

# Wingmakers™

An Interpretive Analysis  
Chamber Painting 17

Written by Christopher Lock





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## Introduction

This paper continues the interpretation of mythological imagery and content in the WingMakers' paintings that began with the Part 1 paper on *Chamber Painting 6*, a.k.a. "Chamber 6 Paper" (Arai and Lock; Lock). This, Part 2, interprets the content, symbolism and mythology within *Chamber Painting 17*.

For an introduction to the WingMakers and their paintings see "Chamber Painting 6" by the author, and John Berges recommended website full introduction at the link: [www.wingmakers.com/fullintro.html](http://www.wingmakers.com/fullintro.html).

This paper makes no attempt to disentangle fact from fiction within the myth. It offers an interpretation of the imagery within *Chamber Painting 17* according to the mythological philosophy of the WingMakers, other mythology sources, recent neurological brain research, and Amerindian Southwest rock art imagery and meaning—including that of the anthropomorphic shaman.

Some of my own factual personal experience that correlates to certain imagery within *Chamber Painting 17* is touched upon.

## WingMakers' Chamber Paintings

Some of the paintings contain curious tape or band-like pieces that twist, curve and sometimes curl in spirals. These are clearly evident in the mysteriously intriguing blue background of *Chamber Painting 17*. The background will be covered penultimately in the final pages of this paper.


As a reminder: the origins and location of the original artworks, and the process by which they were created, are unknown. The myth maintains they exist on chamber walls off a helix-shaped cavern in Chaco Canyon, New Mexico. [1] Because it relates indirectly with *Chamber Painting 17*, the appendix at the end of this paper outlines the author's opinion of where the helix-shaped cavern and its paintings are located.

## Materials and Method

Both the high-resolution reproduction from the website *First Source CD (FSCD)* [2] and the *Collector's Edition* print were used for this interpretation.

Because the painting illustrates the WingMakers' philosophy, knowledge, view or experience—mythological or actual—use of their relevant terminology for the interpretations was necessary. However, interpreting the painting in this way does not mean the author necessarily agrees or disagrees with the philosophy or views presented.

Essential reading for understanding this painting, an edited glossary of WingMakers' philosophical terminology from the website, and *FSCD*, Glossary (G)



and Philosophy notes (P, collectively G&P) follows. In this paper glossary terms are italicized.

## 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.

**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.

**Genetic Mind:** The collective universal belief systems expressed as Mind.... It enables experience of separation and disables understanding of Source Reality (see below).

**Grand Portal:** The irrefutable scientific discovery of the individual soul and how it lives and performs its function. It is a lens through which humanity observes Source Reality (see below) and communicates therein. It conjoins science, art, metaphysics, and the super universe. The apex of human discovery it ushers in profound changes in all areas of society....

**Human Instrument:** Physical, emotional and mental biological beings. [Humans, animals, plants etc.]

**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 [3] that spirals into the uncharted realms of First Source.

**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. Finally the Grand Portal, via the One Language Intelligence Network (OLIN) technology morphs into the Sovereign Integral Network, or SIN technology creating multi-dimensional content that carries its viewer-participant into new corridors of understanding and illumination.

**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.



## Chamber Painting 17

Suggested Title: “Dagger of Light.”

### Interpretation and Meanings

This painting illustrates the transformation of the individual and the “dagger of light that renders your self-importance a decisive death”, slays vanity (*FSCD secretsd4.html*) [4]; and births, according to the myth, certain biogenetic and/or metaphysical energy changes when this illustrated transformation of the individual is experienced.

It also contains abundant visual mythographic and spiritual clues and images that illustrate the WingMakers’ mythological philosophy.

In this painting the dagger/sword, of course, brings not physical death but the mythical death of one’s negative ego, or “self-importance”, in order to experience “the fragment of creator within” (*FSCD secretsd4.html*).

This “Dagger of Light” is as long as many a sword; and the dagger, knife and sword, although obviously having diverse meanings in diverse cultures, are nevertheless often credited with common meanings (Cooper 49). To briefly illustrate: In Jobes’ *Dictionary of Mythology, Folklore and Symbols* the dagger is the Christian symbol of martyrdom (406) and the knife their symbol of spirit (1519); in Aztec mythology 1,600 earth gods sprang from the knife of Citlalinicue (937); and for Central American Indians the swordfish symbolizes ‘beginning’ or ‘birth’ (Jobes 1519).

The dagger/sword in “Dagger of Light” is blunted showing “justice tempered with mercy” (Jobes 1519).

The gold sword—this one is yellow/gold—according to Ad de Vries stands for “purification” (453). Yellow is “the vehicle of divine immortality” and “the color of the gods” (CG 1137)—the very carrier or transporter of transformation.

In the author’s “Chamber 6 Paper” (see also Arai and Lock “Part 1”) it was shown the WingMakers use yellow to represent spirit, all aspects of Source/Creator, and especially *Source Reality (SR)*. In *Chamber Painting 17* it clearly represents or brings “the fragment of creator within.” Swords are light. Chevalier and Gheerbrant (CG) mention that the sacred Japanese sword is said to have originated in lightning (959).

Figure 1 shows the sacred golden/yellow sword of the Japanese deity Fudo Myoo with a *dorje* handle. The *dorje* is a sacred object that in Buddhist mythology emits bolts of lightning that dispel darkness, bringing sudden illumination and revelatory insight. The sacred sword of Fudo Myoo (pronounced Myoh) is born from the *dorje* itself—as a flash of lightning—and is thus a sword born of, and bringing, light; illumination and insight; the dispeller of darkness.



Vries has “a two edged sword protruding from a mouth as possibly meaning esoteric and exoteric knowledge”(453). It is often seen coming out of, or in, Christ’s mouth (Herder illus. 191). Perhaps here in *Chamber Painting 17*—where it is over and through, or behind a closed mouth—it represents silent acceptance of esoteric and exoteric knowledge, which, being red *Source Intelligence (SI)* knowledge, cannot be literally voiced.

This would certainly parallel Zen masters who having heard the Thunderous Silence (TS) maintain silence with respect to it (see later the author’s personal experience for its relevance to *Chamber Painting 17*).

St. Paul said the “sword of spirit...is the word, or the mouth, of God” (Eph. 6, 17; Tresidder 197).

While the sword also represents ‘power’ (Cooper 167), in the sword of Damocles legend it symbolized “the precarious nature of power” (Tresidder 198). Is not the concept of power for the individual, meaningless without the concept of self-importance?

There are Mandala tankas of five Tibetan Buddhas that show each Buddha representing transformation through the self-elimination of one of the five major human hindrances: ignorance, pride, hatred, envy and lust (*Tantra* 78). All five of these are pillar expressions of “self-importance”.



Figure 1 - Fudo Myoo with *dorje* -handle sword.

(Detail from a leaflet for a Special Exhibition at Kyoto National Museum, April 2003.)

The chamber 17 sword then, represents a spiritual power martyring or killing the individual's illusory power of self-importance.

Japan again, being steeped in Buddhist culture, has another depiction of the sword of its much-loved folk deity Fudo-Myoo. Here it is the sacred dagger of the water (read: spirit) deity avatar of Fudo Myoo (Fig. 2, illus. Short *The Daily Yomiuri* 13). It is a dragon coiled around a standing sword. Short says the dragon appears to be in the process of swallowing the sword. Notably, Fudo, like the subject of *Chamber Painting 17*, has intense-looking eyes (Fig. 1); and with the sword he possesses he cuts down vanities and greed. Later we will see Southwest Amerindian shaman pictographs also possess these intense-looking eyes.



Photo and illustration by Kevin Short

Water deity avatar of Fudo Myoo

Figure 2 - Sword of Water deity avatar of Fudo Myoo.

(Reproduced from *The Daily Yomiuri*. Short, Kevin.)

As we have seen, the sword relates intrinsically to spirit, rebirth and liberation. In this respect the sword is the symbol of the 'Holy War'—which is always an inner war or struggle (CG 959).

While the legendary sword of Excalibur or "Caliburn" ("Excalibur" Drabble) and the Arthurian Legends are beyond the scope of this paper, it is interesting to note that only the good leader, King Arthur, is able to extract the sword from the stone in



which it is set; for only he can use it righteously. In myth the stone can easily represent the dead lifeless ego the sword must penetrate, and Arthur, the enlightened soul who can alone withdraw and wield it. An imaginary line drawing of the sword Excalibur in a rounded stone would not look at all dissimilar to the outer line drawing of the Dagger and head of *Chamber Painting 17*.

From my own experience, remarkably dramatic and expressive, yet realistic, images of the incredibly powerful torrent of energy released annihilating, or freeing the individual from the dross and ignorance of vanity and self-importance are the representations of the Buddhist wrathful deities Yamantaka and Mahakala (Figs. 3 and 4).

Yamantaka is the terrifying aspect of Manjusri—who notably, like Vishnu, wields a Sword of Truth or Discernment, which severs every tie to ignorance, darkness and desire. In Tibetan and Hindu mythology, Manjusri (Fig. 5) assumes the form of the ferocious Yamantaka, or Yama to conquer death. Armed with an array of dangerous weapons this personification of death destroys death itself (*Tantra 53*)—thus bringing true life.

A counterpart in America, in the Zuni area of New Mexico, is a painting of “the Knife-feathered Monster... furnished with flint knife-feathered pinions” (Cushing 40, Pl X). One of his weapons is the Great Flint-Knife of War.

All of these vibrant iconographic deities vividly depict and represent the nature of the tumultuous torrent of energy coursing through the body in the sudden mythic death or transformation of consciousness as the individual’s self-importance and ‘gods’ are cut down, annihilated and, for example, trampled to nothing under the feet of Yamantaka.



Figure 3 - “Yamantaka, destroyer of death.” (*Tantra 53*). Tibet 17<sup>th</sup> century. Gallery 43, London. [5]

This paper will show this vibrant, raw, emancipating yet utterly ego-humiliating energy is depicted in *Chamber Painting 17* together with the fully transformed and awakened shaman.

As a torrent this energy carried with it, for me, a roaring inner sound, magnified into a Thunderous Silence (TS). And yet, it is ongoing. According to philosophy note 2 (P2), even illumination, enlightenment or cosmic consciousness is just “a shallow breath of wind” from the “powerful tempest” of full transformation.

Metaphysically the sword symbolizes “discrimination; the penetrating power of intellect; spiritual decision; [and] inviolability of the sacred.” The two-edged sword aspect is “dual powers and inverse currents in manifestation, creation and destruction, life and death” (Cooper 167). This dual aspect will appear again when looking at the dual spirals in *Chamber Painting 17*.



Figure 4 - Wrathful “Six-arm Mahakala.” Detail. Reproduced with permission.

[\[http://www.padmasambhava.org/pbc/gallery/largepic.asp?26.jpg\]](http://www.padmasambhava.org/pbc/gallery/largepic.asp?26.jpg).

