

Meaning and Mythological Imagery in WingMakers' Paintings

Part 1 : *Chamber 6 Painting*

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ABSTRACT

This “Part 1” begins by briefly introducing the origins of the artwork reproductions of the WingMakers' chamber paintings. The sole purpose of the paper is its presentation of an interpretation of the artistic mythical imagery and symbolism within the reproduction of the mythical WingMakers' *Chamber 6 Painting*. The interpretation is aided by reference to the WingMakers' website philosophy and cosmology notes, academic mythology texts, and cited symbolism used in ancient and modern cultures. The interpretation finds the imagery within the painting representative in intimate detail of the mythical WingMakers' mythology and cosmology. The painting is therefore herein given the title “WingMakers' Cosmology”, and the reproduced art genre termed a Post Modern Mythography.

Key words: cosmology, mythology, symbolism, WingMakers.



Figure 1. *Chamber 6 Painting*: “WingMakers' Cosmology”.
Reproduced from *First Source* CD with permission from Mark Hempel.

Introduction

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

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

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

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

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

This paper makes no attempt to disentangle fact from

fiction within the myth. Its purpose is merely to offer an interpretation of *Chamber 6 Painting*.

WingMakers' Paintings

The origins of the paintings or original artworks are unknown. The known facts are limited to a journalist, Sarah De Rosnay (said to have connections in the New York art world), presenting a CD containing the reproductions, information and myth to Mark Hempel of South Bay Group to make the WingMakers' website. This Hempel did. Rosnay says an alleged Dr. Jamissen Neruda requested she contact Hempel (who has never met Neruda) to make the website for him⁽¹⁾. Neruda is totally reclusive which makes it difficult to confirm his existence. Reportedly Neruda says his work is as a "mythmaker" (Neruda *letter FSCD*). He presents media cut-and-past works of WingMakers' paintings which should not be confused with the 24 WingMakers' chamber paintings.

The original paintings/artwork are unavailable for public viewing or scrutiny. High-resolution reproductions of 15 of the 24 chamber paintings are available on *First Source* CD (*FSCD*)⁽²⁾, in *Collector's Edition* prints, and museum print format from the website www.wingmakers.com where all 24 paintings can be viewed. In the WingMakers' myth 23 two-to-three-meter-high originals exist in Chaco Canyon, New Mexico, on the walls of 23 chambers equally spaced along a vertical spiral-shaped cavern: the WingMakers' Time Capsule. Chamber 24 is located almost separately, beneath the 23rd.

No brush strokes are evident anywhere on the high-resolution prints (see Fig.1). The myth affirms the same for the originals; and that the paint was analyzed by the world's topmost secret scientific organization, the ACIO⁽³⁾. They confirmed it as paint carbon dated to the 8th century, but its means of application to the walls is unknown. The presence of the infinity symbol (accepted

into usage centuries later) naturally shocked the mythical discoverers (Neruda's Book). The myth affirms the paintings (and whole cavern) are covered with a transparent polymer coating over 100 times more cohesive than our most advanced scientific coatings (circa 1975 or 1997)(Stevens memo). Neruda allegedly defected from the ACIO in 1997 going public with the "myth".

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

Who are the Artists—WingMakers?

Neruda claims he named the artists "the WingMakers"—a faction of the Central Race⁽⁴⁾. The website mythology is the largest body of information on them, Here they describe themselves as "Culture Bearers bringing the seeds of language, art, philosophy, scientific reasoning, and spiritual understanding to the human race through-out time" to help assist in the cosmological evolution of mankind's consciousness (Sauthers)⁽⁵⁾. In the myth they are time travelers from Earth of the 28th century who say we are now close to taking the cosmological evolutionary steps in consciousness to join them. This mythical treatise is the claimed background to the alleged artists: the WingMakers.

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

Originally De Rosnay tentatively presented the material saying the paintings were from a group of



Figure2. Signature on *Chamber 20 Painting*

experimental artists in New York. She later said she thought Neruda painted them. Both now say all material and reproductions come from Neruda—who insists he did not paint the pictures.

Some paintings bear undecipherable signatures (see sample Fig.2) that have led to claims the paintings are fakes. However, neither a myth nor its art can be 'hoaxed' or 'faked', for it is, just a myth. And for the purposes of this paper—interpreting the painting's imagery and correlating such with the myth—the painters' identities are irrelevant. The high-resolution reproductions suffice, for it is they that demand interpretation, and said correlation.

