

Wingmakers™

An Interpretive Analysis
Chamber Painting 6

Written by Christopher Lock



Figure 1

Chamber Painting 6

Terms of Personal Use License

This paper, and its embedded artwork related to the WingMakers.com website, are copyrighted by Christopher Lock and WingMakers LLC. Individuals purchasing this paper agree to license one copy of this paper for personal use. Printing of this paper for personal use is acceptable. It is not permitted to copy or send by any means, mechanical or electronic, any of the material from this paper. Any such action would constitute a violation of international copyright laws. Short extracts not exceeding 300 words for review or discussion purposes are permitted. To obtain permission for longer excerpts please contact Christopher Lock. Discounted licenses for groups are also available for those wishing to distribute to study groups or seminars. Please contact Christopher Lock or WingMakers LLC for these arrangements.

- Christopher Lock: hag88470@ams.odn.ne.jp
- WingMakers.com: mhempel@southbaygroup.com



Introduction

This paper offers an interpretation of the content and imagery in the mythical WingMakers' *Chamber Painting 6* (Fig.1), by relating it to the WingMakers' philosophy and symbolism used in ancient cultures.

There is no complete published explanation of any WingMakers' painting, and this paper is the first in a series to assist in their understanding.

Chamber Painting 6 is interpreted first because the array of images and symbolism it contains gives an almost complete overview and understanding of the WingMakers' cosmological philosophy. The key of codes or meanings it provides opens doors to understanding some of their other paintings.

The background story to the discovery of the paintings is a 20th century myth found on the website www.wingmakers.com, and the media *First Source* CD (book). Like many myths it is "a story invented as a veiled explanation of a truth" containing both fact and fiction (Webster 'myth' 2a). Moyers quotes Joseph Campbell in *The Power of Myth* as saying a myth is "a metaphor for what lies behind the visible world" (Intro. xvii). Defying simple definition, an excellent explanation of myth is found in *Mythologies*, "Toward a Definition of Myth", wherein Eliade writes: "Every myth tells how something came into existence – the world, man, an animal species, a social existence, etc." The myth is regarded as "absolutely true...and sacred...." It always has a sacred "*primordial history*" that begins with a cosmogonic myth of some kind (3-5). The WingMakers' cosmological mythology contains all these elements.

Campbell's works on myths provide excellent insight on mythology as a means of transformation for mankind and human culture. This is the context of the WingMakers' philosophy and, no doubt, the painting under discussion.

The website provides the full introduction and its free *Ancient Arrow Project* book are recommended for full introductory details.

This paper makes no attempt to disentangle fact from fiction within the myth. Its purpose is merely to offer an interpretation of *Chamber Painting 6*.

The WingMakers' Chamber Paintings

The origins of the WingMakers' chamber paintings or original artworks are unknown. The known facts are limited, but an individual by the name of Sarah De Rosnay (said to have connections in the New York art world) discovered a talented artist and wanted to represent his paintings to the art world. This artist is known only as James.

James is totally reclusive and desires anonymity, which makes it difficult to confirm his existence. Reportedly he says his work is as a "mythmaker" (*letter*

FSCD), and he convinced Sarah De Rosnay to assist him in making the WingMakers mythology available to a world audience through the Internet.

Presenting several CDs containing the high-resolution art reproductions, music, poetry, philosophy, a language of glyphs, cosmology, and detailed story and myth, Sarah De Rosnay contacted Mark Hempel of South Bay Group to produce the WingMakers' website. This Hempel did. James continues to release new material to Hempel who updates the website on James' behalf. The names have not been proven genuine. However, while Hempel has met neither James nor Sarah he has spoken with both of them on the phone.

The process by which the original artworks, or reproductions, were created is also unknown. The works are allegedly created by a not-of-this-world teaching order called Lyricus, of which James is an alleged member. It is said the artworks – as an integral element of the WingMakers' mythology – are designed to trigger action and research resulting in the eventual scientific proof of the human soul's existence. James asserts that the 24 chamber paintings were translated from a Tributary Zone where the original chamber paintings reside as dynamic compositions that move and undulate. (An animated film on DVD will be released in January 2003 that will show what these alleged Tributary Zones look like.)

The original paintings/artwork are unavailable for public viewing or scrutiny. High-resolution reproductions of 10 of the 24 chamber paintings are available on *First Source CD (FSCD)* [1], and 15 are contained in the *Collector's Edition* prints, and "museum print" format from the website www.wingmakers.com where all 24 paintings can be viewed. In the WingMakers' myth 23 two-to-three-meter-high originals exist in a secret location within Chaco Canyon, northwest New Mexico, on the walls of 23 chambers equally spaced along a vertical spiral-shaped cavern. Chamber 24 is located almost separately, some 50 meters beneath the 23rd. The whole area is referred to in the myth as the Anasazi Ancient Arrow Site, because Anasazi relics were discovered nearby and this eventually led to the discovery of the site.

No brush strokes are evident anywhere on the high-resolution prints (Fig.1). The myth affirms the same for the originals; and that the paint was analyzed by the world's topmost secret scientific organization, the ACIO [2]. They confirmed it as paint carbon dated to the 8th century, but its means of application to the walls is unknown. The presence of the infinity symbol (accepted into usage centuries later) naturally shocked the mythical discoverers (*James Ancient Arrow Project*). The myth affirms the paintings (and whole cavern) are covered with a transparent polymer coating over 100 times more cohesive than our most advanced scientific coatings (circa 1975 or 1997) (Stevens memo).

In the myth, a man named Dr. Neruda allegedly defected from the ACIO in 1997, going public with the WingMakers story and the existence of the Ancient Arrow site. James is the one assuming responsibility for the myth. Is James Dr. Neruda? Possibly. Like so many details surrounding the WingMakers' myth, proof is extraordinarily difficult to come by.

With over two million website visits from 1998 to Fall 2001 this emerging Post Modern Mythographic creation begs investigation of these paintings.

Who are the Artists – WingMakers?

James named the artists "the WingMakers" – a faction of the Central Race [3]. The website mythology is the largest body of information on them. Here they describe themselves as "Culture Bearers bringing the seeds of language, art, philosophy, scientific reasoning, and spiritual understanding to the human race throughout time" to help assist in the cosmological evolution of mankind's consciousness (Sauthers) [4]. In the myth they are time travelers from Earth of the 28th century who say we are now close to taking the cosmological evolutionary steps in consciousness to join them. This mythical treatise is the claimed background to the alleged artists: the WingMakers.

The only known person claiming to have actually met the WingMakers is the enigmatic Alfred (AI) Bielek. Bielek, in an interview for *The Spectrum* newspaper on December 28, 2000 claims he traveled to the 28th century and met the WingMakers "as part of the top secret Montauk Project" (Martin 26-50). But, he offers no information about them as artists, or their paintings, and no proof of their existence. Therefore we have no way of knowing whether the WingMakers are a real or fictional part of the myth.

Originally Sarah De Rosnay tentatively presented the material saying the paintings were from a group of experimental artists in New York. She later said she thought James painted them. Both now say all material and reproductions come from James – who insists he did not actually paint the original chamber paintings.

Of the 24 known chamber paintings, at least two bear undecipherable signatures or glyphs that have led to sporadic claims that the paintings were fakes. However, neither a myth nor its art can be 'hoaxed' or 'faked', for it is, after all, a myth. And for the purposes of this paper – interpreting the painting's imagery and correlating such with the WingMakers' cosmological philosophy – the painters' identities are irrelevant. The high-resolution reproductions suffice, for it is they that demand interpretation, and said correlation.

The artist(s) then, are anonymous. Neruda, De Rosnay and James or their friends, the WingMakers/Central Race, or Lyricus teachers are all on the list of possible creators.

The WingMakers cited as a factual or fictional part of a myth, this paper refers to the paintings collectively, as named: the WingMakers' Chamber Paintings.

Materials and Method

For this interpretation a high-resolution website *Collector's Edition* print, and a CD reproduction of *Chamber Painting 6* (Fig. 1) were used.

Anyone can give an arbitrary analysis of a painting, but to be really understood it has to be viewed and analyzed from the painter's perspective. The entire existing philosophy and terminology of the mythical WingMakers was therefore researched and studied by referring to all the wingmakers.com website material, especially their "Glossary" and "Philosophy" notes (G&P), decoded from site artifacts according to the myth. Use of this philosophical terminology for the interpretation is necessary and central to this paper, because the painting in a very real sense illustrates the WingMakers' philosophy, knowledge, view or experience of cosmic reality or the multidimensional universe – mythological or actual.

Interpreting the painting in this way does not mean the author necessarily agrees or disagrees with the philosophy. It is simply the best tool for the job of decoding or interpreting the painting's many meanings. Writer Jay Rubin, recent translator of Haruki Murakami's works, echoed in the field of literature this sentiment recently, saying: "*I don't see how you can translate literature as a totally objective procedure, in which you don't get involved. You really have to feel what the text says*" (Hale 22). Similarly we have to feel the painting from the painters' perspective in order to understand it.