The mythical Dagger of Light in *Chamber Painting 17* is a spiritual-yellow, double-sided sword with a *First Source (FS)* blue (see “Chamber 6 Paper”) shaft, as the

conveyor of the fragment of Creator within. It has three main yellow areas: two smaller rectangles, and the longer brain-penetrating blade. On one side of the blade is the completed *Source Codes (SC)* glyph showing the SC awakening, or their activation, in the *Human Instrument (HI)*. On the other side of the blade are glyphs from *All That Is (ATI)* apparently descending to the brain or individual.



**Figure 5 - Sword wielding Manjusri, author's medallion.**

**From an original in Samye Ling Tibetan Centre, Scotland.**

On the right of the blade are three glyphs and a top one cut in half as if the characters are reading in a "streaming mode" moving through the "window" on this part of the blade. If so they are showing continued or streaming information from *ATI* to the awakened *Sovereign Entity (SE)*.

Since my own TS experience I have seen, before falling asleep at night, similar glyph-like images coming from a golden/white background, although I have only been able to catch or hold them long enough to identify one or two.

My TS experience came in two very powerful waves, 2-8 seconds apart, with the second the strongest, and to me these correspond to the two yellow rectangles on The Dagger. The black dots could represent the stages of a more gradual or concomitant experience of the six or seven chakras opening in the transformation experience. The seventh is the point at the crown where the sword enters the brain. I have felt ongoing pressure here, as the energies have seemed to go deeper into the brain. [6]

Personally, I only noticed these shapes on the blade and their correlation with my experience after having the TS experience. The last part of the blade, that which penetrates the brain, I felt start on the 24 August 2002. The energy went powerfully into the brain, or head creating yet another permanent, even more wonderful change in consciousness, and smaller ones occur to this day. [7]

As before stated, the yellow stages on The Dagger represent three different

stages or levels of the experience. For me, the first two came suddenly—a few seconds apart—while the third is still ongoing. It suggests a transformational experience of varying degrees is available to a selection of the population, if the inclination, interest or desire to be immersed within it exists.

Due to my TS experience and its continuous concomitant energies I am absolutely convinced that the painting and actual lines reflect very specific, profoundly physical, biogenetic and/or electromagnetic energies of a very subtle nature that probably relate to metaphysics, and I call on scientists to seriously investigate these phenomena so they can be properly understood and catalogued. Pioneering in this field, however, has already begun.

The behaviorist and researcher T. D. A. Lingo in his work from 1957 – 1993 says he has pinpointed the area of the brain that seems responsible for “releasing enormous levels of untapped intelligence, creativity and pleasure”. The area is called the amygdala, and Slade, in his online “Amygdala”, says there is evidence that stimulation has frequently turned on precognition, clairvoyance, clairaudience, telepathy and telekinesis. Quoting from Slade’s “Brain Science” paragraphs (Fig. 6 Amydala/index2). “Resultant increases in intelligence, creativity, and positive emotions were demonstrated and measured by objective and subjective means, standardized tests and analysis methods.”

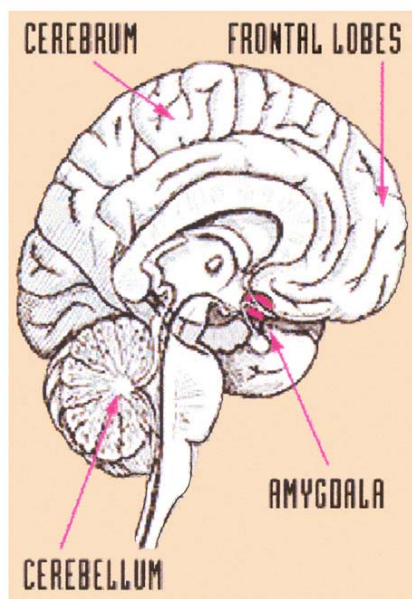



Figure 6 - The amygdala from “Amygdala” (Slade Amygdala/index).

Lingo has reported results of “10 – 40 point increases on the Stanford-Binet I. Q. test, and 500% to 1400% increases on the Getzels-Jackson Creativity index” (Slade Amygdala/index2). Lingo and Slade over their work shows that stimulation of, or





even just deliberately focusing mental energy on, the anterior amygdala can increase the frontal lobes processes, thereby increasing measured levels of intelligence, creativity, and pleasure. Russian neurosurgeon Alexandre Luria, and others have repeatedly shown, these frontal lobes are “at least 90% dormant” or inactive (Slade Amygdala/index3).

Lingo and Slade also say correct frontal or anterior amygdala stimulation can produce the states of samadhi, satori, nirvana etc, and that now “science understands the actual neuro-pathways and brain physiology responsible for this ‘mystical’ state”.

Slade’s “Amygdala” (Amygdala/index4), informs that in the brain laboratory this is known as “frontal lobes transcendence” and is “measurable by modern brain scanning medical instruments such as PET [positron emission tomography] and MRI [magnetic resonance imaging] machines”.


Perhaps corresponding somewhat with my own reported “torrent of energy accompanying the TS experience” triggered by the WingMakers’ paintings, Slade reports some people experiencing the frontal lobes transcendence feel “the power of a train” pleasurably going through their head (Slade Amygdala/index4).

I have found The Dagger image of *Chamber Painting 17* to be an extraordinary powerful meditation, even when just kept in mind. This seems due to envisaging The Dagger through ones head not quite so narrowly over the nose as The Dagger but a little more widely—which occurs naturally when envisaging it. Perhaps this wider image of The Dagger re-configures brain neuro-pathways to the amygdala that are ‘touched’ by the imagined two sides of the wider Dagger. The picture image is in front so the imaged Dagger/sword would naturally click the amygdala forward resulting in a positive and pleasurable sensation.

The amygdalae (Fig. 6) are located approximately one inch inside the head from the temples, halfway between the outside corner of the eyes and ears (Slade *Frontal Lobes Supercharge* 17).

An optical similarity between Slade’s reports and my own experience with *Chamber Painting 17* is the sometimes reported “looking through a mental windshield that is clean for the first time since you were a little kid” (Slade Amygdala/index4). This could also be said to be akin to the mythical “lifting of the veil from ones eyes.” Though now I feel more as though my eyes “touch directly what is seen” and that “one is that which is seen.” Ultimately one’s soul and form become one. Or as a citation from the WingMakers’ “Chamber 12 Philosophy,” [8] concludes:






In the truest form  
of consciousness  
is the capacity to  
encompass all forms  
of consciousness  
and render them purposeful  
and integrated.  
It is this form that  
is not a form itself  
but rather the matrix  
upon which the forms  
and formulations

are nurtured  
and sustained.  
It is like a sculpture  
that redefines space  
as art.  
The consciousness  
of truth  
redefines form  
as soul.

- Chamber 12 Philosophy

**Note: Art from Chamber 3 Painting**



The prominent light red-brown and purple 'diver's mask' image in *Chamber Painting 17* is analogous to the "mental windshield" cited above. This 'diver's mask' consists of two facing crescents—crescents representing birth and death, beginning and ending—while the diver's mask is what enables one to see clearly what lies below the surface.

It can also create the sense of looking through layers of one's thoughts or self (brown), or from a chamber from within oneself—a phenomenon I have experienced during the months following the TS. The Chamber of Self is yet another facet of the WingMakers' mythology. [9]

This illusion of depth is created in the painting by having the lower curve of the 'diver's mask' over and in front of The Dagger itself, while the lips are behind it.


In *The Ancient Arrow Project* book the WingMakers state that when their material is studied with diligence and an open mind—neither believing nor disbelieving—a genetic mutation occurs making one "...accommodating to the frequencies of energy... from the centermost section of the universe" (James AAP 147, 228). The wingmakers.com website page "Sovereign Integral", which can be found at the link: <http://www.wingmakers.com/humaninstrumentchanges.html> has more on this and is recommended reading. However, for this paper the following quotes should suffice:

...the Wholeness navigator intensifies its vibrational resonance. The human instrument begins to activate, or change, as a result. This change is very fundamental and is generally felt as a growing sensitivity to stress.

The physical reasons for this have to do with the 10<sup>th</sup> chromosome and how it regulates the stress coping capabilities of the body, mind, and emotions. The activation of the human instrument causes profound changes to the DNA structure, brain chemistry, and the central nervous system.

For these genetic changes to occur, and judging from my own experience, I suspect other, if not all, areas of the brain in addition to the amygdala are involved.

The pineal gland—home of the central cell—for example "contains the brain's highest concentration of serotonin, a neurotransmitter that helps regulate our sense of well-being" (Douglass "Daily Dose"). Dr. Sandyk of Touro College, New York found calcification of this pineal gland is always present in MS patients. This serotonin deficiency appears to explain many "symptoms associated with MS: depression, sleep disorders, carbohydrate craving, heat sensitivity, and fatigue" (Douglass). Dr. Sandyk treats his MS patients safely and simply with electromagnetic therapy (EMT) by placing magnets at the temples for 30 minutes. This "jump starts" the production of serotonin. Dr. Sandyk claims 60-70% of his MS patients show "marked



improvement” from the treatment (Douglass). Of course this EMT likely also stimulates the amygdalae in these regions of the brain.

A corresponding component of the WingMakers’ myth states that the Chaco Canyon site with its 23 chambers and paintings also represents the human genome, with each chamber probably representing one pair of our 23 sets of chromosomes. Significantly, with regards to *Chamber Painting 17*, Chromosome 17 is associated with the production of serotonin transport and transporters as well as neurotransmitter uptake. [10]

Neurotransmitters are defined by Albright and Ashbrook as:

Powerful chemical substances, secreted in small amounts at the synapses, that play the central role in controlling the flow of information throughout the nervous system; they, amplify, block, inhibit, or lessen the microelectric signals passing on patterns of complexity that provide the physical basis of mind (195).


McKinney, taking it to the level of neurotheology (see below) says:

...nearly all physiological and perceptual effects of a state of bliss can be directly or indirectly associated with the effects of these hormones and neurotransmitters [adrenalin, ACTH, serotonin, dopamine etc.] on some organ or brain structure... (121).

What does this have to do with *Chamber Painting 17*? It is serotonin that regulates mood and makes us feel good; very good. And according to Albright and Ashbrook in *Where God Lives in the Human Brain* serotonin is “thought to inhibit arousal and induce quietness and sleep” (197). It is common knowledge that the shaman and transformed individual experiences a form of ecstasy, and is very quiet and peaceful by nature. Is the euphoria and peacefulness related to serotonin? It seems most likely, though the other neurotransmitters also need investigating.

A recent “Special Research Bulletin” release from the Health Sciences Institute Research Team (July 2003) announced that scientists have recently discovered the molecules in chocolate that make us feel good. [11] Under the sub-heading, “Scientists have finally discovered Why the Aztecs Worshipped Chocolate” we find, “It’s because it contains chemicals that literally made them feel like gods.” One of the 300 compounds found in chocolate—many with proven health benefits—is the collection of molecules in the compound called Theobromine. “Theobromine is a mild stimulant that’s reported to play a role in increasing serotonin levels” and, as we know, serotonin is a neurotransmitter in the brain that helps regulate mood.

In ecstasy, trance or transformation the asexual or androgynous figure of *Chamber Painting 17* undoubtedly has a lot of serotonin in its system. It is also



curious that the subject is a chocolate brown color.