The painters then, are anonymous. De Rosnay, Neruda, their friends, and the WingMakers or Central Race, are all on the list of possible painters.

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

Materials and Method

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

Anyone can give an arbitrary analysis of a painting, but to be really understood it has to be viewed and analyzed from the artist's perspective. The entire existing philosophy and terminology of the mythical WingMakers was therefore researched and studied by

referring to all the wingmakers.com website material, especially their “Glossary” and “Philosophy” notes(G&P), decoded from site artifacts according to the myth. Use of this philosophical terminology for the interpretation is necessary and central to this paper, because the painting in a very real sense illustrates the WingMakers’ philosophy, knowledge, view or experience of cosmic reality or the multidimensional universe – mythological or actual.

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

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

EDITED GLOSSARY OF WINGMAKERS’ TEAMS

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

Entity: Higher Self or Soul. It does not incarnate into the physical dimension but experiences it through many Human Instruments (see below) in incarnation (both presently and in different times) that are connected to it at soul level. It is individuated Spirit’s vehicle for inter-

acting with the physical dimension of space, energy, time and matter. It is said to be a fragment of Universal Spirit Consciousness of First Source (see below).

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.

Human Instrument: Physical, emotional and mental biological beings. [Humans, animals 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⁽⁶⁾ that spirals into the uncharted realms of First Source.

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

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

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

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

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

Sovereign Integral Network: The sub-atomic network of

light-encoded filaments throughout all the multiverse. Threads of light from Source Reality connecting every life form at Entity level to all other Entities and First Source.

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

Chamber 6 Painting (Fig. 1)

Suggested Title

“WingMakers’ Cosmology”

Interpretation and Meanings

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

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

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

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

The characteristics of the primary colors and the shapes they equate with was pioneered and realized in the early 20th century at the Bauhaus⁽⁷⁾; and by the paintings and theories of such masters of abstract art as: Kandinsky, Klee, Mondrian, and Itten⁽⁸⁾. The primary colors relating to the primary shapes (Bayer, Gropius ; Read), and their symbolism (Jobes, *Dictionary of Mythology, Folklore and Symbols*) relevant to *Chamber 6 Painting* are: Blue, circle—peace, eternity, spirit, heaven, abode of Gods (228); Yellow, triangle—movement, energy, divine power, spirit, supreme wisdom, home (1704); Red, square — balance (order), action, energy, death, consciousness, body of man, earth, matter/stone (1327). (Jobes actually has the triangle red, and the hexagon yellow.)

The entire picture stands upon the patterned, yellow / gold band. Abstractly showing the unity of all manifested existence, it contains Creation’s primal building blocks originating from spirit. In this painting yellow is representative of the realms of spirit. Chevalier and Gheerbrant (CG) in *The Penguin Dictionary of Symbols* note that yellow is “the vehicle of divine

immortality” and “the color of the gods” (1137). It is from spirit or *First Source (FS)* that form (the squares) and energy (the triangles) originate (P1, P3). The deep blue upper and lower band edges suggest *FS*(see below).

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

The day after concluding this, the website was updated, and in Interview 4 with De Rosnay, Dr. Neruda said, “Causal energy is the most potent force in the universe”; and that, yet to be discovered by our scientists outside the ACIO, it embodies the four primary forces in the universe: strong nuclear, weak nuclear, gravity and electromagnetic – Source decelerating to express physical embodiment through them. Causal energy, he says, relates to time and the energy paths of planetary evolution, so used unwisely it can have the gravest results. Apparently flowing between chaos (small violet triangle) and order (red triangle) it seems codified here as the large violet triangle.

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

In *Indian Heritage: of the Southwest* a rectangle inside another with vertical and horizontal lines emanating from the outer edges symbolizes an “enclosure for ceremonial dance” (Behrmann et al inside cover). The square, on the other hand, represents: divine mind, justice, reverence, matter, the material universe, and stability (Jobes 599, 1486). The painting’s main

square/rectangle is a lighter blue than *FS* full blue, suggesting a light, peaceful, passive, perhaps ethereal form/matter; with another indwelling form. Being primal forms, or species, these squares represent the primal beings or matter.