Essential reading for understanding this painting an edited glossary of terms taken from the many website and FSCD pages of G&P follows. In this interpretation glossary terms are italicized, and quotes are from the G&P unless stated otherwise.

EDITED GLOSSARY OF WINGMAKERS' TERMS

All That Is: The infinite library of knowledge and experience available to all those willing to reach and utilize it for expansion of consciousness, (a.k.a. the Akashic Record.) It is tapped into through attunement and creative will.

Entity: Higher Self or Soul. It does not incarnate into the physical dimension but experiences it through many Human Instruments (see below) in incarnation (both presently and in different times) that are connected to it at soul level. It is individuated Spirit's vehicle for interacting with the physical dimension of space, energy, time and matter. It is said to be a fragment of Universal Spirit Consciousness of First Source (see below).

Human Instrument: Physical, emotional and mental structure (body-mind) that enables the human soul to operate effectively within the 3-dimensional world. [Humans, animals etc.]

First Source: The primal source of all existence. It is the wholeness of life itself and pervades the entire universe. It has encoded itself within all life as a vibration of frequency. It transmits and receives knowledge to and from Entities. God.

Secret Root: The subtle carrier of information leading one to see the One That Is All and the All That Is One. It is the facet of First Source in human beings that attracts them to the life of Sovereign Integral consciousness (see below). All existence has a secret root [5] that spirals into the uncharted realms of First Source.

Source Codes: Imbedded "activators" somewhat similar to DNA. They activate blueprints of transformation that accelerate and facilitate the expansion of consciousness. Source Codes catalyze the awakening of the Human Instrument to make the leap to becoming a Sovereign Entity aware of its connection to All That Is.

Source Intelligence: Spirit Itself. First Source's energy consciousness cast into all worlds, dimensions, realities, life forms, times, and places. It is Cosmic Consciousness, or the projected intelligence of First Source. The eyes and ears of First Source its role is expressing, upholding and sustaining the will of First Source.

Source Reality: The home of First Source, or First Source's inner sanctum. It is the incubator, and pushes the envelope of cosmological expansion.

Sovereign Entity: The Human Instrument aware of its connection (by spirit through Source Intelligence) to All That Is, its Entity, and its interconnectedness to All.

Sovereign Integral: The integrated expression of the Entity (Higher Self) and all its Human Instruments as a conscious wholeness.

Sovereign Integral Network: The sub-atomic network of light-encoded filaments throughout all the multiverse. Threads of light from Source Reality connecting every life form at Entity level to all other Entities and First Source.

Wholeness Navigator: Core wisdom that draws the human instrument to perceive fragmentary existence as a passageway to wholeness and unity. The heart of the entity consciousness it pulls the human into alignment with Entity consciousness – from which the human instrument sees itself as an extension.



Figure 2 - Glyphs from Chamber Painting 6

Chamber Painting 6

Suggested Title: “WingMakers’ Cosmology”

Interpretation and Meanings

This painting illustrates the orchestrated living energies comprising the WingMakers’ cosmology. It shows the relationships between the *secret root*, the *Wholeness Navigator*, the multidimensional universe with its foundational building blocks and: the *Sovereign Entity*, *Entity*, *Sovereign Integral*, *Sovereign Integral Network*, *All That Is*, *Source Intelligence*, *First Source*, and *Source Reality*.

Starting at the bottom of the picture: Large roots, representing the *Wholeness Navigator (WN)* that all human life is embedded with (G&P), extend down over a patterned band. They converge where all roots, including *secret roots* become one in the painting. This is at the center of the base/foot of the red woman or *Sovereign Entity (SE)* and the field of blue *First Source (FS)* behind her (Fig. 1). Strong, the *WN* roots represent strong “core wisdom,” and the ever-unfolding perception of wholeness within the *Human Instrument (HI)* (G&P). They pull the red, possibly Anasazi, woman, or *HI*, into alignment with the Madonna-like *Sovereign Integral (Svlg)* or *Entity (E)* consciousness. She, the *HI*, thus sees herself “as an extension of entity consciousness” (G&P).

The widened base of the *SE* (red woman) shows her standing as a sturdy tree growing from the firm foundation roots representing the *WN* (Fig. 3). In myth roots always represent ‘foundation’ (Jobes 1347). Analysis of the yellow patterned band at the bottom reveals these strong *WN* roots entwined on it also show that the “culture of the multidimensional universe is rooted in unity.”

The patterned band has three vertical stripes of blue, red and green. These show the triune composite primary colors of light – a metaphor for spirit -- and the visual world. Philosophy note 3 (P3) indicates they might also symbolize the *HI*’s three attributes of ‘mind,’ ‘emotions’ and ‘body’ reading; “the entity is like a beam of white light, and as it passes into the genetic density of the human instrument, it separates into a broad spectrum of experience.”



The characteristics of the primary colors and the shapes they equate with was pioneered and realized in the early 20th century at the Bauhaus [6]; and by the paintings and theories of such masters of abstract art as: Kandinsky, Klee, Mondrian, and Itten [7]. The primary colors relating to the primary shapes (Bayer, Gropius; Read), and their

symbolism (Jobes, *Dictionary of Mythology, Folklore and Symbols*) relevant to *Chamber Painting 6* are: Blue, circle – peace, eternity, spirit, heaven, abode of Gods, (228); Yellow, triangle – movement, energy, divine power, spirit, supreme wisdom, home (1704); Red, square – balance (order), action, energy, death, consciousness, body of man, earth, matter/stone (1327) [8].

The entire picture stands upon the patterned, yellow/gold band. Abstractly showing the unity of all manifested existence, the band contains Creation's primal building blocks originating from spirit. In this painting yellow is representative of the realms of spirit. Chevalier and Gheerbrant (CG) in *The Penguin Dictionary of Symbols* note that yellow is "the vehicle of divine immortality" and "the color of the gods" (1137). It is from spirit or *First Source (FS)* that form (the squares) and energy (the triangles) originate (P1, P3). The deep blue upper and lower band edges suggest *FS* (see below).



Figure 3 – "Red Woman" (HI/SE) from Chamber Painting 6

The upward pointing triangle has long symbolized power, and divinity (Tresidder 209). Rich violet is the heaviest, gravest color. The large violet triangle here is lighter and redder, so just potentially grave. Here then is the primal, potentially grave energy that relates to *Source Intelligence (SI)*, the inner red triangle.

The day after concluding this, the website was updated, and in Interview 4 with De Rosnay, Dr. Neruda said, “*Causal energy is the most potent force in the universe*”; and that, yet to be discovered by our scientists outside the ACIO, it embodies the four primary forces in the universe: strong nuclear, weak nuclear, gravity and electromagnetic. Causal energy, he says, relates to time and the energy paths of planetary evolution, so used unwisely it can have the gravest results. Apparently flowing between chaos (small violet triangle) and order (red triangle) it seems codified here as the large violet triangle. The small violet triangle could also show actions (triangle) of the WingMakers (light violet, see below) in coordination with *SI* (red triangle) utilizing Causal energy (darker violet triangle) to manifest, or culture, time-based energy systems.

The small red triangle probably represents energy manifested from *SI* (see below), central to, and guiding the usage of, Causal energy. Koch, in *The Book of Signs* that contains many symbols from remote antiquity, says the triangle with apex down is “by nature celestial.” He also has the upward and downward triangles with a common base showing the two forces married together (3). Liungman has the slightly separated two – as in this painting – representing autumn (311), the time of transformation (see conclusion).



In *Indian Heritage: of the Southwest* a rectangle inside another with vertical and horizontal lines emanating from the outer edges symbolizes an “enclosure for ceremonial dance” (Behrman et al inside cover). The square, on the other hand, represents: divine mind, justice, reverence, matter, the material universe, and stability (Jobes 599, 1486). The painting’s main square/rectangle is a lighter blue than *FS* full blue, suggesting a light, peaceful, passive, perhaps ethereal form/matter; with another indwelling form. Being primal forms, or species, these squares represent the primal beings or matter.

In the WingMakers’ philosophy the first creation bestowed an individual identity through use of the physical instrument was the *Entity (E)*. And the *E* is the form most closely associated with *FS* (blue), therefore the outer light blue square could well represent them. They could be light blue because their light body means they are not yet cast into individuality. Next were the WingMakers, “the first to house the entity consciousness” (P3). When housed the instinct to explore was born and the *E* became aware of itself as individual (P3). Koch has a square within a square meaning things with which we surround ourselves (12-13). To Liungman it means, “keep, retain, keep inside or close in” (310). Being the first to house the *E* the WingMakers (or Central Race) may

well be the pale violet square, for it is thought within the myth that the WingMakers have Causal energy (violet) at their disposal.