Is it then possible the ancient SW Indians of the USA were familiar with chocolate? I am not aware of any evidence to this effect, but we do know that trading between them—the Anasazi—and their neighbors in Mesoamerica existed, and there seem to have been natural sacred architectural influences (mentioned later and in the appendix).

The above illustrates a definite relevance of serotonin and neurotransmitters to feelings of well-being and the transformational experience of *Chamber Painting 17*.

Whatever changes do occur within the brain, DNA and central nervous system, findings of Lingo and Slade echo mythographic and metaphysical imagery within *Chamber Painting 17*, and the WingMakers' "accelerated pathways" to consciousness evolution (P3).

It would not be surprising, then, if researchers also find the pituitary and/or hypothalamus glands involved in the transformational experience.

This warrants definitive scientific investigation of the amygdala and all inner areas of the brain by all humane means at the disposal of science. It seems, however, that this comprehensive investigation too is already underway, as our neurology scientists' latest findings have begun to reveal some of the neurological processes behind somewhat similar ecstatic spiritual experiences.


McKinney has dubbed this field of research "neurotheology". In his groundbreaking book of the same title McKinney (1994) admits the "absolute correct term" would be "neurophenomenology" which is "using the neurological sciences to determine the nature of reality." Neurotheology "links it specifically to religious philosophies" (McKinney 24).

A *Newsweek* feature article "Religion and the Brain" (Begley May 7, 2001) [12], introduced and summarized some of the scientific work, publications, and scientists, forging ahead in this area. [13]

Neurologist James Austin's MIT published *Zen and the Brain* in 1999 exemplifies the recent gathering of scientists with new publications [14] on this burgeoning subject of neurotheology; the study of the neurobiology of religion and spirituality. Austin, like Slade, found involvement of the amygdala, but mentions further areas, where brain circuits are interrupted. As reported by Begley in *Newsweek*:

Activity in the amygdala, which monitors the environment for threats and registers fear, must be damped. Parietal-lobe circuits, which orient you in space and mark the sharp distinction between self and world, must go quiet. Frontal-and temporal-lobe circuits, which mark time and generate self-awareness, must disengage (2001).

Austin concludes that when the above happens our "higher" functions of selfhood



appear briefly to be “deleted from consciousness” (Begley). *Religion in Mind*, a book that was for release in May 2001, looks at “how religious practices act back on the brain’s frontal lobes to inspire optimism and even creativity” (Begley), echoing the findings of Lingo and Slade.

University of Pennsylvania Dr. Andrew Newberg (and d’Aquili) have already collected brain-imaging data about lobes and fissures from Tibetan Buddhists deep in meditation and Franciscan nuns deep in prayer. The data is being used to identify the brain’s spirituality circuit, and to explain how religious rituals affect the brains of both believers and nonbelievers.

These studies attempt to identify the brain circuits surging with activity upon having the experience of contacting the divine, and other spiritual feelings. Such experiences are consistent across diverse cultures and as psychologist David Wulff of Weaton College observes, there is, “a common core that is a reflection of structures and processes in the human brain” (Begley).

Dr. Michael J Baime, a colleague of Newberg’s at Penn., practices Tibetan meditation in which he experiences “peak transcendence”. Newberg’s specialty being radiology he recruited Baime and seven skilled Tibetan Buddhist meditators. A SPECT (single photon emission computed tomography) imaging machine was used to show which regions of the brain are active during spiritual experiences. The results are the closest thing to a photograph scientists have of a transcendent experience (Begley).

The SPECT results showed: The prefrontal cortex, seat of attention, lit up due to Baime’s deep focusing, and; a “bundle of neurons in the superior parietal lobe, toward the top and back of the brain—the ‘orientation association area’, which processes information about space, time and bodily orientation in space—had gone dark.”

Newberg says that with no information arriving from the senses, as when in deep concentration or meditation, the left orientation area cannot define a boundary between self and the world, hence the brain perceives “the self as endless and intimately interwoven with everyone and everything” (Begley).

In addition these findings showed: the frontal lobe lights up during meditation; the middle temporal lobe is linked to emotional aspects of religious experiences like joy and awe; the lower temporal lobe is linked with how images facilitate prayer and meditation; the juncture of the three lobes governs response to language (religious words), and; when the parietal lobes quiet down an at-oneness with the universe, or cosmic unity, can be felt.

Sister Celeste, a Franciscan nun, was also SPECT-scanned. Upon her sense of absorption into a God presence her brain readings displayed changes similar to the Tibetan Buddhist meditators, demonstrating the same cross-cultural nature of the





brain activity.

Scientists have proven the experiences real and Newberg emphasizes they “were neither mistakes nor wishful thinking. They reflect real, biologically based events in the brain.” The transcendent events are concluded to be every bit as real as seeing a beautiful physical sight, or experiencing obvious pain.

Newberg insists:

It is no safer to say that spiritual urges and sensations are caused by brain activity than it is to say that the neurological changes through which we experience the pleasure of eating an apple cause the apple to exist (Begley).

In a parallel field of study other scientists—notably neurologist Antonio Damasio—have published work on feeling, and the body and emotions, in the making of consciousness (Rachel 3). [15]

However, I will leave this area of research to those having a better understanding of biochemistry.

Could we be on the verge of actually discovering some kind of spiritual, or inner cosmological reality, perceptible to the brain? If so—and it seems so—scientists are probably enroute to discovering a “neurocosmology,” or even a soul that links the brain to a spiritual reality.

This latter—the discovery and proof of the soul’s existence—is what is referred to as the *Grand Portal* in the WingMakers’ philosophy. For the time being, however, the jury of scientists is still out discussing its initial session and experiments.

While all these scientific findings are noteworthy I feel there is a significant difference with the TS transformational experience that came after immersion into the WingMakers’ art. Namely, the above experiences are all temporary states. The brain readings all revert to “as before” some time after the experience. With the TS transformation as experienced by myself, [16] and as illustrated in *Chamber Painting 17* a permanent change in perception, feeling and consciousness of self and space occurs. It is never the same again, and is always wonderfully improved: One can perceive the road at ones feet to be as infinite as the starry sky; the sensation of inside and outside is radically more interchangeable—you are ‘out there’ as well as within; everything is within and without, yet this in no way interferes with daily activities. In fact if anything daily activities are easier, and something presumably shifted in the brain, permanently, somehow vastly improving everything.

The *HI* changes on the previously cited website page [17] that cause “profound changes to the DNA structure, brain chemistry, and the central nervous system” are, I attest, permanent, but I have no idea how they register scientifically. It seems science is yet to record these. *Chamber Painting 17* shows the WingMakers’



recording of them, here static, and in color.

*Chamber Painting 17* depicts other metaphysical energies of the transformation process. The colored lines on the face and head of the subject follow directions and areas identical to those that I felt as definite energies flowing along for the first six months (and even later) after my TS experience of 17 September 2001.

These energies moved from around the sides and upper throat and lower jaw area of the lymph glands up through the face and into the head, even over the eyes and around the mouth as the picture illustrates. The energies move and flow, therefore the dynamism of the moving lines in *Chamber Painting 17* is not only appropriate, the lines are literally representative of real, presumably, metaphysical, biogenetic or electromagnetic energies coursing through the body during the transformation or post-experiential period. Notable pressures were often felt—and still are—on the top of the head where The Dagger enters.

The violet lymph glands are conspicuously large in *Chamber Painting 17* and no doubt offer an area of research for their possible relevance to these energies. Is there some parallel between the resultant changing neurological system and the lymphatic systems or glands? In light of other scientific parallels already mentioned this WingMakers' painting certainly suggests so. Though scientists again, will have to confirm this.

The ears and nose are absent in *Chamber Painting 17*, and curiously I felt no energies moving through, or in, either of these areas. The TS is an inner, not environmental, sound and I wonder whether perhaps those without hearing abilities would also be able to hear the TS. [18]

The chamber 17 subject, now the *SE*, is hairless and androgynous or asexual, illustrating its symbolic or somewhat archetypal nature. It represents, or could represent, any individual in existence experiencing transformation.

The eyes express total wakefulness, as if seeing or experiencing the astounding. They are *SI* red and *FS* blue. These are what the subject perceives, and that which is seeing/experiencing through the subject. They are one, in Divine union.

Is the mouth the light brownish red or the red? Whichever it is, the mouth is similarly surrounded with blue *FS* and has a red *SI* mouth or tongue. Notably the whole head and body is rimmed with *FS* blue representing a new, higher consciousness level of existence.

The yellow rim around the body, showing its spiritual rebirth, is probably absent around the head in order to keep The Dagger visually accentuated as coming from Light and Source (yellow). But, in addition, this of course de-accentuates the head, the seat of self-importance. This is also somewhat analogous to the Zen mythology of 'having no head,' which I attest to experiencing since the TS.

Similarly in spiritual yellow and *FS* blue, clearly showing a Creator connection,

are the two spirals at the bottom of the painting.

Creator and deities have long been associated with spirals. The mythic Hindu deity Vishnu sleeps on the coiled cosmic serpent (Campbell *Primitive* 234), and the Egyptian Thoth had a spiral on his head.

Although vertical spirals, as in spirals around columns, the caduceus, kundalini, and the *secret root* of the WingMakers, [19] generally represent 'transformation,' so often does the flat spiral.

Close to the home of the Chamber 17 subject, in the American Southwest, "the whirlpool or double-spiral motif represents the 'gate of Masau's house'. Author on Southwest Amerindian mythology Gary David, in his online "The Arc of the Covenant" ("Arc of C"), says another 'gate' is located near Sipapuni, the portal through which the Hisatsinom emerged into this Fourth World from the past Third World.

Masau, the Hopi god, was present when the Hisatsinom emerged on the surface and their lives were transformed. Masau therefore, is also the Hopi god of transformation (David 3 and illus. 2). It should be noted here that David, and most others, say these Hisatsinom are ancestral Hopi frequently misnamed with the Navajo word 'Anasazi.' Archeologists refer to the Anasazi as the Pueblo 1 culture, or the Chacoans in the region of Chaco Canyon; and Contemporary Pueblo peoples have long argued the Anasazi should be called, as they call them: the Ancestral Pueblo (Schaafsma 1995 21; Gibson *Pueblos: of the Rio Grande* 3). [20]

Many examples of the spiral exist in the Southwest US, on pottery, rocks, and baskets (see Fig. 9). A clear drawing by Mails of a Chaco Canyon double spiral on an old Bonitian ladle can be seen in *Hotevilla: Hopi Shrine of the Covenant; Microcosm of the World* (Mails and Evehema 127); and two examples of Anasazi double spirals are illustrated in the Reader's digest, *America's Fascinating Indian Heritage* (43, 64). [21]

Because the sun "sinks into the western sea" and rises the next morning it is thought spiral drawings relate to "death and resurrection" (Biedermann 318), the mystery of life and death (Jobes 1483), as well as resurrection and immortality (Vries 436). The spiral is known to have been a symbol of rebirth since ancient times (Campbell *Primitive* 65, Herder 195).