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

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

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

If significant for advanced physics it reads:

Light > form > light > energy > light.

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

The three primary colors of light surround matter (the squares) and energy (the triangles), suggesting again

that all matter and energy ultimately coalesce from light, or spirit (G&P). These three are shown as the building blocks of the multidimensional universe: its very roots. The *Wholeness Navigator* roots over the band accent this wholeness and unity.

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

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

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

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

On the right-hand side of the painting, the red field of seven infinity notations represents the seven universes of the myth’s multidimensional universe (*FSCD ACIO*). The tiny seventh is just visible beneath the folds of the landscape. Each universe, effectively infinite, is represented by one infinity sign. This disregard for Walter Raleigh’s, “There cannot be more *infinities* than one; for one of them would limit the other” (Webster

‘infinity’ 1b) is artistic license. Here the infinity signs are symbolic not literal.

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

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

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

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

In addition, mathematicians, morphologists and scientists, such as Godfrey Hoagland (former NASA),

DePalma (former MIT) et al, are working on models of hyper-dimensional energies that may be associated with the creation of planets⁽⁹⁾.

On the left, the mask shows *SI* hidden, or masked, from mundane reality. The entire cosmology lies hidden, as if behind a mask. The mouth is open showing its ability to talk, if we can hear. Its eyes express total awareness and are red *SI*, the being behind the mask. Bill Moyers informs: “the images of God are... ‘the masks of eternity’ that both cover and reveal ‘the face of God’” (Campbell *Power* Intro. xviii). Campbell’s four-volume masterwork *The Masks of God* most thoroughly covers the subject of masks.

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

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

Campbell “the vision of eternity” (*Creative Mythology* 503). The connection of masks to Spirit is often central. Pieper in his introduction to *Masks of the World* (6) writes: “In dances of the Pueblo Indians [descendants of the Anasazi]...a total blending of the masked individual with the ancient spirit they represent is experienced”. In essence “the mask represents a transformation” (Pieper 7, Cooper 104, Tresidder 131). The mask also embodies ancestors and Gods; and one of their uses is the reenactment of the foundation of the universe: cosmogony, in a word (*Masks 21*). Donning the mask, Congdon-Martin says, the wearer partakes of the reality it represents and can become to some degree the ancestor or God. Donning the mask of *SI* perhaps it is possible to partake of its reality, and dance within its energies. Such creative involvement echoes advice for listening to the WingMakers’ music (G&P).

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

The native red woman (*HI*) is also represented as the *SE*. She is in contact with *FS* and the *E* through the *secret root*. Her *Source Codes* (*SC*) are active shown by the *SC* glyph—the squiggly line with a dot at each curve ending in a circle—at her base. It is at the base because *SC* catalyze the ‘awakening’ of the multidimensional entity (G&P). The *SC* are “like DNA”, so the glyph is written in shorthand to characterize a DNA-like spiral with 6 dot-like molecules or codes attached to it instead of 23. The two horns on the glyph’s head may relate in meaning to ‘horns’, or the two extra 6th and 7th senses gained (Sauthers). Many paintings feature variations of this *SC* glyph. Revealed written in the WingMakers’ language, here it means: “*Source Codes* activated in the *Sovereign Entity/Human Instrument*”, and it suggests other glyphs in the painting/s are in the WingMakers’ language. A mythical ACIO memo states that about 35%

of the glyphs remain un-translated (Stevens)⁽¹⁰⁾.

This glyph mirrors the shape of the actual or mythical WingMakers' Time Capsule (WMTC) cave. A vertical spiral, the WMTC is a 3D construct of the *SC* or as Neruda suggests, the human genome and its 23 pairs of chromosomes, (More on this in a future paper on *Chamber 23 Painting*.) It may indicate the WMTC as a catalyst or symbol for an awakening, or frequency change, of the planet, or its people. The landscape clearly pictures a dawn or awakening. Caves symbolize that which is within, the womb, birth and rebirth; and "where the germinating powers of the earth were concentrated" (Tresidder 39). That the WMTC is a cave, and the paintings contained therein, is then, appropriate. In many Amerindian myths caves are the origin of the world and human race (Biedermann 60).