The building blocks of the multidimensional universe on the band repeat then in a pattern of:

Light or $HI > E$ and WingMakers $>$ light or $HI >$ Causal Energy $>$ light or HI .

If significant for advanced physics it reads:

Light $>$ form $>$ light $>$ energy $>$ light.

The entire pattern, almost a graphic palindrome, is a cycle of 4 forms to 3 energy manifestations. Light/color (or HI qualities) predominates, then light form, then energy. It expresses the unity of the trio light/color, form, and energy, created “mosaic-like” on the edge of Spirit – yellow (P3).

The three primary colors of light surround matter (the squares) and energy (the triangles), suggesting again that all matter and energy ultimately coalesce from light, or spirit (G&P). These three are shown as the building blocks of the multi-dimensional universe: its very roots; and they constitute the base upon which the picture – the WingMakers’ cosmology – stands. The *Wholeness Navigator* roots over the band accent this wholeness and unity.

At this juncture it is interesting to recall the famous mid-twentieth century statement by Nobel Prize-winning father of quantum theory, Max Plank:

There is no matter as such! All matter originates and exists only by virtue of a force. We must assume behind this force the existence of a conscious and intelligent Mind. This Mind is the matrix of all matter (Braden 40).

Shocking the scientists of his time, these words of Plank parallel those of the WingMakers on *SI*.

At the bottom center of the painting the *secret root* surfaces from the *WN* core system of interconnected roots as a “lifeline through which individual expression” is “brought to the surface of earth and...released as the fragrance of individuality” (G&P) (Fig. 3). In the painting the *secret root*, the “subtle carrier of information that leads one to see the...All That Is One,” spirals around the red woman (*SE*) and “into the uncharted realm of First Source” – the deep blue, star-filled heavenly “field of unity that defines the culture of the multidimensional universe”. The *secret root* also spirals into the *FS* deep blue spiraling up into the golden-yellow Madonna-like *Svlg* (Fig. 3 and Fig. 4). It shows the root’s link to the *SE*, *Svlg* and *FS* (G&P); and the blue illustrates the *Svlg*’s

connection to *FS*.



Figure 4 - Sovereign Integral From Chamber Painting 6

On the right-hand side of the painting, the red field of eight infinity notations represents the seven universes of the myth's multidimensional universe and the central universe (*FSCD ACIO*). The tiny seventh is just visible beneath the folds of the landscape and the eighth is between the folds of the landscape. The eighth is just

visible, like a speck of dust in the Collector's Edition prints. It is more clearly visible on the large museum print. Each universe – effectively infinite – is represented by one infinity sign. This disregard for Walter Raleigh's, "*There cannot be more infinities than one; for one of them would limit the other*" (Webster 'infinity' 1b) represents the WingMakers' cosmology of seven universes, each with infinite levels of expansion. The signs occur in the red *SI* area and could represent the infinite expansion, and/or levels, of *SI* itself.

A late 2002 24-page metaphorical journey on the website [9] has a page quoting from the "Chamber 6 Philosophy" (presumably to be released in full later) on the WingMakers' cosmology [10]. It reads:

Cosmologists debate the structure of the universe. Its age, shape, dimensions, characteristics, and composition. They apply formula and theory, believing, or perhaps hoping, that the universe can be regarded as a thing governed by a stable set of laws. It is not. The one domineering flaw of cosmology is that it doesn't account for the fact that the universe is plural, and because of its plurality, it is dynamic in ways that confound prediction and analysis.

The citation has a footnote:

There is no mathematical formula in which the universe will conform. It is organic, multitudinous, and ever changing. It is, in a sense, human.

The red-colored field surrounding the star-filled blue sector of *FS* also signifies *SI*, creator of the multidimensional universe (G&P). Two eyes in the red field – one on the left and one on the far right – identify it as *SI*, "the eyes and ears of First Source" (G&P). Amerindians refer to the "eye of the Great Spirit" (Cooper 62). Eyes have been associated with God/Goddess for millennia. The Egyptians had the eye of Horus, and three examples circa 2500 B.C. from Spain, Syria and Sumer can be seen in Campbell's *The Masks of God: Creative Mythology* (126) (others in Biedermann 122-123). In ancient Egypt the eye, or *wedjat/ujat*, was a sacred symbol on almost all works of art (Tresidder 76, CG 364).



I have not heard of the following from any other source, though my readings of things Anasazi are very limited. It seems possible that for at least some Anasazi the eyes would have had a special significance. While viewing the video *Canyon de Chelly*, I was stunned when first seeing the distant view of the Anasazi rock cliff Mummy Cave ruins. These rock cliff ruins are set in two alcoves clearly representing, intentionally or

otherwise, two eyes. Structures within one of them, at least, make a stunning pupil, and structures between the two eye-like alcoves make the bridge of a nose between. Above the eyes is a beautiful clear forehead of rock face with “hair” hanging down over it. Why it has not been mentioned and made famous I cannot imagine. This remarkable facial image is an absolutely breathtaking image that surely was not lost on the early Amerindians who were so awake to the significance and import of natural imagery. More than living under the watchful eye of what may well have been regarded as a powerful natural being or protector they were living literally within and between its eyes – the eyes of the Great Spirit itself? The eyes, of course, too are the shape of the *sipapu*, or portal (see later).

Red also signifies the world and people of northern New Mexico; and is symbolic of ‘action’ and ‘energy’ (Jobes 1327). The lines or energy waves scrawled throughout the red *SI* area illustrate the active, ever evolving, energy of *SI* in eternal, dynamic, creative motion. It brings to mind the words of the venerable Zazen master Zengo Miroku, who told me in an initiation ceremony 30 years ago: “*I saw the entire universe as a mass of vibrant energy.*” (Scrawled lines feature yellow spiritual energy in *Chamber 23 Painting.*)

We see here that the three primary colors, from which all other colors emerge, represent the three aspects of Creator/Source from which all matter emerges into manifestation. The yellow is the highest and central spiritual essence: *SR*. Blue is the spirit consciousness and receiver, attracting all: *FS*. And red, the active, manifesting, creative principle is *SI*. This is symbolism in its most simple yet logical and scientifically apt form.

The folds or waves of landscape and clouds illustrate physical reality as a waved or folded frequency creation of *SI*. In his introduction to *The Harmonic Conquest of Space* Bruce Cathie, harmonic mathematician, says:

Finally, after years of work, I discovered that I could formulate a series of harmonic unified equations which indicated that the whole of physical reality was in fact manifested by a complex pattern of interlocking wave-forms.

In addition, mathematicians, morphologists and scientists, such as Godfrey, Hoagland (former NASA), DePalma (former MIT) et al, are working on models of hyper-dimensional energies that may be associated with the creation of planets [11].

On the left, the mask shows *SI* hidden, or masked, from mundane reality. The entire cosmology lies hidden, as if behind a mask. The mouth is open showing its ability to talk, if we can hear. Its eyes express total awareness and are red



SI, the being behind the mask. Bill Moyers informs: “*the images of God are...’the masks of eternity’ that both cover and reveal ‘the face of God’*” (Campbell *Power* Intro. xviii). Campbell’s four-volume masterwork *The Masks of God* most thoroughly covers the subject of masks.

In *Dictionary of Mythology Folklore and Symbols* for ‘antlers’ (horns) Jobes has “Intelligence” evoking *SI*, and in Hebrew tradition altar horns the “light and the might of God”. Five of Jobes’ first six meanings under ‘horn’ are: Authority, divine strength, good luck, intelligence and light (see also Cooper 84). Horns on a mask project power (Congdon-Martin 34), showing here the power of the multiverse Creator: *SI*. The Egyptian goddess Isis is often depicted with horns holding a sun disc (see Illus. 2 Cotterell). Horns also relate to death. In Britain horns in graves were symbols of immortality (Jobes 104, 787-789). In this painting death would be the mythical death of the persona, mask or ego/self importance, in order to experience the immortal *SI*. Releasing “the fragment of creator within” is like “a dagger of light that renders your self-importance a decisive death.” (CD secretsd4.html. The “Dagger of Light”, in *Chamber 17 Painting*, is discussed in Part 2.) Mask in Latin is ‘persona’ from which come the English ‘character’ and ‘personality’ (Kidd, Congdon-Martin 22). Removing the self-important/centered physical persona we face *SI*.

The mask wears another mask with lines and folds around its upper half. Echoing the other lines and folds in the painting, it suggests the energy of *SI* masking itself from us.

The third eye when open indicates to Campbell “the vision of eternity” (*Creative Mythology* 503).