It is thought the spiral was first observed in water, hence its association with "sinking in the 'waters of death'" (Biedermann 318). This sinking of the sun has long been associated with solstices, at which time the sun comes through cracks in rocks to illuminate certain spiral petroglyphs.



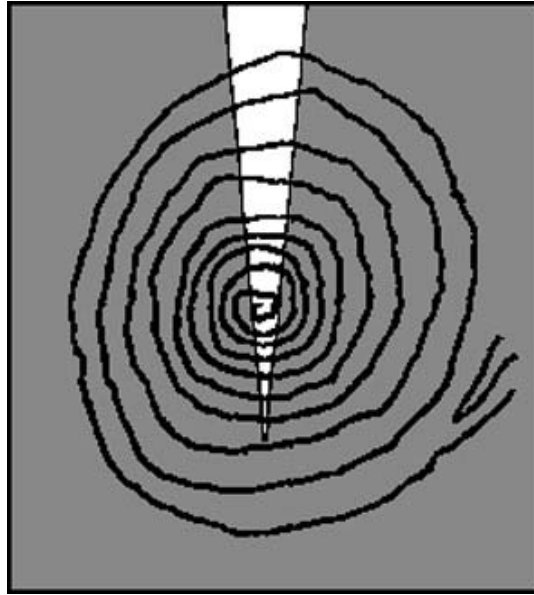


Figure 7 - The “light dagger” at Fajada Butte, Chaco Canyon, NM  
(Lock’s freehand and CG drawing from Patterson 182; Frazier 1986 194-8).

Of interest with respect to “Dagger of Light” is a famous spiral petroglyph in Chaco Canyon, at Fajada Butte, called, significantly: “Sun Dagger” or “light dagger” (see Figs. 7 and 8). This Dagger of Light is caused by the interplay of sun and shadow that penetrates exactly through the center of the petroglyph spiral at summer equinox. Two other light daggers on the spiral’s outer edges mark the spring and fall equinoxes. Kantner, in his online “The Anasazi from A.D. 900 to A.D. 1150” says the Sun Dagger was used by the Chaco Anasazi to identify solar and lunar events. [22]

In the harsh Chaco climate, knowledge of the solstices, which told when to plant and reap crops, would have been essential for life. Food, the giver of life, and the growing of food itself, were thus sacred.

Recently many such celestial markers and shrines have been noted in the Southwest USA (Moore 28). It is easy to imagine the markers and “light daggers” themselves taking on a respectful mythological sacred meaning for the Chacoans. They were, after all, messages of light from the sun (Creator) informing the people when to sow the seed of life and when to reap the harvest of life.

While we cannot know for sure what the Chacoans, or Anasazi, thought about their Fajada Butte “light dagger” it is clearly possible for us to draw an analogy in imagery and meaning to the Dagger of Light in *Chamber Painting 17* which is the harbinger of the real life, as the SC are activated and the true, fruitful life begins as one harvests ones full potential. (See the appendix at the end of this paper for much

more of interest and import regarding Fajada Butte as the actual location of the WingMakers' Time Capsule or Ancient Arrow Site.)

Looking at the message of the spirals on *Chamber Painting 17*: One spiral is clockwise, the other counterclockwise.



Figure 8 - Fajada Butte, Chaco Canyon, NM.

(Lock's freehand drawing from Patterson 182; Frazier 1986 195).

The clockwise spiral relates to creation, evolution, ascension, and growth, while the counterclockwise spiral relates to descension, destruction, involution, and death (Vries 436; Cunkie 26). As noted earlier the two opposing spirals are analogous to the ending of one journey and the beginning of another; the dual powers of destruction and creation (Cooper 167). In "Dagger of Light" this is the destruction of the vain, old self and creation of the new self via transformation.

The counterclockwise spiral, however, also means "removing... consciousness from... this field of dreamlike, created forms [the clockwise spiral]—[and] reuniting it... with that primordial abyss... from which all springs" (Campbell *Primitive Mythology* 233): Transformation, in a word.

In a similar vein, Vries notes 'the spiral dance' induces ecstasy and escape from the material world to the Center (436).

In the world of rock art Patterson gives the following meanings for the single spiral: Emergence, shell, solstice or equinox, water, and whirlwind. For the double-linked spiral he has: Emergence, Sipapu, and migration (40, 185). Emergence from one world to another—even water emerges from an underground world to the upper, or outer world—can be said to be the common denominator.

The spiral glyph also meant, "when a settlement had to be abandoned" and the migration continued (Harris 6). Applying this meaning to *Chamber Painting 17* results in the abandonment of the previous self-important, vain 'place' of existence and the embarkation onto a new chapter of migratory development. [23]

Cooper too states that metaphysically the spiral symbolizes "the various modalities of being, and the wanderings of the soul in manifestation and its ultimate



return to the Center" (156). As noted earlier this meaning has always been a very real one for the Hopi.

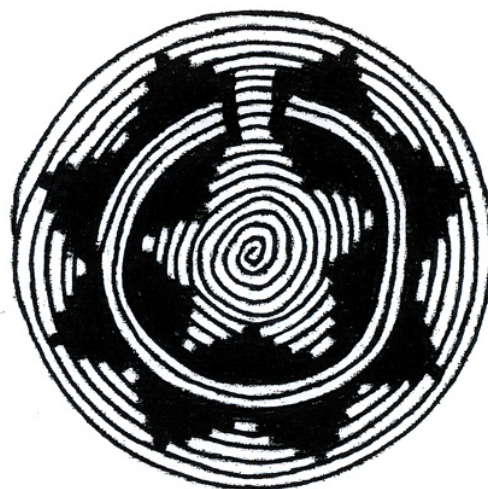


Figure 9 - "Boo-da." Enhanced by Lock.  
(David "The Arc of the Covenant"; Hopi "Techqua Ikachi" # 21).

The Hopi spiral in Fig. 9 shows an image with a similar meaning to the Buddhist Wheel of Life. According to the Hopi, throughout the spiral's cycles trials and hardship befall humankind. David quotes the online Hopi newsletter # 21 "Techqua Ikachi: Land and Life, the Traditional View" as reading "...a small group... who adhere to the laws of the Creator... [escape] out from the circle of evil" (David "Arc of C"). [24]

Very evocative of the Buddhist view, the basket itself is even called "Boo-da"—a very ancient phonetic in India, meaning 'awakened' or 'transformed,' that predates the Buddha. The appellation was appended to the former Prince Sidartha upon his 'awakening,' after which he was renamed Sakyamuni Buddha, the Awakened, or Transformed one.

This cycle of life, and how one relates to experiences within it, has a complement within the WingMakers' mythology in P1 where it says: "...principally gratitude...opens the human instrument [HI] to its connection to the sovereign entity [SE] and its eventual transformation into the sovereign integral [SvIg] state of perception and expression." P1 says this relationship is essential for "it... determines how accepting the individual is to life's myriad forms and manifestations." (The principle of gratitude and how it relates to the subject of *Chamber Painting 17* will be discussed later in the paper.)

Returning to the spiral: In the cosmogony of the Lulua and Luba Bantu tribes in Zaire, Africa, spirits and genii move in spirals and they have a spiral for the Supreme Deity, a spiral for creator, and another for the cyclical current of life (CG 909).

Spirals do represent the great creative force (Cooper 156), but they also symbolize a gateway between worlds or dimensions. Just as they can mean life and death, they can also mean the journey during and after death; and, as has been shown, the mythic death.

Applying the 'mythic death' meaning to the following quote from Chevalier and Gheerbrant reveals—just as the culture of the Hopi and Southwest Amerindians do—what an excellent symbol of transformation and carrier of divine energies the spiral can be:

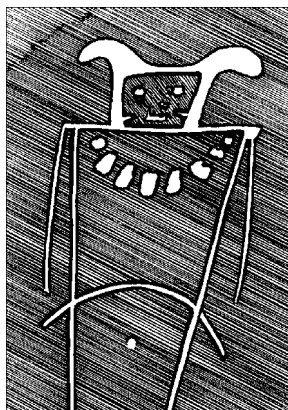
[The spiral] symbolizes the souls journey, after death, along ways unknown to it, but leading by preordained byways to the central home of eternal being (909).

In light of the spiral's cosmic symbolism throughout the world, but especially in the Southwest Amerindian country—and in view of the presence of the SC glyph on the Dagger of Light echoing the DNA spiral at the heart of every cell—the two opposing spirals here also represent, to me, a balance of macro-and microcosmic energies assisting the individual in its transformation and awakening.


Moving to the area between the two spirals in *Chamber Painting 17* we see a male (left) and a female (right) animal image in two enclosures on a medallion-like accessory or necklace across the individual's breast.

There are parallels in rock art to these, and certain other configurations in *Chamber Painting 17*.

Somewhat evocative of the necklace or dual-medallion is a Dry Fork Canyon petroglyph. A Classic Vernal Style Anthropomorph, it has a three- rather than two-piece necklace/medallion (Patterson 112; Grant 1967; Faris 28).



**Figure 10 - Petroglyph necklace at McKee Springs. Utah.**  
(Lock's drawing from a Steve Fitch photo.)



Another petroglyph at McKee Springs bears an eight-piece necklace (see Fig. 10 for Lock's drawing from a cover photo, Schaafsma 1995).

The meaning of the necklaces and their pieces are unknown, though they are sometimes referred to as enclosures. Schaafsma (1995 175) mentions that physical counterparts to the enclosures or represented ornamentation on Fremont figures (A.D. 500-1250) consisting of "pendants...round, trapezoidal, or crescent-shaped pendants of sandstone, alabaster, turquoise, bone, tooth, and shell" have actually been excavated" (Gunnerson 155; Wormington 174).

There are other types of double lined "enclosures" in Fremont Petroglyph design, at 13 sites near Venice, Utah (Warner). The term "enclosure" is descriptive only and they have also been termed "corralling device," "vulva and womb forms," "grave indicator," and "grave marker" due to their being found near graves (Paterson 124; Warner 104-6). The womb theme will be returned to later.

Other petroglyphs with multi-strand necklaces and enclosure-like yolks can be seen on anthropomorphic figures in the Classic Vernal Style at Dry Fork Valley, Utah. [25]

Schaafsma, in her *Indian Rock Art of the Southwest*, rated by *American Indian Quarterly* as "the best extant study of Southwest rock art" chronicles these at A.D. 750-1000—a time period corresponding, within the WingMakers' myth, to the alleged time period—the 8<sup>th</sup> century—of the chamber paintings.

Some of these anthropomorphs are regarded as Head Hunters holding heads, while others are more ornamental and holding masks and bearing horns. While the subject of Masks was covered thoroughly in "Chamber 6 Paper", the anthropomorphs with horns (e.g. Fig. 10) are regarded as more representative of Kachinas, or shamans [26] or, I might suggest, the transformed individual or SE.

Though there are no such images in *Chamber Painting 17*, the slaying, or any possible reference to "head hunting," is again of course in *Chamber Painting 17*, the slaying of ones vanity and self-importance that the WingMakers speak of (P23).