The spiral above the *SC* glyph with the inner complete hollow circle may depict energy spiraling out from, or towards, *FS* (see below). The two larger circles above the *SC* glyph probably represent *All That Is (ATI)* and *SI* (see below). Jobs says the upward-pointing triangle represents "heavenly powers" gained, and possibly Sirius (1596). Koch says it means "creative intellect" (8); and notably 'creative will' enables attunement with *ATI* (G&P).

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

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

Chakobsan ancestor. The contour lines curling round her breast—the breast nurtures all to life—emphasize the comforting, nurturing nature of the *SE*. The breast also represents the nourishing milk of life, and the left breast the moon (see crescent below) (CG 118).

Chamber 13 Painting (Fig.3) here called "Nurturance of Life", to me (Lock) shows a compassionate sun-like spiritual-breasted *SvIg/SE* warming, and nurturing the earth to life and growth. The form of a logo in the top left corner might suggest a group effort or reproduction, yet nurturing as one of the "life principles" of the *SvIg* is a cogent component of the mythological philosophy (G&P).⁽¹¹⁾

The Chamber 6 *SE* lets the *secret root* and *WN* guide, as the WingMakers advise (G&P). Above her head the glyph-filled area represents, as usual, *ATI* and its knowledge and experience. The glyphs are coming from *FS* and *ATI* down to the *SE* while also radiating out into the universe—shown by the little curves in the dark blue sky—because knowledge from *ATI* is nonexclusive and for all who attune to it (G&P). The glyph at the *SE* head however, showing her spiraled activated *SC* or spiraled *secret root* connection to *FS*, shows her ability now to relay her clear connection to *FS* out to the universe. In this glyph the *SE* broadcasts also (*FS*CD Event Strings).

These curves also show the "feeling of gratitude coupled with the mental concept of appreciation...expressed as an invisible message in all directions and at all times" as the *SE* here illustrates the "synthesis model of expression" (P1).

The top-but-one glyph of two circles with a solid center circle is a symbol which to Koch represents the "trinity of body, mind, and...immortal essence", the soul at center (11); and also the universe (32). This also relates to the three yellow circles with a solid center circle in the sky explained later. The next, human-like, glyph descending to the *SE* has two bars across it almost breaking it in two. These may signify the sixth and seventh senses (Sauthers memo) descending to the

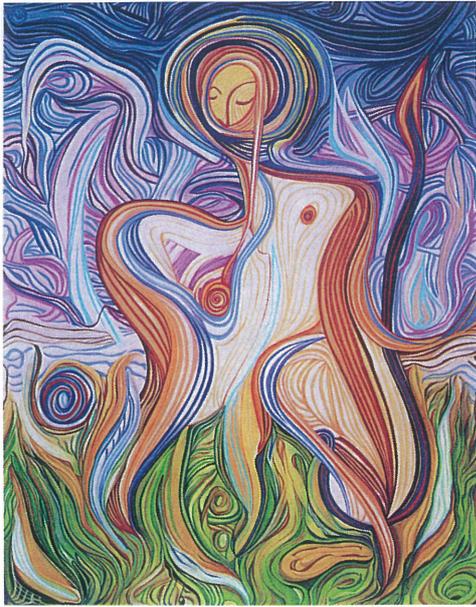


Figure 3. *Chamber 13 Painting*. “Nurturance of Life”.
 Reprod. from *Collector’s Edition* print, with permission.

SE effectively giving it, as in the glyph, an extra eye or limb with which to work. Do they break the *HI* dependency on the physical survival level of consciousness? The next glyph may represent an almost circular (whole) being made up of two parts, possibly the *SE* and *SvIg*. The head/eye may indicate insight through this unity, the unity shown by the one bar.

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

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

The eye/s-like glyph may well represent insight, gained from the *SE*, passed on together with the

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

In integrated communion, the *SE* and her *E/SvIg* are united in a compositional clockwise movement of transmitted knowledge, emotion and insights with the glyph-filled *ATI* areas, with which they are attuned. All glyphs are deep blue, revealing again their *FS* origin or destination (G&P).

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

The vagina/eye shaped area between the two transmissions depicts the mythical WingMakers’ time, energy or dimension portal. Briefly, vagina and eye shapes represent: the place of entry and exit for the seed and being to another world, time or dimension; and the window of perception to the soul within, and the world without. This shape then is the door, window, or physical

portal to another world, dimension, energy or time. Access is at the gate of *ATI*, progressing on in this picture to the levels of *SI* and *FS*, the portal's central red and blue. The black shows the "dark gravity bodies" surrounding the central universe of *FS* (CD Cor-teum).