The connection of masks to Spirit is often central. Pieper in his introduction to *Masks of the World* (6) writes: “*In dances of the Pueblo Indians [descendants of the Anasazi] ...a total blending of the masked individual with the ancient spirit they represent is experienced.*” In essence “the mask represents a transformation” (Pieper 7, Cooper 104, Tresidder 131). The mask also embodies ancestors and Gods; and one of their uses is the reenactment of the foundation of the universe: cosmogony, in a word (Masks 2). Donning the mask, Congdon-Martin says, the wearer partakes of the reality it represents and can become to some degree the ancestor or God. Donning the mask of *SI* perhaps it is possible to partake of its reality, and dance within its energies. Such creative involvement echoes advice for listening to the WingMakers’ music (G&P).

Also on the left we see color lines flow into this red landscape from the golden yellow *E/Svlg* showing access through its other *HIs* and *SEs* to experience and insight from other universes and *SI*.

The native, possibly Anasazi, red woman (*HI*) is also represented as the *SE*. She is in contact with *FS* and the *E* through the *secret root* (Fig. 3). Her *Source Codes* (*SC*) are active shown by the *SC* glyph – the squiggly line with a dot at each curve ending in a circle – at her base. It is at the base because *SC* catalyze the ‘awakening’ of the

multidimensional entity (G&P). The SC are “like DNA”, so the glyph is written in shorthand to characterize a DNA-like spiral with 6 dot-like molecules or codes attached to it instead of a lengthy 23 (Fig. 5). The two horns on the glyph’s head may relate in meaning to ‘horns’, or the two extra 6th and 7th senses gained (Sauthers). Many paintings feature variations of this SC glyph. Revealed written in the WingMakers’ language, here it means; “*Source Codes activated in the Sovereign Entity/Human Instrument*”; and it suggests other glyphs in the painting/s are in the WingMakers’ language. A mythical ACIO memo states that about 35% of the glyphs remain un-translated (Stevens) [12].



Figure 5 – Red Woman (HI/SE) Glyphs from Chamber Painting 6

For the Anasazi living in arid conditions, water was vitally essential for life. The Anasazi curvy line is a petroglyph representing water flow; but also the snake (*Canyon de Chelly, Ancient America*). In Hindu mythology the curvy line represents, of course, kundalini; the serpent power which when aroused rises from the base of the spine up the body and into the brain, bringing enlightenment and expanded consciousness. In a recent “secret” page on the website an alleged photo of an enormous Anasazi petroglyph at the entrance to the Ancient Arrow site shows the curvy/squiggly line with dots at each curve rising from the base of the spine up to the head – thus echoing the kundalini of Hindu mythology – and bringing enlightenment to the head and brain of the petroglyph figure [13]. The Anasazi snake petroglyph can also be seen in the video *Ancient America: The Southwest*, which relates some of the fascinating mythology surrounding the Anasazi and Chaco Canyon [14]. An actual pictograph in Horseshoe canyon has two good, clear examples of this glyph (Raismussen “Anasazi Photography” 23).

In John Kantner's online award-winning *sipapu* paper offering a multimedia interactive website trip through a Great Kiva with representative music from the Chaco period he notes, "According to Zuni history, some of the medicine men who came to this world...were turned into rattlesnakes to preside with wisdom over the earth." This indicates the squiggly line, or snake, association with the shaman or seer's *wisdom*. Thus it also symbolizes the higher qualities of the transformed individual.

This squiggle glyph mirrors the shape of the actual or mythical WingMakers' Ancient Arrow site. The *Ancient Arrow Project* book Chaco Canyon cavern, that is a vertical spiral, is a three dimensional construct of the SC; and as Neruda suggests, the human genome and its 23 pairs of chromosomes. (More on this in a future paper on *Chamber 23 Painting*.) It may indicate that the Ancient Arrow site is a catalyst or symbol for an awakening, or some kind of rise in "the molecular vibration of the planet and everyone on it" (*Ancient Arrow Project* 201). The landscape clearly pictures a dawn or awakening. Caves symbolize that which is within, the womb, birth and rebirth; and "where the germinating powers of the earth were concentrated" (Tresidder 39). That the Ancient Arrow site is a cave, and the paintings contained therein, is then, appropriate. In many Amerindian myths caves are the origin of the world and human race (Biedermann 60).

The spiral above the SC glyph with the inner complete hollow circle may depict energy spiraling towards FS or the Central Universe (Fig. 5). For the Hopi Pueblos the spiral is associated with "the journey of the people in search of *Tuuwanasavi*, the Center of the Universe" and also transformation (Kantner "sipapu"; Lock Part 2).

The two larger circles above the SC glyph probably represent *All That Is (ATI)* and *SI* (see below).

Jobes says the upward-pointing triangle represents "heavenly powers" gained, and possibly Sirius (1596). Koch says it means "creative intellect" (8); and notably 'creative will' enables attunement with *ATI* (G&P).

The red woman's eyes are closed, and her senses turned inward "in a sense of unity and wholeness" in order to *know* the universe. The myth reports the WingMakers saying the cosmic universe can only really be known through inner experience, not through sensorial perception and data based solely in physical reality.

The myth says artifacts of the Anasazi inhabitants were found with a WingMakers' artifact, and that Anasazi language is present on some of the paintings. No clues exist of any other North American tribes involved. The other tribal languages cited in the paintings are Chakobsan, Sumerian and Mayan (Stevens memo). So, if not a mythical WingMaker from the future, this black-haired red woman is presumably an Anasazi, or a Chakobsan ancestor. The contour lines curling round her



breast – the breast nurtures all to life – emphasize the comforting, nurturing nature of the *SE*. The breast also represents the nourishing milk of life, and the left breast the moon (see crescent below) (CG 118).

Chamber 13 Painting (Fig. 6) here called “Nurturance of Life”, to me shows a compassionate sun-like spiritual-breasted *Svlg/SE* warming, and nurturing the earth to life and growth. The form of a logo in the top left corner might suggest a group effort or reproduction, yet nurturing is a cogent component of the mythological philosophy (G&P). In fact, *Chamber 13 Painting* may well represent all three “Life Principles” of the *Svlg*; in which case it would be better called “Life Principles of the Sovereign Integral”, or “Living the Synthesis Model of Expression”.

The Chamber 6 *SE* lets the *secret root* and *WN* guide, as the WingMakers advise (G&P). Above her head the glyph-filled area (Fig.1 and Fig. 2) represents, as usual, *ATI* and its knowledge and experience. The glyphs are coming from *FS* and *ATI* down to the *SE* while also radiating out into the universe – shown by the little curves in the dark blue sky – because knowledge from *ATI* is nonexclusive and for all who attune to it (G&P). These curves also show the “feeling of gratitude coupled with the mental concept of appreciation ...expressed as an invisible message in all directions and at all times” as the *SE* here illustrates the “synthesis model of expression” (P1). The glyph at the *SE* head however, showing her spiraled, activated *SC* or spiraled *secret root* connection to *FS*, shows her ability now to relay her clear connection to *FS*, and gratitude, out to the universe. In this glyph the *SE* broadcasts also (*FSCD* Event Strings).



Figure 6

Chamber 13 Painting: “Nurturance of Life.”

The top-but-one glyph of two circles with a solid center circle is a symbol which to Koch represents the “trinity of body, mind, and...immortal essence,” the soul at center (11); and also the universe (32). This also relates to the three yellow circles with a solid center circle in the sky explained later. The next, human-like, glyph descending to the *SE* has two bars across it almost breaking it in two. These may signify the sixth and seventh senses (Sauthers memo) descending to the *SE* effectively giving it, as in the glyph, an extra eye or limb with which to work. Do they break the *HI* dependency on the physical survival level of consciousness? The next glyph may represent an almost circular (whole) being made up of two parts, possibly the *SE* and *Svlg*. The head/eye may indicate insight through this unity, the unity shown by the one bar. It is also shaped like an anchor possibly suggesting the anchoring of this newly awakened consciousness, union or Creator essence within the *HI/SE*.

The left-side glyphs show *SE* experience relayed by the *E/Svlg* to *FS* via *ATI*. Therefore these glyphs are traveling upwards into *FS*.

The first is a mirrored number 2 with a hollow circle inside. Koch notes reversed numbers can keep their meaning, as in 4 meaning Hermes (84). Number two indicates a helper or servant relaying information. This is what the *E/Svlg* does – “the entity was designed to transmit to First Source” (P3). So the glyph probably shows the relaying of the glyphs above to the hollow circle *FS*. The next glyph above is a stylization of the five-sensed *HI*, shown by the five bars across it. Four bars across shows the “soul’s pilgrimage through life...” (Koch 94).



The eye/s-like glyph may well represent insight, gained from the *SE*, passed on together with the integrated experiences – perhaps represented by the cross-like glyph – of the *SE* and *Svlg*. The top glyph’s three vertical bars beneath the horizontal line – which represents the Earth plane (Koch 1) – may show the three *HI* aspects of ‘thought’, ‘emotion’ and ‘experience’ (G&P) traveling to the upper circle surrounding the solid blue circle of *Source Reality (SR)* via the *Svlg*. While an outer circle with a solid circle or dot at center can mean the sun or a child, Koch gives it a meaning very suitable here: the “open eye of God, the purpose of revelation...” (2). It has also long been associated with a central source of light and energy, and is used on maps today to indicate “centers from which energy and/or communication emanate” (Liungman 278).