Precisely what the animals themselves are on *Chamber Painting 17* is unknown. The male having horns, deer or sheep are suggested. The deer represents abundant life and prosperity, and the sheep is a peaceful provider of clothing and sustenance. The male sheep, or ram, signals "new beginnings" as in the start of the new horoscope cycle. They also have the mythical qualities of strength and power (Tessman 4). Perhaps more significantly, as will be discussed later, the breast-placed animals in *Chamber Painting 17* are stylized representations of all male and female animal species generally.

These chamber 17 chest animals bear a similarity to animals on the anthropomorph pictograph at Horseshoe (Barrier) Canyon (see Fig. 11 for Lock's drawing). The chest animal on the left side of this pictograph is very similar to the

Hopi clan symbol of the Horn Clan (Colton 1946 4; Patterson 116). The Hopi, of course, are regarded as descendants of the Anasazi or Ancestral Pueblo. Excellent double-spread color reproductions of other Horseshoe Canyon anthropomorphs can be seen in *Rock Art*, by Awatsu and N.A.R.A. *tankentai* expedition staff (050-057). [27]

This Fig. 11 Southwest Amerindian pictograph, which is among dozens of other richly decorated anthropomorphs [28], shows other parallels to *Chamber Painting 17*: Both are linear configured; earless, with a dark head and captivating, vibrantly awakened eyes with piercing pupils; both appear to have zigzag snake-like glyphs; and neither of them has arms represented.




Figure 11 - Lock's freehand drawing of Anthropomorph pictograph at Horseshoe (Barrier) Canyon, Utah.  
(From Schaafsma 61, 67; Patterson 120).

Another type of enclosed-animal petroglyph—recorded as 'hollow-bodied anthropomorphs' and 'zoomorphs' (Wallace and Holmlund 144)—is an animal, often a sheep, with another animal inside its body. These are usually considered to be depictions of possible pregnancy or fertility (Wallace and Holmlund 144).

An example of a dark-bodied animal zoomorph with a light enclosure containing a small dark animal inside bears considerable similarity to the enclosures within *Chamber Painting 17* (see illus. Patterson 162, 202; Grant, Baird and Pringle 21, 40).

These suggest that the animals depicted in *Chamber Painting 17* are regarded metaphorically as our own literal offspring to cherish and care for; essentially expressing humanity and animals as a literal family. Correlating with the enclosures meaning, or representing the womb, this concept and interpretation is elaborated on below because it echoes precisely the WingMakers' mythological philosophy.



Collectively, the blue, red and yellow surrounding the animals indicate a vital connection with the three primary aspects of Source, illustrated by the three primary colors. As mentioned in "Chamber 6 Paper" and Part 1 (Lock; Arai and Lock) within the WingMakers' art the yellow often represents *Source Reality (SR)*, the blue *FS* and red *SI*.

Despite the considerable similarities between the Fig. 11 anthropomorph and the *Chamber Painting 17* transformed individual the meanings and reasons behind their similar pictorial elements doubtless vary, for the creators, their intentions, and their cultures are obviously different. As Patterson states (intro xii) "It is generally agreed that the culture of a people determines the meaning of their symbols" ("Rock Art Style").

This is another reason why it is necessary to appreciate the WingMakers' philosophical content—which echoes their culture and therefore their art—when attempting to decode the meanings within their art and its symbols.

Study of the WingMakers' G&P leads to the inescapable conclusion, for the author, that in *Chamber Painting 17* these animals represent the other aspects of the *HI*, shown artistically by their sharing the identical brown that in *Chamber Painting 17* represents the *HI* in all its aspects. As P3 elucidates:

...all of the so-called 'lower' life forms are the 'limbs' of your species. Without them you could not exist.... We do not separate you from the plant and animal kingdoms. We see you as one composite species.

Thus all aspects of the *HI* exist in interdependence as a family. The two red circular 'hearts' or 'lungs' surrounding the animals, and the *FS* blue upside-down 'windpipe' or vein exemplify this. The heart and lungs are our most vital organs without which we will immediately die; and the plant-rich rainforests have already been recognized as the 'lungs of the earth.'

The upside down 'windpipe' avoids a literal biological interpretation while providing a powerful visual suggestion. It also doubles as a main vein bringing blood to the heart/s, reinforcing the vital 'heart' imagery.

Regarding the womb and pregnancy interpretation for the enclosures: In New Mexico, the Pueblo say a Pueblo deity gives birth to game animals such as: deer, antelope, rabbit, elk, and mountain sheep; and food is sacred, for like woman it gives life. The Taos Pueblo revere their Deer Mother (Moore 10).

Perhaps a fitting depiction of the deity would be her adornment with enclosures bearing animals? This is not to suggest *Chamber Painting 17* is representative of Deer Mother, but a corollary meaning is certainly not implausible.




The transformed individual, or *Sovereign Entity (SE)*, is thus aware of its vital connection to, and dependence upon, other life forms to whom it circulates its caring lifeblood. In "Dagger of Light" this reverence is emphasized through the individual wearing the other aspects of the *HI*—the 'vital organs'—as a prized medallion or ceremonial necklace across its chest, in perhaps a celebration of the composite life that is the *HI*, and in deep respect and gratitude for their vital support of his/her life. He/She treasures and nurtures the other *HI*s as its very own offspring, to fulfill their lives, and through mutual coexistence, his/her own life is assured.

The *Chamber Painting 17 SE* is expressing the three life principles of the *SvIg*: The eyes are *FS* blue and *SI* red, showing observance of Source in all things; the lives of the other *HI*s are cherished and cared for as his/her own vital organs, revealing nurturance of life; and in celebration and reverence he/she adorns the heart-like medallions/enclosures of the other *HI*s expressing heartfelt gratitude to them (and all life) for supporting his/her own life by providing clothing, bedding, milk and probably eventually food through the sacrifice of their lives. In sacrifice they become a literal part of the *SE* or shaman. Even our own much-loved pets remain after their passing as a residual family member. In Chaco it would have been absolutely necessary to cherish all *HI*s to life and then respectfully, occasionally take their lives in order to sustain the Chacoans' own lives.

The enclosures are the main, if not only, real means of comprehending the *HI*'s personal feelings in this painting. His/Her gratitude and "nurturance of life" are so profound that universal relationship is experienced. It may well be these two principles that lead primarily to its transformation via the Dagger of Light, although they may also be the result of, or, an enhancement from it. An experience (a year prior to my TS experience) personally revealed to the author that when nurturance of life and gratitude are keenly felt as a wondrous two way street it leads to a rapturous ecstasy inclusive of consciousness communion with higher energies, or guides, of all those involved.



That the "enclosed" animals represent the *HI* was the last main element of this painting for me to realize. However I do not think that to be the reason for



experiencing that very night another very profound, permanent transforming shift in my brain and consciousness seemingly informing me that this was not only the correct interpretation, but also a major configuration of the painting. It is, in my experience, a beautifully rewarding component for meditation and communion.

The *SE*'s situation is the same for us today; we are just too removed from the direct chain of events, compared with ancient Chacoans, to see it. Although less than beef farmers, even vegetarians must often take land from animals in order to grow crops. If the land goes, the animals go too. There is no escaping the interdependence of all life forms; it is a fact of physical existence. This is why there is ever gratefulness for those *HI* life forms—and this includes the sea, fruit, vegetable, grain and nut kingdoms—that give their lives that we may live. Every transformed individual or *SE* at some time in his/her life has eaten to sustain life. Every human being can feel this gratitude to the *HI* forms that give us life. Even the fasting devotee depends upon oxygen in his/her lungs from *HIs* of the plant kingdom, which absorb and convert our poisonous CO<sub>2</sub> into life-giving O<sub>2</sub>. Oxygen is more essential for life than water, food, or sleep; and it is other *HIs* that provide us with this most vital of all elements. Every individual therefore depends upon the other *HIs* for its existence. We are indeed, as the WingMakers say, “one composite species.”

There is much more to further illustrate this transformed individual, or *SE*, shares certain characteristics with the native shaman; and that *Chamber Painting 17* is clearly evocative of the shamanistic image.

Anthropologist Ivar Lissner (quoted in Steiger) says:


The essential characteristic of the shaman is his excitement, his ecstasy and trancelike condition.... [and] a form of self-severance from mundane existence, a state of heightened sensibility and spiritual awareness. The shaman loses outward consciousness and becomes inspired or enraptured.... (Steiger 262).

We can see all of these within the eyes of the chamber 17 shaman.

It is also widely thought that the Barrier Canyon anthropomorphs have “distinctly shamanistic qualities” and that they are “beings imbued with supernatural power” (Wellman; Schaafsma 1995 71).

Rock art animals also suggest a shamanic presence. The large dog present with some anthropomorphs is thought by some to relate to the transformational qualities of the jaguar, a form which New World shamans are believed to assume (Schaafsma 1995 71; Furst 1972).

The Fig. 10 petroglyph with a large necklace-like curve made of eight rounded rectangular pieces, or enclosures, across its chest is likewise generally regarded as a



possible shaman with horns. Horns again depict the shaman. In Dinosaur National Monument, Mckee Springs, Utah, it can be seen on the cover of Schaafsma's *Indian Rock Art of the Southwest* and in the Japanese book *Rock Art: Shinwa soshite Imajineishyon* (Awatsu and Yata) which has an excellent color photographic reproduction of this petroglyph (059).

A similar, smaller example of a possible shaman with a ceremonial enclosure necklace can be seen on a figure in Dry Fork Canyon (*Rock Art* 122). Others with 7-11 enclosures on necklaces are illustrated in Schaafsma (1995 figs. 128, 129 and 131).

Within The Dagger itself in *Chamber Painting 17* is the zigzag SC glyph, and there are many examples, in addition to Fig. 11, of rock art anthropomorphs clearly depicted with zigzag snakes. The snake means water, which again, in the arid desert, can also mean life (Welsh 26). And both the water and snake often mean "spirit."

One rock art example has the two-horned snake—a glyph appearing in other WingMakers' paintings—as tall as the anthropomorph itself. This anthropomorph has a patterned body divided into two sets of dots, the upper half with 14 dots and the lower with 25 or 26 dots (Schaafsma 1995 fig. 231).


Both the Southwest anthropomorphs, and the *Chamber Painting 17* subject, then, share numerous attributes and associations characteristic of shamans. It is possible to conclude therefore that the SE in *Chamber Painting 17* also represents the shaman, transformed individual or SE that any individual potentially can become.

Before closing this analysis of *Chamber Painting 17* by looking at the third-quarter crescent, a closer look in the form of a speculative investigation will be taken of the remarkable blue background, its imagery, and possible process of creation.

WingMakers web manager Mark Hempel who has a 1.1 GB file of *Chamber Painting 17* wrote the author the following in an e-mail:

I had an art critic comment that many artists paint in monotoes and show 20-30 shades of the same color, but the thing she found so remarkable about this painting is that the different shades of blue are so subtly distinguished and resolved in forms that flow from and into the background—like ghostly entities appearing and disappearing. The different shades of blue must number in the dozens (maybe 60-80 distinct shades). I...think this aspect of the painting adds a mysterious, sort of interdimensional element to the painting...(Feb. 2004).

