the dwindling of planetary resonance, reading: **ris vi ris mi-is ya ris kar** , meaning "From dwindling synchrony commencing dwindling works..." (opposite, below). This cookware fragment from Ecuador was produced by the Ohum during the same Paleo-Sanskrit Era as the murals of Colombia's Chiribiquete region, both being older than 13,000 years in age.



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as - mi - is ya

For commencing synchrony...



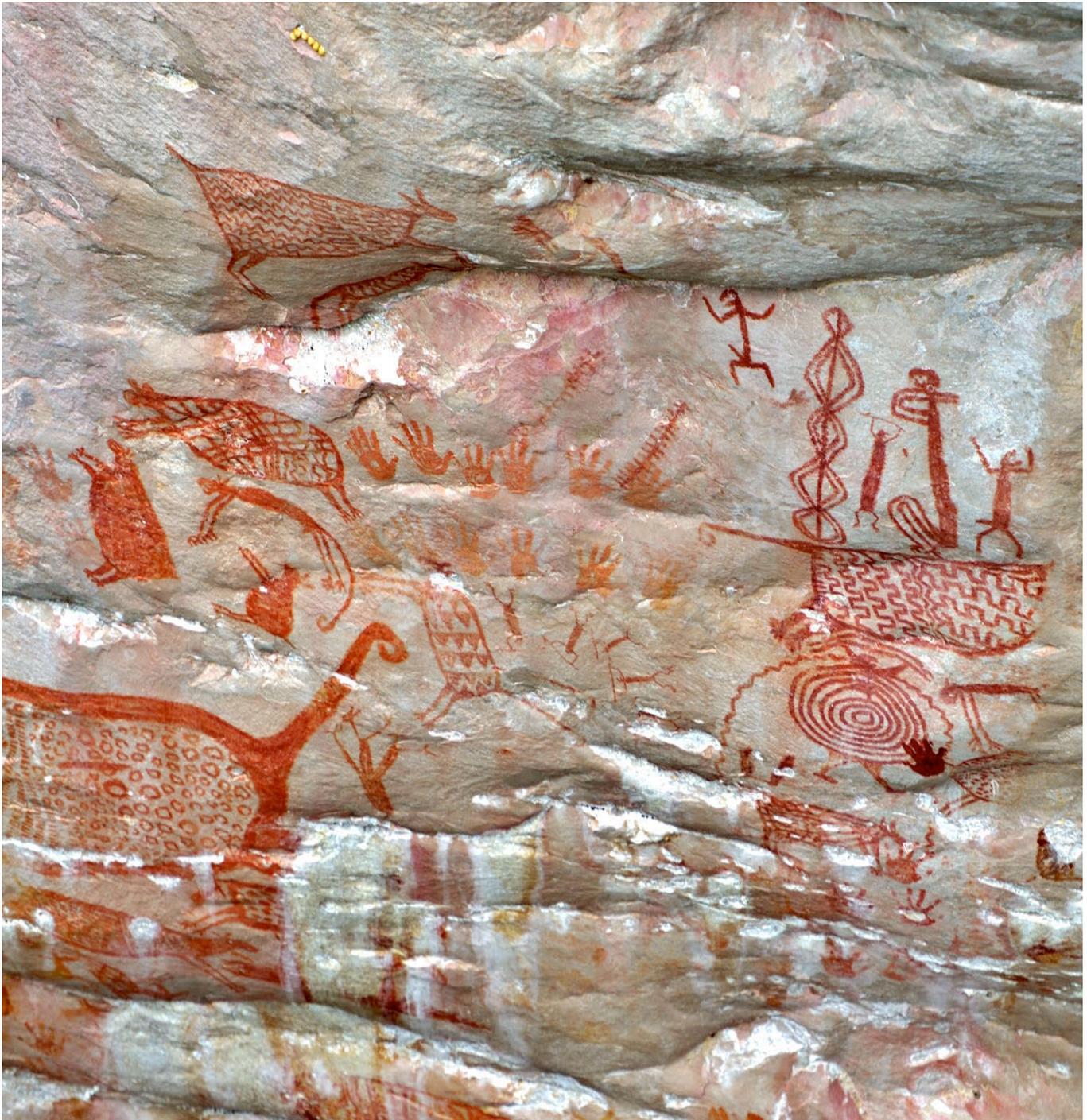
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ri^s ri^s vi ri^s mi - is ya ri^s kar

Dwindling..., from dwindling synchrony commencing dwindling works...



Ohum earthenware
La Envidia, Ecuador



Continual advancements in the exploration of remote regions of the world are complimented by concurrent breakthroughs in epigraphic interpretation and geopolymer materials identification and analysis, offering us three converging lines of compelling evidence for the unified consciousness of a global civilization that thrived during the Paleolithic period.

Regardless of the recalcitrance of state-run academic archeology, the application of advanced quantum physics principles to the study of solid-state psychoacoustic temples of the Atlantean Paleo-Sanskrit civilization resolves past misinterpretations by revealing the precise mandala structure of planetary resonance transduced into enhanced EM fields by all of the world's sacred sites: $[z_{n+1} = z_n^2]$.

This quantum iterated function acts as a seed crystal, defining the Fibonacci-ordered matrix of focal points where limitless energy was utilized by the Atlanteans for the synchronization of consciousness.

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