In integrated communion, the *SE* and her *E/Svlg* are united in a compositional

clockwise movement of transmitted knowledge, emotion and insights with the glyph-filled *ATI* areas, with which they are attuned. All glyphs are deep blue, revealing again their *FS* origin or destination (G&P).

Four or five yellow three-circled charkas visible on the *Svlg* probably show in this painting either: i) the charkas' attunement with *ATI*, *SI* and *FS*; or ii) the "triune of *FS*, *SI*, and the *SE*" (P3). This is because these three concentric circles are hollow, and in this painting *SR* is a solid circle. Two circles with a solid center circle – a top glyph descending to the *SE* – probably represent *SI*, *FS*, and *SR*. Koch has this representing the universe (32). Four concentric circles include *ATI*. (See below – yellow circles left of the *Svlg*.)

The vagina/eye shaped area between the two transmissions depicts the mythical WingMakers' time, energy or dimension portal. Briefly, vagina and eye shapes represent: the place of entry and exit for the seed and being to another world, time or dimension; and the window of perception to the soul within, and the world without. This shape then is the door, window, or physical portal to another world, dimension, energy or time. Access is at the gate of *ATI*, progressing on in this picture to the levels of *SI* and *FS*, the portal's central red and blue. The black shows the "dark gravity bodies" surrounding the central universe of *FS* (CD Corteum).

The vulva, for obvious reasons, is an ancient symbol. For the Dogon it "is the symbol of a gateway to secret wealth and hidden knowledge" (CG 1075, Zahan). It is also often represented as a vertical oval or almond shape in spiritual art. As the Vesica Piscis it often surrounds sacred figures or has figures of special "dignity and holiness" emerging from within it, as in Crivelli's painting, *Vision of the Blessed Gabriele* with the Virgin and Child (Cooper 11 illus. 'Almond', 113). It is also sometimes called the 'mandorla' in Christian art (Tresidder 219). One example is a 13th century miniature containing Christ at the Pontifical of Chartres (see illus. Herder 126), and two others: *Christ's ascension*, and *Mary as Queen of Heaven* (see *Dictionary of Symbolism* Biedermann 215).

The Anasazi had their own portal: the *sipapu*. As Jay Sharp mentions in his March 2002 online paper "The Anasazi: Part 2" the Anasazi were summoned by "Creator...from the underworld through a portal, or *sipapu*, onto the earth's surface." The *sipapu* is then a portal from which humankind emerges from one world into the next, or another world. For the Anasazi it also represents the portal of death and entry to the spirit world (Kantner "sipapu" timeline 700). The *sipapu* then, is both a personal portal, and a Grand Portal by which humanity enters a new world cycle. Whether or not the Anasazi knew humankind would emerge through a Grand Portal as mentioned by the WingMakers in their distant future is impossible to say, but the Pueblos and Hopi, like Hopi Chief and Elder Dan Evehema, do maintain humanity will move into a future fifth world at the conclusion of this fourth world now ending (Mails and Evehema *Hotevilla: Hopi Shrine of the Covenant* 13, 85).

Chamber Painting 6 shows the Personal Portal, or *Sipapu*, as the entrance to the dimension of *SI* and *FS*. The Grand Portal (the theme of *Chamber 2 Painting*) is also perhaps alluded to.

The *Svlg* and Anasazi woman (*SE*) can see through, and possibly travel through, the portal or *sipapu*.

Does this painting, 1200 years old according to the myth, depict the Anasazi, or one of them, joining the WingMakers? Within the myth the Anasazi surely found favor with the WingMakers for their language is on the paintings, their artifacts found around the site, and here is one of them, at the height of human consciousness evolution, integrated with her *Entity*, communicating with *First Source*, occupying a central position in the painting. The question is provocative, but the definitive answer illusive.

Behind the Madonna-like golden-yellow *Svlg* the many colored lines tapering off into the far distance of the *Svlg* reality (Fig. 1 and Fig. 4) suggest the sum of *Es/Svlg/HIs* in the approximate one to 1,000 “dominant realities” the *Svlg* operates in. The *Svlg* integrates and experiences them simultaneously “in sequential time” where all time is one (P3).

Left of the *Svlg*, at the head area, seems undoubtedly to be the *Sovereign Integral Network (SIN)* lines of “light encoded filaments” the *E/Svlg* is in touch with. These “threads of light emanate from Source Reality and via the Entity connect every life form and First Source.” These light-encoded filaments then emanate beyond the portal from the realm of the four, radiating universal energies: *SR, FS, SI, and ATI*.

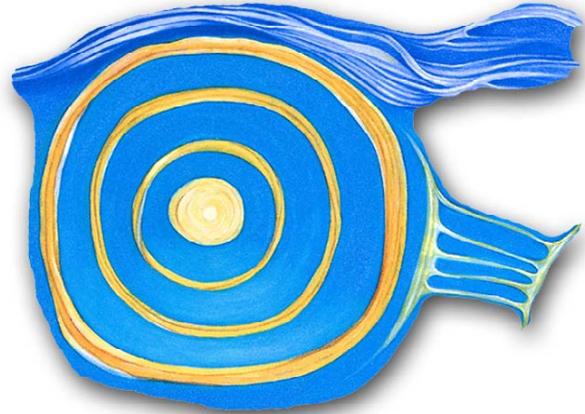
This *SIN* clue reveals the symbolic meanings of the four concentric circles. They can only be, from the center outwards: The ‘home’ area, *SR*; followed by *FS*; then *SI*; and finally, *ATI* (G&P). *Chamber 11 Painting* (Fig. 7), here called “The Source”, shows this four-circle system in close-up. The glyphs again represent knowledge and experience from *ATI*.



Figure 7

Chamber 11 "The Source"

These four concentric circles are an Anasazi petroglyph found in Utah, White and Cottonwood canyon sites; and illustrated in Thomas E. Mails and Dan Evehema's, *Hotevilla: Hopi Shrine of the Covenant – Microcosm of the World* (66). A petroglyph of four concentric circles with a central solid circle is found near the Wooden Shoe formation in the Needles District (Raysmussen "Anasazi Photography" 18). Another petroglyph of three incomplete concentric circles with a solid center is found at Bandelier (Raysmussen "Anasazi Photography" 41). Unfortunately no meaning is presented or known for any of these concentric circle petroglyphs.



However, pictorially these Anasazi concentric circle glyphs are remarkably similar to the symbol of God or the sun (with a center and two concentric circles) that has often represented "the highest cosmic intelligence" illustrated in *Herder's Dictionary of Symbols* (186); and as illustrated in *The God of Succellos*, France, in Campbell's *Creative Mythology* (Fig. 49 418). In the Amerindian sun dance the sun was a manifestation of the Great Spirit (Tresidder 195). Another strikingly similar rendition is on the base of the *Serpent Bowl* where the two bands surrounding the central sun represent "the floor of heaven" (Fig 12 *Creative Mythology* 98-99). Zen Buddhism uses concentric circles to "symbolize the stages of inner perfection and the progressive harmonization of the spirit" (CG 196). A rendition of the mandala – a Hindu term for circle (Herder 125, illus. 126) – concentric circles also represent echoing waves, and thus rebirth (Biedermann 70). These four concentric circles also exist in 3-D: Mexico's Cuicuilco Mound, a four stage concentric mound or "stepped pyramid" just predating Teotihuacan; also Dissignac, a terraced cairn in Brittany [15]; and at least three examples within a group of megalithic structures in Algeria (see illus. Corliss 149, Fergusson).

Closer to home with the Anasazi, is the Great House known as Pueblo del Arroyo "a large masonry feature comprising three concentric circular walls, apparently, built late in Chaco history by the Anasazi people from the Mesa Verde region." (Sharp "The Anasazi 2"). The only one of its kind in Chaco Canyon its purpose is not understood. However, being called a "tri-wall-kiva" suggests spirit, and/or Creator, are the prime considerations or meaning.

In most ancient mythologies, where Deities had four-letter names, four alone symbolizes God, the Supreme Being, and the "quintessence of creation" (Jobes 599-603).

The blue and white concentric circles in other WingMakers' paintings might possibly refer to the alleged ACIO and Corteum alliance as this is their logo according to Neruda's myth and as can be seen at the end of the new version of Sarah's notes [16].