Indeed it does. In each of the four deep blue background quadrants mysterious figures, suggestions of figures, and curious imagery abound in astonishing detail. To me, the blue background with all its intriguing detail—including the crescent—is one morphing, organic flowing plane of reality that hints at the enigmatic process behind



its production or creation; and reflects the fascinating topography of the shaman's revelatory world.


While examining the background it may help to keep in mind a point made in Lyricus discourse 4, "Universe Relationship" concerning the territory of the infinite inner dimensions: There is no map. There is no one definitive description applicable; no one explanation that will suffice for everyone. Our experiences of these dimensions are as varied as our unique and individual personalities and dreams; and while there may be common meanings for certain images, they will not always apply in the same way, or even necessarily have any meaning at all to another. Here in *Chamber Painting 17*, in my opinion, we are looking into these inner worlds and dimensions as they relate to the individual shaman subject of *Chamber Painting 17*.

Proceeding clockwise from the bottom left corner: Here we see curiously twisting, morphing, wide tape-like bands, separating like vertical hanging blinds, yet possessing the delicacy of leafy fronds dissolving softly from and into the rich blue background of a late evening sky signifying the end of day, *First Source*, and mysterious mythical realms of other dimensions. While gradually arising from or dissolving into the background the fronds' edges pale into masterfully drafted thin blue lines delineating shapes, forms or areas perhaps in preparation of their morphing into manifestation momentarily. Yet at base their texture changes, becoming weathered, amorphous, even misty, or smoky. The bands also evoke wave images welling up in the fabric of the fluid medium or "paint", as though we are seeing the effect of dense interlocking waveforms in motion, perhaps from a gently thudding Amerindian-type music animating the work. Further left the fronds have morphed into the palest of blues, even tropical turquoise sea blues, as abstract shapes are sculptured out, and behind an icy blue rests a certain cavernous depth. Rivulets of slim dark blue run down its pale blue "beard". In this quadrant the background has a three-dimensional curving, liquid-like flowing and running aspect, coupled with the leafy fronds subtly suggestive waveform motion.

In a question I put to James inquiring into the Chamber Paintings' authenticity he revealed a few clues of the production—or at least, animation—process:

The original "paintings" [on Lyricus] are photonicly animated by an advanced technology that permits the art to morph intelligently as dictated by the music. In other words the music is the engine that animates the painting... (Q&A 60 2001-3).

Two further questions this brings to mind are: Does the music cause the painting to move and undulate once completed and "on exhibition", or, during the formative process, or both; and, is the *Sovereign Integral Network (SIN)* technology involved in the production of the work? Glyphs from the Creator aspect *ATI* are an integral



part of the art. It just depends how they are encoded into the artwork. In another question to James he answered:

The imagery of All That Is is codified into a higher dimensional language, which in turn is encoded into the original works....These are then stepped down in frequency to the materials contained on the WingMakers website...” (Q&A 64 2001-3)

This language is most probably Senzar, a.k.a. the Universal Language of Light, or the Insignias of *First Source* (Q&A 34 2001-3)


Knowing that, according to the philosophy, *SIN* becomes interactive in society several hundred years hence it is tempting to speculate on its presence in the creation process of the original artworks. If the individual soul of selected individuals are transported to Lyricus to view the “paintings”, as James again has suggested, and if *SIN* technology is involved, perhaps the individual soul—in this case the shaman soul—conjoins to a degree, metaphysically, with Creator aspects of *ATI* and *SIN* technology.

In some quadrants, notably the top right, this blue background takes on subtle purple tinges as though red tints are seeping through from behind. Could this be red *SI* moving beneath the surface, or is it just the music energizing the “painting” on Lyricus? And, are the rippling, waving fronds then resonant wave effects from *SI* Creator energy in action during the formative process of creating the “painting”, or are they from the music alone while animating the painting? The enigmatic background gives rise to far more questions than answers.

Occupying the upper left corner is a rippled outer edge perhaps thrown off from the wavering crescent moon in front of it. The crescent itself cradles a large anthropomorphic being smiling happily down upon the shaman subject. This anthropomorph, like every image in the background, seems to morph in or out of the plane or dimension. But is it actually an anthropomorph? Anthropomorphs by their very nature are difficult to confirm. Some of the Amerindian Rock Art anthropomorphs mentioned in this paper, and many not mentioned, are not universally accepted as anthropomorphs. In Rock Art there are all kinds, from the clearly human-like to the only marginally recognizable as being some kind of *possible* other worldly entity. Again, there is no universally accepted interpretation.

Perhaps less mysteriously but no less interestingly, the crescent anthropomorph could actually be a by-product of the enigmatic process of production, or possibly the finished work’s animation. Supporting this interpretation is the graphic fact that if it is rotated clockwise approximately 92 degrees the top two (or even three) shapes of its mirror image have a most striking resemblance to two (or three) shapes in the bottom left quadrant, one with blue rivulets running over its “beard” (see blue






graphic page 20). Here the two shapes are then reversed vertically. These repeating shapes in divergent imagery suggest they are to some degree, the product of the medium and process of production. After all this lower shape is not an anthropomorph. Or...could it conceivably be one that will, or has just previously, manifested? As noted, anthropomorphs by definition just defy definitive description. We know from SW Amerindian culture that this is-it-here, is-it-not, ghost-like nature echoes the very nature of the anthropomorphic spirits of the shaman. They certainly exist in some mode of existence, but they mean most to the visionary experiencing them. They are in his/her topography, and there is, as we know, no legible map for consultation.

While the anthropomorphs may well be spiritual beings on another plane of being, they could also be the products of, as well as what registers on, what Freud called the subject's "unconscious". The "unconscious" and dream world are replete with powerful images that impact us with meaning and import. In the enlightening book *The Subject of Semiotics* Silverman explores the relationship between semiotics—the study, usage and meaning of signs in culture—and images in the world of psychology, especially those of the "unconscious" and dreams (3-87). The language of the "unconscious" is pure visual imagery, or as Freud put it "...the unconscious presentation is the presentation of the thing alone" without words; and also "the unconscious is...defined...by culture." (Freud XIV 201-2; quoted in Silverman 71-2). Thus, this anthropomorph, if that is what it is, and those to follow, are very likely products of the shaman's culture, "unconscious", or mass cultural consciousness of his/her time. In Question 72 to James on mass consciousness from a WingMakers' forum member James replied, "Mass consciousness is a subset of the waking humanity at a specific time" (2001-3). What we are looking at in *Chamber Painting 17* is the transformation of a shaman SE and some of the infinite inner world and cultural images of his/her time.

All of these discussed energies—plus the music—come together in a confluent symphony of energies and imagery that make up the subject's experience, and the "painting"

This certainly does not preclude actual spiritual entities being present, it just means we cannot be certain which interpretation is correct without definitive knowledge of the subject, and his/her specific culture, personal values, and time period; and we only have one split-second time frame within a moving enigmatic artwork.

The image in the top right corner, however, is easier to define. Earlier I referred to this as an afterimage, sometimes called a negative afterimage. An afterimage is what is seen after staring at an object, color, shape, etc. for a while and then quickly looking to a plain, preferably white, or colored area. Immediately, an image—the



afterimage of the shape—in negative tone, and in the complementary (opposite) color of the original, is seen. The reader has probably observed it with preachers and public speakers in dark cloaks or suits speaking in front of a whitish background. When the speaker shifts a little, a whitish glow is seen around, beside him, or where he was. It happens when the viewer shifts their eyes too. Gregory’s seminal *Eye and Brain: The Psychology of Seeing* explains the phenomenon in clear detail and easy English. Basically, after “overexposure”, the rods and cones in the eye that register color and tone compensate and create the complementary color—a complementary afterimage—and negative tone when looking away.

The afterimage in the top right is not perfect in formation, but close enough. It is, after all, morphing away and subject to the moving, liquid-like medium it is created in or from. The dark pupils and face have become light, and the white irises have become dark. The bright golden/yellow outer edge of The Dagger of Light has naturally become dark (though has morphed wider) in afterimage. The mid-tone center dagger has remained mid-tone. It is the extreme tones that create polar negative images. Basically there is a sliding scale of lesser tonal contrast from black and white down to the neutral or mid tones. The afterimage face is a light blue complementary afterimage of its rich dark brown original. All of these observations tell us this is without doubt an afterimage. Although the afterimage is monotone, so is the entire background.

If the afterimage is not just coincidence—or a pair of anthropomorphs back to back in profile—it strongly suggests the subject was looking at him/herself for a while and then looked up to the right projecting or depositing the afterimage there. This means the subject would have been looking in a mirror image of self while the artwork was being created. Possibly like being instructed, “Observe, and see what happens.” Or perhaps he/she is dancing lightly to the music before a mirror image.

It hints tantalizingly at something of the production process of the original “painting”, but frustratingly, because we lack the technology, it informs little of what that process is.

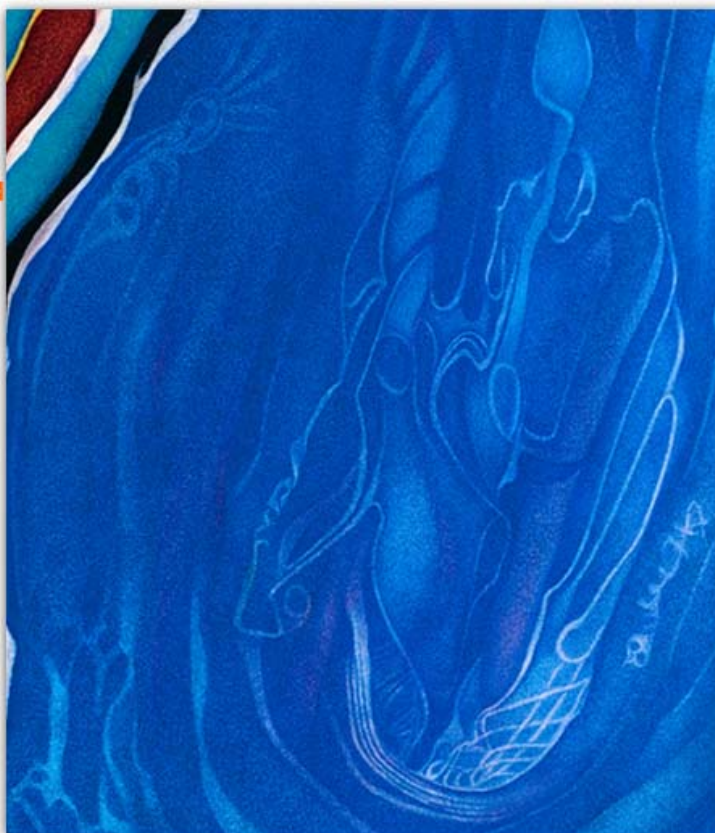
The transported soul to Lyricus that views the artwork presumably has its own counterparts to the physical eye and brain. Whether this soul perceives afterimages is a mute question, because the soul of this *Chamber Painting 17* individual is presumably perceiving, projecting, or creating something of an equivalent to its culture-based physically incarnate image, and pictorial—semiotic—imagery reflective of its local cultural setting. This individual form then perceives or projects an afterimage. Part of the advanced scientific process involved therefore, can register and reproduce an afterimage of the soul’s cultural incarnate image in the original Lyricus artwork. This suggests an image-based optical- or brain-reading capability and process. However, we may well need the interactive *Grand Portal* technology to

definitively describe what is happening here, because it hints decisively at a soul-interactive technology.