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

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

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

Behind the Madonna-like golden-yellow *SvIg* the many colored lines tapering off into the far distance of the *SvIg* reality suggest the sum of *Es/SvIgs/HIs* in the approximate one to 1,000 "dominant realities" the

SvIg operates in. The *SvIg* integrates and experiences them simultaneously "in sequential time" where all time is one (P3).

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

This *SIN* clue reveals the symbolic meanings of the four concentric circles. They can only be, from the center outwards: The 'home' area, *SR*, followed by *FS*; then *SI* and finally, *ATI* (G&P). *Chamber 11 Painting* (Fig. 4), here called "The Source", shows this four-circle system in close-up. These four concentric circles are an Anasazi petroglyph found in Utah, White and Cottonwood canyon sites and illustrated in Thomas E. Mails and Dan Evehema's, *Hotevilla: Hopi Shrine of the Covenant – Microcosm of the World* (66). Unfortunately no meaning is presented. However, it is pictorially remarkably similar to the symbol of God or the sun (with a center and two concentric circles) that has often represented "the highest cosmic intelligence" illustrated in *Herder's Dictionary of Symbols* (186); and as illustrated in *The God of Sucellos*, France, in Campbell's *Creative Mythology* (Fig. 49 418). In the Amerindian sun dance the sun was a manifestation of the Great Spirit (Tresidder 195). Another strikingly similar rendition is on the base of the *Serpent Bowl* where the two bands surrounding the central sun represent "the floor of heaven" (Fig. 12 *Creative Mythology* 98-99). Zen Buddhism uses concentric circles to "symbolize the stages of inner perfection and the progressive harmonization of the spirit" (CG 196). A rendition of the mandala—a Hindu term for circle (Herder 125, illus. 126)—concentric circles also represent echoing waves, and thus rebirth (Biedermann 70). These four concentric

circles also exist in 3D: Mexico's Cuicuilco Mound, a four-stage concentric mound or "stepped pyramid" just predating Teotihuacan; Dissignac, a terraced cairn in Brittany⁽¹²⁾; and at least three examples within a group of megalithic structures in Algeria (see illus. Corliss 149, Fergusson). In most ancient mythologies (where Deities had four-letter names) four alone symbolizes God, the Supreme Being, and the "quintessence of creation" (Jobes 599-603).

The crescent moon shares the meaning of horns, and passiveness (Koch 51); and symbolizes birth and death previously discussed. But notably it means 'slumbering' (Jobes 380). The whole cosmology, while dynamic, slumbers beyond the mundane plane of existence. It also

symbolizes: growth in body, mind and spirit; the pure soul in Egyptian mythology; and the female principle (Jobes 380), possibly suggesting a secondary theme of homage to the Anasazi woman. In "Native American Myths and Rituals of North America" Desy says the moon also represents a hermaphrodite—perhaps here balanced masculine and feminine energies. Heathcote says it symbolizes the cycle of man. According to Mozzetti, the Anasazi moon petroglyph means the future. In Islam, according to Herder it represents victory over death. It is found in Christian art at the feet of Mary, where it can mean virgin, goddess or chastity⁽¹³⁾. The crescent can be seen atop the cross in *Orpheus Bakkikos Crucified*, circa 300 A.D. (*Creative Mythology*



Figure 4. *Chamber 11 Painting*. Here called "The Source".
Reproduced from "Collector's Edition" print with permission from Mark Hempel.

Fig. 9 24). Cooper maintains it is the par excellence symbol of “the Great Mother, the Lunar Queen of Heaven” and the passive, feminine principle (44). He points out, however, that some North American Indians regard the moon as the male rather than female fertilizing principle (106 illus, 107). The crescent also signifies the waxing and waning of the moon and its three days of darkness signifying rebirth or resurrection (*Creative Mythology* 24), or the passage from death to life (CG 669, Eliade *Patterns*).

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

Conclusion

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

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

Until the original paintings are found this genre of art could be a Post-Modern Mythography; and if found and confirmed dated to the 8th century, a Pre-Modern Mythography. They currently defy time placement—a subtlety befitting mythical time travelers. The artists, whoever they are, use a language of image, form and color to paint conceptually and figuratively the living multiverse as the WingMakers *know* or mythologize it.