The crescent moon shares the meaning of horns, and passiveness (Koch 51); and symbolizes birth and death previously discussed. But notably it means 'slumbering' (Jobes 380). The whole cosmology, while dynamic, slumbers beyond the mundane plane of existence. It also symbolizes: growth in body, mind and spirit; the pure soul in Egyptian mythology; and the female principle (Jobes 380), possibly suggesting a secondary theme of homage to the Anasazi



woman. In "Native American Myths and Rituals of North America" Desy says the moon also represents a hermaphrodite – perhaps here balanced masculine and feminine energies. Heathcote says it symbolizes the cycle of man. According to Mozzetti, the Anasazi moon petroglyph means the future. In Islam, according to Herder it symbolizes opening, concentration and victory over death (49). It is found in Christian art at the feet of Mary, where it can mean virgin, goddess or chastity [17]. The crescent can be seen atop the cross in *Orpheos Bakkikos Crucified*; circa 300 A.D. (*Creative Mythology* Fig. 9 24). Cooper maintains it is the par excellence symbol of "the Great Mother, the Lunar Queen of Heaven" and the passive, feminine principle (44). He points out, however, that some North American Indians regard the moon as the male rather than female fertilizing principle (106 illus. 107). The crescent also signifies the waxing and waning of the moon and its three days of darkness signifying rebirth or resurrection (*Creative Mythology* 24), or the passage from death to life (CG 669, Eliade *Patterns*).

A recurring motif in WingMakers' paintings the crescent may carry many, or all, of these meanings. In this painting the first quarter crescent, showing beginnings, awakenings, development and promise, points towards, and accents, the Portal or *Sipapu* that is open to the "pure soul".

Conclusion

The myth could suggest that the Anasazi woman – or tribe – cosmologically evolved in consciousness, found favor with the WingMakers, and now travels with them in time. The painting could show homage to her, but she seems not to be the theme.

This enchanting painting presents an elegant pictorial language both profound, and articulately interpretative of the WingMakers' cosmological philosophy, besides whatever advanced scientific knowledge it may contain on any other level.

Until the original paintings are found this genre of art could be a Post-Modern Mythography; and if found and confirmed dated to the 8th century, a Pre-Modern

Mythography. They currently defy time placement – a subtlety befitting mythical time travelers. The artists, whoever they are, use a language of image, form and color to paint conceptually and figuratively the living multiverse as the WingMakers *know* or mythologize it.

While spiritually and universally philosophical, it is obviously to be experienced, like all art, in a way that makes the observer a participant. But here the intended experience can only be transformation. James, and the philosophy notes, state that understanding and the sincere study of the work will result in a transformational experience. This brings to mind Kandinsky's famous sequence (Kandinsky, *Der Sturm* 1913, Read 171):

Emotion (in the artist) > the sensed > the art work > the sensed > emotion (in the observer).

The WingMakers perhaps conceived something similar with 'transformation' in place of 'emotions'. After finishing much of this paper I, Christopher Lock, awoke in the early autumn morning of 17 September 2001 at around 2 a.m. Tokyo time, and then experienced the "spiritual Thunderous Silence of Zen." Why? I do not know, exactly. Coincidence? Same answer. It hasn't changed everything; I still can be forgetful, and sick. However, the ecstatic experience resulted in a marked, permanent change in consciousness: Something definitely died, irrevocably; yet something wonderful came to life. (For future researchers and those interested, see the Appendix, which relates my experience in full.) To my surprise I later read in *Mythologies*, "Myths must be told only *during a span of sacred time* (generally during autumn or winter, and only at night)" (Eliade *Toward* 4).

A key to transformation then, may lie somewhere within the WingMakers' painting/s, cosmology, or myth. Mythology has long been transformational. In this there is nothing new. How, one can answer for oneself through the study of the works of Campbell, the WingMakers, and others. Cotterell's *Dictionary of World Mythology* hints, "...the greatest mythical tales make a direct appeal to the unconscious; they work through intuition" (Intro. "Meaning of Myth" 1). Campbell's introduction to Chapter VIII "Masks of Eternity" in his *Power of Myth* has as good a concluding explanation as any:

The images of myth are reflections of the spiritual potentialities of every one of us. Through contemplating these, we evoke their powers in our own lives (207).

This interpretation of *Chamber Painting 6* and the title chosen are merely suggestions. It could be titled "The Living Cosmos" or "Transformation" (of the *HI* to the *SE*, and/or the *E* to the *Svlg*). The interpretation obviously has not covered every possible meaning of every image, and is doubtless not without error – especially within the glyphs and patterned band. It has undergone many revisions, even after the above

transformational experience. Perhaps later alternative interpretations will be favored for some aspects of the painting.

The author stresses again that he neither believes nor disbelieves the WingMakers' philosophy. The philosophy and mythology can be experienced without resorting to belief or disbelief. Though it does seem to me that it is necessary to become somehow emotionally involved with the hypothesis. I found this to be along the lines of, "It would be great, if..." or "If ...then...would be so."

While emotion is better absent while objectively researching and analyzing the imagery and painting, it may be key to unlocking any transformational experience encoded within. I had one emotional experience which may have been significant in triggering my experience. It was just after I had come to understand the comprehensive WingMakers' cosmology expressed within the painting. One evening (it may have been the very evening before the experience) after setting aside my writing and leaving the computer I was looking at the *Svlg* image, and had the feeling, expressed in thought not unlike, "If this is all accurate and for real I'd really love to embrace this/you." I then emotionally, mentally and metaphorically embraced the *Svlg* image, imagining it to be real. It was like embracing a brother or family member you haven't seen for some time.

I allowed this to happen because I had halted my studies and investigation for the day on the earlier paper I was working on at the time (Arai, Lock). A bit of emotional freedom and investigative involvement was therefore an unobtrusive tangent to the research.

In hindsight it reminds me somewhat of a scene from the film *Francesco* starring Mickey Rourke as Francis of Assisi in which the local police come to eject Francesco and his followers from their derelict church. Francesco goes to the wall, takes down the large crucifix and embraces and hugs it. The police are so dumfounded, they look around at each other; and then quietly decide it best to just leave them alone.

Rourke's experience was far more passionate than mine. In my experience the *Svlg* was not a savior, more a much loved family member. The difference is subtle, but significant. Rourke/Assisi was expressing the saviorship model of existence, whereas the WingMakers' material is said to be designed to manifest the mastership/transformational model – in which one is a master – as the world moves from the saviorship model into the master or transformational model of existence.

Emotional activity, of course, involves and activates the right brain. My analytical research, of course, had been involving complementary left brain activity. Hence the decoding, understanding of, and total involvement with, the *Chamber Painting 6* and its imagery had involved and activated both sides of the brain.

The WingMakers' material says that understanding and sincere study of their material will result in a transformation. However the *Svlg* image itself may also be a key to the experience.

The myth in the *Ancient Arrow Project* book tells how the character Dr. Jamissen Neruda experiences his transformation just upon hearing the words "Sovereign Integral":

We have placed within you a code that is activated by two words: *Sovereign Integral*....The code is now activated and you are awakened (*Ancient Arrow Project* 217-18).

Could this episode in the myth be pointing to, or signifying that the *Svlg*, perhaps as two words, or a concept, or the image of it in *Chamber Painting 6* is a most powerful key for transformation within the WingMakers' mythology? It may have triggered it for me. Obviously only Neruda was to have Neruda's experience; but an affirmative answer to the above question would certainly not be surprising.

The excellent, large graphic image of the *Svlg* (Fig. 4) kindly reproduced by Mark Hempel in this electronic paper may prove to be an excellent or key image to view or contemplate, especially "during autumn or winter, and...at night" (*Eliade Toward* 4). Viewing the *Svlg* graphic together with the complete *Chamber Painting 6* (Fig. 1) enables it to be viewed in context with the whole cosmology. This keeps ones options open, as any master does.

Lacking scientific proof the WingMakers' philosophy remains a cosmogonic myth. This does not preclude, however, it one day being proven to be most likely so. Much will always remain beyond the realm of proof, as the WingMakers have stated. However, future generations of scientists who uncover the secrets of higher, more subtle energies, will discover the basis of this cosmology to be either so, or not so, for the universe or multiverse. In the meantime the world awaits the charting and recording of the more subtle energies comprising the world and universe we inhabit.

It is hoped this paper assists in understanding this and other WingMakers' mythographic paintings. While some of the codes translated herein can be used with other paintings it should not be assumed all meanings are always the same.

Mail or email recognizing any Amerindian or Sumerian glyphs in the WingMakers' paintings would be very welcome. But please understand I am often too busy during term time to guarantee any replies to email other than those that are business-related.

Those wishing to know more about the Anasazi are urged to visit John Kantner's excellent multi-award winning "sipapu" website rated the "Absolute authority on Rock Art." Kantner lists a "Bibliography of Publishers on the Anasazi" 48 pages long, and also lists published research papers.

Part 2 will cover Chamber Paintings 1 and 17, which reveal much about how the WingMakers see transformation and how it relates to humankind.