CHAMBER 17

### Detail of Background



On the afterimage cheeks are a number of very mysterious figures. On the right cheek appears a zoomorph of some kind; but knowing how the original “painting” morphs and changes, it might be a more human-like anthropomorph morphing into existence. On the lower right cheek is what could easily be a group of appearing or disappearing anthropomorphs gathering in front of the subject’s afterimage. Perhaps they are why the *SE/shaman* subject looked up to this corner causing the afterimage to be deposited here?

Behind this group of anthropomorphs, on the right, is an image not dissimilar to the afterimage eyes. Could this conceivably suggest the afterimage a coincidence, or is the solitary “eye” the remnant of an earlier afterimage already melting and running away below it? Or again, are they all just products of the animating music, or production process?



The final lower right quadrant possesses the most phenomenal detail and is actually far more sculptured and intricate than anything on the main image of the shaman subject. Here the helical twisting bands resemble unraveling paper straws, or flat, wide, coiled electrical leads. Again, the edges of forms thin to bright, light blues, and morph into a finesse of crisscrossing lines potentially suggesting the early formation of glyphs. Sprouting up from this delicate imagery is a narrow band ending in an arrowhead shape. And, as Mark Hempel remarked to the author in the e-mail cited earlier: here, next to the cheek and throat of the *SE/shaman* subject, a large materializing elongated figure clearly resembles Kokopelli with antennae. Kokopelli is the flute player, fertility, harvest, rain, hunting, trading, and sometimes healer, deity of the SW Amerindians. This *Chamber Painting 17* Kokopelli lacks a humpback, which to Schaafsma would suggest "the Anasazi from Basketmaker III on" giving a possible time location of A.D. 400 – 900, up to the end of Pueblo I culture (*Indian Rock Art of the SW* 136 -141). However, the figure appears to have a flute or long snout, it is unclear which. This could conversely suggest a later version of Kokopelli (Wellman 1970: 1681 quoted in Schaafsma 141). If this is indeed Kokopelli, the culture, location, and general time frame are confirmed again as the ancient SW Amerindian culture of approximately A.D. 400 – 1300.

Finally, in the "Dagger of Light" painting is the third quarter crescent.


The third quarter crescent signifies the old (Vries 117) and death (Jobes 380). Crescent tusks and horns "point to the continuance of life" (Campbell *Primitive Mythology* 446). In the Celtic, Hindu and Muslim traditions the crescent represents a cup of the elixir of immortality (Tresidder 54). But perhaps most significantly of all, in Islam, this crescent signifies "victory over death" (Herder 49).

The crescent, like the spiral, signifies the waning of the moon and its three days of darkness signifying rebirth or resurrection, or the passage from death to life. [29] As Bammate in "La Croix et le croissant" puts it:

The sign of the crescent is preeminently the sign of resurrection....an outlet appears giving on to free and boundless space. Thus death would seem to close upon mankind, but the latter is born again in another and infinite dimension (Bammate 135; CG 243).

While Bammate is referring to actual death, his words describe perfectly the transformational or mythic death.

In "Dagger of Light" the crescent points towards, and accents the Dagger of Light itself, and thus the death of self-importance. The incomplete afterimage in the top right corner also looks across to the Dagger, emphasizing its central representative role in the painting of transforming life through the awakening of "the fragment of Creator within" by rendering "self-importance a decisive death"; and—via the



mythical or transformational death of the shadowy or lower self—victory; and awakening into the real whole/holy life. [30]

A crescent-shaped petroglyph at Fajada Butte echoes the crescent at the famous Chaco Canyon architectural wonder, Pueblo Bonito.

The justly famed Anasazi crescent-shaped Pueblo Bonito was itself just one of the huge crescent-shaped dwellings that the Anasazi, Chacoans or Ancestral Pueblo evolved at this time (see illus.: Maxwell *Indian Heritage* 64; <http://www.wingmakers.com/chacocanyon.html>).

But among these many crescent-shaped structures Pueblo Bonito stands unique: It is not only the crowning achievement of Anasazi, Chacoan and Pueblo architecture; it was literally the largest apartment block of any civilization in North America for almost a thousand years. In sheer architectural stature it remained unsurpassed until the 1880s. Nothing was to come close to Chaco Canyon for virtually a thousand years to come. Interestingly, from the point of view of the myth, it was built in the 10<sup>th</sup> century around A.D. 920—the alleged time of the execution of the WingMakers’ chamber “paintings” and probably many of the anthropomorphs discussed in this paper.

Why the Anasazi began building in a crescent form at this time the author of this paper does not know; but fascinatingly this is the birth—meaning of first quarter crescent—of the Anasazi high culture that culminated 200 – 400 years later, A.D. 1100 – 1300, in the Golden Age of the Anasazis, or Ancestral Pueblo.


Its heritage lives on today with the present-day Pueblo; and with its profound influence upon nearly a thousand years of pre-colonial America it would not be at all surprising to see its rebirth in influence some hundreds of years hence, by which time the world will have learnt that the ancient shaman indeed understood and lived the life of the transformed individual: the *Sovereign Entity*.

## Conclusion

There are certain similarities with a number of extant rock art images from the alleged time period of this chamber 17 mythographic painting—notably the Horseshoe Canyon anthropomorph pictograph (Fig. 11); and there is a counterpart in the nurturing nature of the Pueblo Deer Mother mythology.

However the author takes note of the stance of Patterson (intro x) that the exact meaning of even the original rock art itself is open to doubt and discussion. There are different interpretations. This paper has attempted to present the meanings most widely held and those the author considers most applicable to the context of the WingMakers’ *Chamber Painting 17*. Readers are encouraged to explore the painting for themselves and find the meanings and interpretations that most resonate for them.





It is of course, not implied that any meanings or interpretations given for rock art-like configurations in *Chamber Painting 17* can be applied to any extant rock art. Though philosophical speculations of such can always be indulged in.

The artists, whoever they are, use a language of image, form and color in *Chamber Painting 17* to “paint” conceptually and figuratively—at least as the WingMakers philosophize or mythologize it—a representation of the transformation of the *HI* into the *SE* and shaman via the Dagger of Light.

The theme is transformation, and the transforming substance, flesh or body, being of Earth, is an earthy brown, and possibly chocolate color.

It is most likely the WingMakers use imagery existing within the *Genetic Mind* of their mythology for their mythographic paintings. This makes the imagery both culture- and global-based, and therefore somewhat elusive to track. This *Genetic Mind* will be further touched upon in Part 3 of this series of papers when looking at *Chamber Painting 1*.

One of my thoughts immediately after my TS experience was, “Why don’t I have a piece of electronic medical/scientific brain equipment here wired up to me to print out and record my brain patterns so I can see exactly what has happened?” If researchers with equipment available would wire themselves up for PET, MRI, SPECT, EEG (electroencephalograph) waveform printouts from the relevant machines while seriously investigating the WingMakers’ mythology (or others) we may soon have the transformation experience as represented in *Chamber Painting 17* scientifically proven, quantified and printed out.

There are likely many—if not all—areas within the brain involved. As mentioned, I have felt a number of very powerful energies going from the top of the brain towards its central region, and I have experienced other powerful energies going through the brain over a period of almost two years. These, I emphasize, have all been extraordinary beneficial changes in consciousness, resulting in enhanced clarity in daily interactions and perceptions, and feelings of peaceful well-being. Only definitive research and exploration of every area and function of the brain will show and confirm precisely what happens during the transformational experience represented in *Chamber Painting 17*.


While I am prepared to offer my services for non-invasive, humane research in this area I see new virgin transformational subjects or investigators as the most desirable for only they can produce comprehensive as-they-happen results and printouts revealing the whole range of energies involved. May the experience soon be confirmed and recorded as it happens. *Chamber Painting 17* shows the WingMakers pictorial recording of it.

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

This interpretation of *Chamber Painting 17*, and the title chosen are merely suggestions that have worked powerfully to further transform my own consciousness. The interpretation obviously has not covered every possible meaning of every image—notably the glyphs—and is doubtless not without error. Perhaps later additional or alternative interpretations will be favored for some aspects of the painting.



**Chamber 17 - Ancient Arrow Site**



It might be well to conclude this wordy paper by reflecting upon these final words from the WingMakers P2:

Consider these words as symbols only. Remember that language is a tool of limitation. Feeling is an antidote of limitation that permits the human instrument to leap over the boundaries of the logical mind and witness first hand, the wordless power of collective energy individuated.

## Notes

1. For a computer image of the AA structure spiral, or helix, see link:  
[<http://www.wingmakers.com/ancientarrowsite.html>].
2. The *FSCD Chamber Painting 17* (Ch. 3 on the CD) has facial reflections left of the individual but being absent on the *Collector's Edition* and original CD they are not discussed.
3. The term “secret root” is un-capitalized in the G&P.
4. “Dagger of light” is mentioned in an excerpt from Chamber 23 Philosophy titled “My Central Revelation.” “Philosophy 23” will presumably be released at a later date.
5. Tibetan. Reproduced with permission from the Catalog *Tantra 53 #23*, published by the Arts Council of Great Britain.
6. Debate exists between some Indian and Tibetan mythologies as to whether there are six or seven chakras.
7. Again, as with the initial experience of September 2001, I was not unnaturally intoxicated in any way. I do not drink, smoke or take any drugs other than prescribed asthma medicine, which I had not taken for some time.
8. See link: [<http://www.wingmakers.com/formless.html>].
9. There is a metaphorical “Journey of Self,” consisting of over 15 levels that begins at:  
[<http://www.wingmakers.com/intropage.html>] and finishes at the Chamber of Self at:  
[<http://www.wingmakers.com/chamberofself.html>].
10. See the following chromosome 17 links: [<http://us.expasy.org/cgi-bin/lists?humchr17.txt>];  
[<http://www.ebi.ac.uk/proteome/HUMAN/chromosomes/17.html>];  
[<http://www.ensembl.org/perl/mapview?chr=17>];  
[<http://www.ncbi.nlm.nih.gov/genome/guide/HsChr17.shtml>];  
[<http://iubio.bio.indiana.edu:8089/bin/gnomap?spp=man&chr=17>].
11. The author received the report in an email from [hsiweb@subscribermails.com](mailto:hsiweb@subscribermails.com) 5 July 2003. The whole report is an advertisement “Lose Up To 5 Pounds a Week with Chocolate?” See link: [<http://www.agora-inc.com/reports/650SWG/W650D702/home.cfm>].
12. Not having access to this edition of Newsweek the author accessed the article online from:  
[<http://www.bio.utk.edu/Neils.nsf/>] then clicking on the link “Science and the Spirit” and then clicking on the link “Religion and the Brain.” 03/02/27.
13. Austin Zen *and the Brain*. MIT press, 1998; Dr. Andrew Newberg *Why God Won't Go Away: Brain Science and the Biology of Belief*. U. of Pennsylvania; *Religion in Mind*. 2001.
14. Among the most well known are: Albright, Caral Rausch and James Ashbrook. *Where God Lives in the Human Brain*. Naperville, Illinois: Sourcebooks, 2001. Alper, Matthew. *The God Part of the Brain: a Scientific Interpretation of Human Spirituality and God*. Rogue press. See link: [<http://www.godpart.com>]. McKinney, Laurence O. *Neurotheology: Virtual Religion in the 21<sup>st</sup> Century*. Am. Inst. Mindfulness, Aug, 1994. Rhawn, Joseph. *Neurology: Brain, Science, Spirituality, Religious Experience*. U. P. California, Oct. 2002.
15. Damasio, Antonio. *Desartes' Error: Emotion Reason, and the Human Brain*. 1994. *The Feeling of What Happens: Body and Emotion in the Making of Consciousness*. 1999. See also Rachel.