While spiritually and universally philosophical, it is obviously to be experienced, like all art, in a way that

makes the observer a participant. But here the intended experience can only be transformation. Neruda, and the philosophy notes, state that understanding and sincere study of the work will result in a transformational experience. This brings to mind Kandinsky’s famous sequence (Kandinsky, *Der Sturm* 1913, Read 171):

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

The WingMakers perhaps conceived something similar with ‘transformation’ in place of ‘emotions’. After finishing much of this paper Lock awoke in the early autumn morning of 17 September 2001 and then, according to him, experienced the “spiritual Thunderous Silence of Zen.” Why? He does not know. Coincidence? Same answer. He says it hasn’t changed everything; he still can be forgetful, and sick. However, the ecstatic experience resulted in a marked, permanent change in consciousness: “Something died; yet something wonderful came to life.” he says. To his surprise he later read in *Mythologies*, “Myths must be told only *during a span of sacred time* (generally during autumn or winter, and only at night)” (Eliade *Toward* 4).

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

The images of myth are reflections of the spiritual potentialities of every one of us. Through

contemplating these, we evoke their powers in our own lives (207).

This interpretation of *Chamber 6 Painting* and the title chosen are merely suggestions. It could be titled “The Living Cosmos” or “Transformation” (of the *HI* to the *SE*, and/or the *E* to the *SvIg*). The interpretation obviously has not covered every possible meaning of every image, and is doubtless not without error—especially within the glyphs and patterned band. It has undergone many revisions, even after the above transformational experience. Perhaps later alternative interpretations will be favored for some aspects of the painting.

The authors stress again that they neither believe nor disbelieve the WingMakers’ philosophy. Lacking scientific proof it remains a cosmogonic myth.

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

Future papers for Parts 2, 3, and 4, covering chamber paintings 1 and 17, 23, and 2 are planned.

Mail recognizing any Amerindian or Sumerian glyphs in these paintings would be very welcome.

This paper was written under the close and invaluable supervision of Professor Motosuke Arai, but any and all errors within it are solely the responsibility of its researcher Christopher Lock.

Notes

- (1) Hempel’s email address is mhempel@southbaygroup.com
- (2) The CD paintings however are numerated differently. *Chamber 6 Painting* is *Chamber 10 Painting* on the CD. Neruda’s book, by description, suggests Chamber 6 Painting is actually in chamber 2 (90). This “scrambling”—a common educational tool—seems designed to induce deeper study by those interested.
- (3) The alleged Advanced Contact Intelligence Organization. In the mythology it originated as a top-most secret branch of the National Security Agency (U.S.A.) circa 1953 and has long

since become independent of, and unknown to, them.

- (4) The Central Race are mentioned in Tibetan philosophy and allegedly regarded by the ACIO and others as the progenitors of all human species in the cosmos.
- (5) On the original website, Sauthers’ memo can still be seen at <http://www.wingmakers.com/arrow/acio/sauthers.html>. The name is without authentication. Allegedly he worked on the Ancient Arrow Site project with the ACIO.
- (6) The term “secret root” is un-capitalized in the G&P.
- (7) Bayer, Gropius; Read 173-75, 204-16; Winger.
- (8) Herbert Read on: Kandinsky 165-79, 188-95, 200-206, 222-29, 235, 245, 248-252; Klee 174-87, 233; Mondrian 194-204, 229. See also Winger, *Bauhaus*. Artistic works for possible reference: “Language Form and Color”, Kandinsky; and “Composition III with Color Planes” 1917, Mondrian—the work of pale rectangles in which: a) Mondrian left behind forever reference to the figurative world, and b) “form and color...are a unity...” (Jaffe 124-125).
- (9) Hoagland *Monuments* 355, 370-373 and *Mars Mission*.
- (10) The same applies to Stevens as Sauthers. See note 5.
- (11) Chamber 13 Painting may represent all three “life principles” of the *SvIg* in which case it would best be called “Life Principles of the Sovereign Integral.”
- (12) See reproductions in Corliss 259 and 256; Mendelssohn, Kurt, and Childress; David Hatcher in Corliss 259-260; and Geradin, Lucien 247 in Corliss.
- (13) Herder 48-49. See illus. after Durer 49; CG 243.

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