Notes

1. The CD paintings however are numerated differently. *Chamber Painting 6* is *Chamber 10 Painting* on the CD. James' book, by description, suggests *Chamber Painting 6* is actually in chamber two (90). This "scrambling" is a common educational tool. Here it seems designed to deter the disinterested, easily satisfied or convinced; and induce those interested into deeper study, in search of answers.
2. The alleged Advanced Contact Intelligence Organization. In the mythology it originated as a top-most secret branch of the National Security Agency (U.S.A.) circa 1953 and has long since become independent of, and unknown to, them.
3. The Central Race are mentioned in Tibetan philosophy and allegedly regarded by the ACIO in the myth, and others, as the progenitors of all human species in the cosmos.
4. On the original website, Sauthers' memo can still be seen at [<http://www.wingmakers.com/arrow/acio/sauthers.html>]. The name is without authentication. Allegedly he worked on the Ancient Arrow Site project with the ACIO.
5. The term "secret root" is un-capitalized in the G&P.
6. Bayer, Gropius; Read 173-75, 204-16; Wingler.
7. Herbert Read on: Kandinsky 165-79, 188-95, 200-206, 222-29, 235, 245, 248-252; Klee 174-87, 233; Mondrian 194-204, 229. See also Wingler, *Bauhaus*. Artistic works for possible reference: "Language Form and Color," Kandinsky; and "Composition III with Color Planes" 1917, Mondrian -- the work of pale rectangles in which: a) Mondrian left behind forever reference to the figurative world, and b) "form and color...are a unity..." (Jaffe 124-125).
8. Jobs actually has the triangle red, and the hexagon yellow, but the meanings I have given are now the generally accepted ones.
9. Link: [www.wingmakers.com/intropage.html].
10. Link: [www.wingmakers.com/chamber6excerpt.html].
11. Hoagland *Monuments* 355, 370-373; and *Mars Mission*.
12. The same applies to Stevens as Sauthers. See note 4.
13. Link: [<http://www.wingmakers.com/aapcaveentrance.html>].
14. The two videos: *Canyon de Chelly: American History, Heritage and Tradition* and *Ancient America: The Southwest* can be ordered from: Camera One, 8523 15th Ave. NE Seattle, WA 98115, USA; or from the catalog of the: Southwest Indian Foundation, P.O. Box 86, Gallup, NM 87302-0001, USA. Proceeds from the latter go to help poor Amerindians.
15. See reproductions in Corliss 259 and 256; Mendelssohn, Kurt, and Childress; David Hatcher in Corliss 259-260; and Geradin, Lucien 247 in Corliss.
16. Link: [<http://www.wingmakers.com/notesfromsarah.html>].
17. Herder 48-49. See illus. after Durer 49; CG 243.

Appendix

Prior to relaying my “Thunderous Silence” or “Transformation” experience I should mention that I do not drink, smoke or take any drugs other than prescribed asthma medication and antihistamines; and I had taken none of these for some time prior to the experience.

My experience took place on September 17, 2001. I had cracked most of the meanings in *Chamber Painting 6* by the previous day and evening, and had typed up a very rough skeleton first draft of this paper before going to bed.

At around 2-2:15 a.m. I suddenly, clearly, and peacefully, came wide-awake. I have sometimes awoken in such a manner and at such an hour after receiving lucid or premonitory dreams but can never remember awaking so clearly without them.

Wondering why I had awoken. I just lay there in bed at peace and perfectly awake. Very soon a great force or rumbling power took hold of me. I realized through studies over the years that this was the mythical ego death of transformation and enlightenment so I welcomed it to me. Slightly roaring, it rushed powerful and ecstatic feelings through my whole body and into the brain, and then.... paused. About 5-20 seconds later (it was difficult to estimate time) a second, resolutely powerful, seeming thunderous wave came roaring through. With this, I died to myself – the mythical death – and the most wondrous feelings of energy powered through my body and crashed into the brain. More than ecstasy, it was simply indescribable. My consciousness had changed, irrevocably and permanently.

As I looked in the small bedroom at my body under the summer *towelket* (a Japanese towel-like blanket), my body seemed as enormous as the largest space ship from the movie *Star Wars* and seemed to be floating through the endless universe of what was actually my small bedroom. Although, I now doubt the small bedroom is not in actuality an endless universe of its own.

Conversely my consciousness also seemed like a tiny speck, or miniscule point, that roamed this universe stopping wherever I placed my attention.

One of my first thoughts was, “Why haven’t I got some advanced scientific equipment wired up to myself so that a comprehensive display of all brain energy emanations, frequencies and wavelengths, could be printed out before, during and after the experience; thus definitively documenting and recording the changes that have occurred?”

I did what I could. I opened my dream diary and recorded a few words in writing under 2:00-2:15 a.m. September 17, 2001:

Experienced the Thunderous Silence:

A force, sound and power roaring and reverberating through my being.

Wave after wave of bliss coursing through the body.

Things look different. All is changed.
Everything is both great and minute.
Everything seen as both within and without.
All is a matrix neither solid nor void.
Me too. I am a hollow vessel.
I see the endless stretches of the universe everywhere.
Reality is both magnificent and insignificant, a joke and a job; but I see no work: just the
handicraft of existence woven by creation and mankind.
How marvelous is life.
How full of significant insignificance.
The light coming from my ballpoint pen as I write this at night; a blazing sun penetrating the
darkness of the cosmos in my bedroom.
A universe before me swimming with life, as vast as all the seas of Earth; yet as static as a
solitary stone at rest before my eyes on a gray and windless day.

Before you, dear reader, ask me for details of images in other paintings may I first suggest you ask yourself. In answering your own questions you birth the opportunity of unfolding your own transformation. I no longer need the opportunity, and I would rather not rob you of yours if you are yet to have it. However, because it is fun and rewarding, I will continue my research when my busy schedule permits.

May science work to soon discover, record and chart this birthright of ours; and the physiological changes that ensue whenever its cosmic forces course through the human body, as they long have, upon the mythic death that brings liberation, ecstasy and freedom divine. This work has already begun. See Part 2.

Acknowledgements

The author would like to express his sincere thanks and gratitude to the following two individuals: to Mark Hempel for his tireless assistance in seeing this paper go online, his constructive advice, invaluable reviewing, and especially his quality computer graphics and skillful publishing contribution that has made this electronic paper available online; and to Professor Motosuke Arai who first encouraged and assisted the author to publish an initial paper on the WingMakers' Chamber Painting 6 in 2002.

Works Cited

Ancient America: The Southwest. Video. Prod. & Dir. Gray Warriner. Narrator, Glenn Mazen. Seattle: Camera One, 1996, 2000.

Arai, Motosuke and Christopher Lock. "Meaning and Mythological Imagery in WingMakers' Paintings -- Part 1: *Chamber Painting 6*." *Osaka University of Arts Journal No. 25*. Osaka: OUA, Dec. 2002.

Bayer, Herbert; Walter Gropius and Ise Gropius. *Bauhaus, 1919-28*. Editors. New York and London: 1939.

Behrmann, Richard et al. *Indian Heritage: of the Southwest*. Smith-Southwestern, Inc. Terrell, 1988.

Biedermann, Hans. *Dictionary of Symbolism*. NY: Meridian, 1994.

Bonnefoy, Yves. *Mythologies*. Vols. 1 & 2. Direction. Doniger, Wendy. Chicago and London: UCP, 1991.

Braden, Gregg. "Unlocking the Secrets of Heaven Through the Science of Man." *The Spectrum*. Aug. 14, 2001.

Campbell, Joseph. *The Power of Myth*. Moyers, Bill. "Introduction". New York: Broadway Books, 2001.

----- *The Masks of God: Primitive Mythology*. (Vol. I). New York: Penguin Compass, 1976.

----- *The Masks of God: Oriental Mythology*. (Vol. II). New York: Penguin Arkana, 1991.

----- *The Masks of God: Occidental Mythology*. (Vol. III). New York: Penguin Arkana, 1991.

----- *The Masks of God: Creative Mythology*. (Vol. IV) New York: Penguin Compass, 1976.

Canyon de Chelly: American History, Heritage and Tradition. Video. Phoenix: Bearclaw Prod., 2000.

Cathie, Bruce. *The Harmonic Conquest of Space*. First ed. Mapleton, Australia: Nexus Magazine, 1994/5.

Chevalier, Jean and Alain Gheerbrant. *The Penguin Dictionary of Symbols*. France: 1969. London: Penguin, 1996.

Childress, David Hatcher. *Lost Cities of North & Central America*. Stelle, 1992.

Congdon-Martin, Douglas. "Masks". *Masks of the World*. Schiffer, with California Heritage Museum. Atglen, PA: 1999.

----- and Jim Pieper. *Masks of the World*. Schiffer, in coop. with The California Heritage Museum. Atglen, PA: 1999.

Cooper, J. C. *An Illustrated Encyclopedia of Traditional Symbols*. Reprnt. New York: T&H, 1998.