16. An account of this experience is available online in the Appendix to Lock's online publication "Wingmakers: An Interpretative Analysis – Chamber Painting 6." Link: [\[www.wingmakers.com/chamber6paper.html\]](http://www.wingmakers.com/chamber6paper.html).
17. Link: [\[www.wingmakers.com/humaninstrumentchanges.html\]](http://www.wingmakers.com/humaninstrumentchanges.html). The source for the WingMakers website material and composite computer generated written and art works is an anonymous individual going only by the name of James. The name is without authentication.
18. I should perhaps mention that I am not *per se* a Zen Buddhist. I know from my prior studies and involvement with Zen that what I experienced is what some within Zen call the Thunderous Silence. I now know this experience can happen outside the confines of Zen institutions.
19. See "Chamber 6 Paper" (Lock) and Part 1 (Arai and Lock) for the *secret root*.
20. Many researchers and some anthropologists prefer the terms "Ancestral Pueblo" or "Chacoans" to "Anasazi" due to the latter carrying the discriminative connotation of "ancient enemies" or "enemy ancestors" of the Navaho (Gibson *Pueblos*. 2001). For additional details on the Anasazi see: John Kantner's award-winning website "sipapu". Rated the "Absolute authority on Rock Art" with a 52-page bibliography of published articles on the Anasazi it is the pre-eminent information source. Also see Jay Sharp's online papers "The Anasazi: Part 1" and "The Anasazi: Part 2".
21. Mails and Evehema 116, and David's online publications and 2002 book give more on the Hopi, Anasazi and spirals.
22. See David "Arc of the Covenant"; Kantner "The Anasazi from A.D. 900 to A.D. 1150" 7; Patterson 182; Frazier 194-8.
23. For spiral rock art see Patterson 185-186.
24. See David "Arc of the Covenant" (5-6).
25. Reagan *Art and Archaeology* 34: 201-5, 210; Schaafsma 1971 15, figs. 5 and 6; 1995 Plts. 1-8, figs. 13, 121, 128, 129, 131; see illustrations in Patterson 110, 210.
26. See Patterson 111, "Horns" 116-117, and 126-136; Sims 6-7; Ritter and Ritter 22, 57; Colton 1946 5; 1949 2, 50; Young 39, 143-144; Martynec 75 and fig. 3; Fewkes 1892 19, 22; 1897 7, Plate III; 1903 67, 107-8; Eliade 154-155; Grant 206; Grant, Baird and Pringle 40; Vastokas and Vastokas 74-75. For other patterned body anthropomorphs see Coso Range California; Patterson 153; Grant, Baird and Pringle 39; Grant 50; and Hedges 20.
27. N.A.R.A. is the Native American Rock Art organization.
28. See Awatsu 050-057; Patterson 120; Schaafsma 61-68; Raysmussen.
29. General meanings of the crescent were presented in "Chamber 6 Paper" (Lock) and Part 1 (Arai and Lock 144-45).
30. *Creative Mythology* 24; CG 669; Eliade *Patterns*.



## Appendix

There is much more of interest and import with regards Fajada Butte that, for me, resonates with the WingMakers' material. Fajada Butte can be seen in full color in the curious—if not remarkable—computer generated artwork "glyphportal2" at the online website link: <http://www.wingmakers.com/glyphportal2.html>.

Researchers recognize Fajada Butte is a natural formation architecturally somewhat similar to the Toltec temples of its south; and that there was likely open cultural exchange and trade between the southern Mesoamerican societies or cultures and the Chacoans, Anasazi or Ancestral Pueblo.


The Ancestral Pueblo, or Chacoans as they are often now called, even built a ramp on the SW face of Fajada Butte across to the upper level that shamans would walk over to enter their naturally formed architectural temple. This ramp would have enhanced its architectural similarity to the Mesoamerican Toltec temples. The ramp represented "a construction project of significant magnitude" suggesting "the butte might have played an important role at Chaco" (Charbonneau 1999).

Access has long been severely restricted to Fajada Butte: In ancient times shamans would perform rites there and observe its "dagger of light"; while today it is off limits to all. Curiously, not even Amerindian Holy men are granted unauthorized access to the site. While danger of erosion or even collapse from the thousands of previously visiting tourists is cited as good reason for it being totally off limits, this somehow is not a convincing explanation for banning even the Amerindian shaman from the upper site. Of course, tourists should be restricted, even banned, in order to preserve the sacred ancient site; but it belongs to the Holy men of the Indian Southwest and I can think of no logical reason why they should be banned from its presence; though it must indeed be very carefully preserved.

Is the real reason for banning this site from absolutely everyone because it is indeed the very location of the Ancient Arrow Site, that houses the WingMakers' helix-shaped cavern containing the 24 chambers and their paintings? The WingMakers' material states that the actual site has been closed off completely from the public domain.

For some details on the closing of Fajada Butte to the public, and an Indian perspective on the issue see link: <http://www.library.arizona.edu/users/jlcox/class/slides/fajada/page8.html>.

A couple of weeks after concluding Fajada butte to be the location of the AAS helix-shaped chamber and writing it up, a wingmakers.com forum member posted "glyphportal2" also suggesting there might be something very significant about its central natural rock formation. Photographs of Fajada butte and maps of the Chaco Canyon area can be seen on the forum in a posting by "Roberto", or located quickly in a websearch engine.



If the butte is the actual WingMakers' site it is understandable how elaborate reasons have been created to ensure no one ever has access to the area, because it would now, if the WingMakers' story is based on fact, be a top-secret project area. Actually, if *The Ancient Arrow Project* book is based on fact, the presence of the native shaman may, prove crucial if the site is to be activated in the future. For his/her presence and consciousness frequency may be intimately related, if not bonded to the site. This consciousness frequency is certainly present within *Chamber Painting 6* and *Chamber Painting 17*.

One way to test this theory that Fajada Butte is the location of the WingMakers' site is to imagine we are the WingMakers, and ask ourselves, "Where would be the very best place to hide something of such vital and sacred importance?"


The obvious choice would seem to be underground, hidden somewhere. But that is precisely where everyone would think to look, and does the sacred really belong hidden underground? Perhaps, but in Chaco future archeologists, historians seeking a vanished history, spelunking cave explorers, casual hikers, and relic hunters, all would search below the ground and in any and all cavern areas. It would therefore be better to hide it where least expected; out in the open, even above ground, but camouflaged in a place where only the most trustworthy could and would ever go.

It could be standing proudly on natural display, above all, dominating its landscape, honoring its wondrous content; yet none would ever consider it to hold within its structure the secret of the ages. After all, it would be a temple, and like the Toltec temples to its south, only the chosen would ever enter its sacred domain.

The ancient public would not venture close for other reasons than its hidden precious treasure: They would know it to be a place reserved for the sacred shaman and his readings, or foretelling of the seasons. Its higher purpose would be forever camouflaged to them. And when they are gone and history, it would remain an ancient sacred site, and an awe inspiring natural rock formation jutting up from the canyon floor.

Future trained archeologists and anthropologists, spelunkers, amateur seekers of artifacts, and the conscienceless treasure hunters searching, scouring, digging up the earth everywhere in attempts to unearth treasures and secrets of the long lost past, would never venture deep inside the butte in search of anything; they would seek the lower areas, its walls, cliffs, caves; and search for caverns and habitats on, at, or below ground level in Chaco.

Even after its "light dagger" is popularized shortly before the helix-shaped cavern is to be opened no one would imagine such a "lowly" people would be guardians—knowingly or unknowingly—of such a high secret. Fajada Butte would remain. Like the pyramids, it would weather badly and crumble but its inner secrets would be safe until the right time and the right people were led to find them.



It is possible to present an analysis of the artwork “glyphportal2” that concurs Fajada Butte to be the location of the WingMakers’ helix-shaped cavern. In James’ website computer graphic composite artwork “glyphportal2” Fajada Butte itself sits inside the double portal suggesting it is either a portal itself, or the portal lies here. It brings focus and attention to the central image: Fajada Butte.

Directly above the butte an open eye looks amazed hinting for us to take a look here—or maybe since that is impossible it is just saying, “I see something of amazement here!”

In addition, the helix-shaped *Source Codes* (SC) glyph comes down from the top of the inner portal to the eye as if telling us we can see or experience them/it here. The SC glyph is actually written in 3D as a vertical helix spiral, and echoes the DNA spiral, which echoes the 3D vertical spiral helix format of the AAS structure containing the chambers and their paintings. The SC glyph, DNA, and helix structure all echo each other. And the SC glyph points down directly over, and to: again, Fajada Butte.


Beneath Fajada Butte is a newborn babe, signifying the new life born, probably at the base of the helix in chamber 24, when we birth the new cosmic humanity. Two more babies and an “eye socket” out in the universe beyond, hint again that this is our key, and lock—our portal—to the new “us” that, once born, will be cosmic children, and later cosmic adult inhabitants, of the infinite universe.

There is more, but this is perhaps enough for now, except to say that if perchance the site is not Fajada Butte it is likely the point where the star meets the horizon on the right of Fajada Butte, Fajada Butte being the landmark pointing the way to it. This is an excellent “cover” revealing James’ genius.

Whichever, the author would like to strongly emphasize that Fajada Butte is a most sacred Indian site and he hopes it is always held in such appropriate, sacred respect. No unauthorized access is allowed and it is certainly no place for curiosity seekers or amateur explorers, for they would, even in innocence, cause it untold damage—much has already, unintentionally, occurred to the delicate site. The shaman Indians of the Southwest are allowed authorized access and they should also, in my opinion, be allowed the freedom to speak as much or as little about it as each feels appropriate. Maybe they are; but the time may well be approaching when the Amerindian shaman of the Southwest must have access to the AAS itself.

There are, of course, historical precedents of encoding secret information in art; one or two popularized examples can be found in the book *The Holy Blood and the Holy Grail* by Michael Baigent.

What cannot be said or written in words can be—and often has been—conveyed in art, because only those informed on the secret at hand who are also art literate will understand the message or encoding. It is also safe, for who can ban a piece of



artwork by claiming someone understands everything about that particular piece? Another mundane interpretation can always be presented to “simplify,” cloud or confuse the issue; and this is of course possible with “glyphportal2”.



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