Corliss, William, R. *Ancient Infrastructure: Remarkable Roads, Mines, Walls, Mounds, Stone Circles*. Maryland: The Sourcebook Project, Oct. 1999.

Cotterell, Arthur. *A Dictionary of World Mythology*. OUP, 1992.

Crivelli, Carlo. *Vision of the Blessed Gabriele*. London: National Gallery, 11. *An Illustrated Encyclopedia of Traditional Symbols*. Cooper, J. C. NY: T&H, 1998.

Der Sturm. 1913.

Desy, Pierre. "Native American Myths and Rituals of North America." III *The Order of the World. Mythologies*. Bonnefoy, Yves. Vol. 1. Chicago and London: UCP, 1991.

Eliade, Mircea. "Toward a Definition of Myth." "Introduction," *Mythologies*. Bonnefoy, Yves. Vol. 1. London: UCP, 1991.

-----, *Patterns in Comparative Religion*. Trans. Sheed. London & NY: 1958.

Fergusson, James. *Rude Stone Monuments in All Countries*. London: 1872.

First Source; WingMakers. Vol. 1. Chambers 1-9. CD. WingMakers LLC. Edina MN. 1998-2000.

Francesco. Film starring Mickey Rourke playing St. Francis of Assisi.

Corteum, The. *Liminal Cosmogony*. Trans. Neruda, circa 1975.

Gerardin, Lucien. "Pyramids' Megalithique et Collines Artificielles", *Kadath*, no. 49 8. Winter, 1982.

Hale, David. "Tongues Untied." *Kansai Time Out*. # 296. Kobe, Japan: S.U. Press, Oct. 2001.

Heathcote, Justin. Crescent Moon Theory. The Cycle of Man. [www.wingmakers.com] Discussion Forum. 21.4.2001.

Herder, Freiburg. *The Herder Dictionary of Symbols*. Orig. pbl. *Herder Lexikon: Symbole*. 1978. Trans & repl. Illinois: Chiron, 1986, 1993.

Hoagland, Richard. *Hoagland's Mars: The Mars Mission Part II*. Video. 1991.

-----, *The Monuments of Mars: A City on the Edge of Forever*. Berkeley: Frog, 1996 ed.

<http://www.wingmakers.com>.

Jaffe, Hans L. C. *Piet Mondrian*. London: T & H, 1970.

James. *WingMakers: The Ancient Arrow Project*. A.k.a. "Ancient Arrow Book."

www.wingmakers.com . A.k.a. "Book." First Source CD, 2001.

-----, "A Letter." *First Source* CD 2001/secret2.html

Jobes, Gertrude. *Dictionary of Mythology Folklore and Symbols*. Part 1 and Part 2. New York: Scarecrow Press, 1962.

Kandinsky, Wassily. "the Language of Form and Color," *Concerning the Spiritual in Art*. New York, 1947. *The Art of Spiritual Harmony*. London, 1914.

Kantner, John. "A Web-Enhanced Guided Tour of the Great Kiva." "Pictographs 1."

[<http://sipapu.gsu.edu/great.kiva/elite/imrockart13.html>]. 02/12/29.

-----, "sipapu - The Anasazi's Ancestors from A.D. 700 to 900." [<http://sipapu.gsu.edu/time/line/>]. 02/12/29.

Kidd, D. A. *Collins Gem; Latin Dictionary*. Glasgow: HarperCollins, Latest rpt. 1993.

Klee, Paul. *Notebooks (I). The thinking Eye (II). The Nature of Nature*. Ed. Jurg Spiller. London & N.Y., 1961, 1973.

Kock, Rudolph. *The Book of Signs*. Unabrdgd, unaltrd republ. of origl. First Edition Club. London: 1930. NY: Dover Publ.

- Liungman, Carl G. *Dictionary of Symbols*. New York. London: W.W. Norton & Co., 1994.
- Mails, Thomas E and Dan Evehema. *Hotevilla: Hopi Shrine of the Covenant – Microcosm of the World*. NY: Marlowe, 1995.
- Martin, Rick. *The Spectrum*. Cover article. January 9, 2001.
- Mendelssohn, Kurt. *Riddle of the Pyramids*. NY: 1974.
- Mondrian, Piet. *Plastic Art and Pure Plastic Art and other Essays*. 1941-1943. NY: 1945. Third ed. 1951.
----- *Composition III with Color Planes*. Painting. 1917.
- Mozzetti. Anasazi petroglyph meanings. [www.wingmakers.com] Discussion. Apr. 11, 2001.
- Pieper, Jim. "How Did Masking Start?" Intro. *Masks of the World*. Schiffer, coop. California Heritage Museum. PA: Atglen, 1999.
- Raysmussen, R. V. "Anasazi Photography Webpage." [<http://www.raysweb.net/anasazi-images/pages/23.html>]. (Also: pages/18/24/41). 02/12/29.
- Read, Herbert. *A Concise History of Modern Painting*. London: Thames and Hudson, 1974. Rpt. 1991.
- Rosnay, Sarah De. "Letter of Disclosure." *First Source* CD, 2001.
- Sauthers, Jeremy. "Project Overview." Classified Document No. 040297-14X-P17AA-23. 1998-2000. [<http://www.wingmakers.com/arrow/acio/sauthers.html>]
- Sharp, Jay W. "The Anasazi 2 – Desert USA." [<http://www.desertusa.com/ind1/du-peo-ana.html>]. Mar. 2002. 02/12/29.
- Stevens, William. "WingMakers' Artifacts Overview." Classified Document No. 021797-12X LG10. 1998-2000. [<http://www.wingmakers.com/arrow/acio/stevens2.html>]
- Tresidder, Jack. *Dictionary of Symbols*. San F: Chronicle, 1998.
- Webster, Merriam ed. Staff and Philip Gove. *Webster's Third New International Dictionary*. Unabridged. Springfield: Merriam-Webster, 1993.
- Wingler, Hans M. *Bauhaus*. MIT Press, 1969.
- Zahan, Dominique. "A percu sur la pensee theogonoque des Dogon." *Cahiers internationaux de sociologie* VI, Paris: 1949.



Christopher Lock Biography

University Educator

Osaka, Japan

Christopher Lock S.A.I. is a British expatriate English educator, living in Japan for the last 20 years. He began his tertiary education as a highly commended art student at Berkshire College of Art from 1970-1972. Chris studied Architecture at Kingston School of Architecture from 1975-1978 when he was made an Associate to the Society of Architectural Illustrators (A.S.A.I.) in the areas of perspectives, fine art, model making, and photography. He received his BA in Applied Linguistics, with emphasis in TESL, in 1994, and is currently working on his MA in the same field. Chris teaches English (EFL/ESL) at Osaka University of Foreign Studies, Osaka Prefecture University, Osaka University of Arts and Kinki University. Upgraded to Member status (S.A.I.) in the area of architectural photography in the Society of Architectural Illustrators in 1996, Chris has been a biographee in *Marquis Who's Who in the World* since 1999. He won a New Century Award as an Asia 500 Honoree, with his biography in *500 Great Asians of the Early 21st Century*, from Barons Who's Who in 2000; and he was awarded a Certificate of Excellence from Bibliotheque: World Wide in 2002.

Chris is also the Far East Area Representative and Coordinator of the Society of Architectural Illustrators (SAI) in England. In this capacity he assists with SAI illustrators' exhibits, and coordinates SAI communications and activities with the SAI, Japan Architectural Renderers Association (JARA) and the Korea Architectural Perspectivists Association (KAPA).

Mr. Lock's photographs have been published in the Japanese newspaper *Sankei Shimbun*, and on the covers of *Viewpoint*. They are often reproduced in full-page color on the front cover of the monthly magazine *Kansai Time Out* – Kansai and West Japan's most widely published English magazine.

A regular ESL/EFL oratorical contest judge, Mr. Lock, has judged and given judges comments at, Ryukoku University, Kyoto University of Foreign Studies, Kansai Intercollegiate English Speaking Federation, and the West Japan Inter-High School English Oratorical Contest.

Mr. Christopher Lock is a member of the Japan Association for Language Teaching (JALT). His published articles and papers include: "Neyagawa", *Viewpoint* (the periodical of the SAI), 1995; "Update Japan" and "Takenaka Talents on Display", *Viewpoint*, 1996; "Eastern Experience", *Viewpoint*, 1999; "A 'Hand Analysis' Character Reading of an Alleged Grey Alien Hand, Utilizing Anthropological and Comparative Anatomical Evidence", *Journal of Naniwa College*, 2000; and most recently "Meaning and Mythological Imagery in WingMakers' Paintings – Part 1: Chamber Painting 6", *Osaka University of Arts Journal*, 2002. He is currently preparing "Part 2" on WingMakers' chamber paintings 1 and 17 for publication at Osaka University of Arts in late 2003.