



Wingmakers™

Meaning and Mythological Imagery  
in WingMakers' Paintings Part 3:

## Chamber 1 Painting

(Unabridged)

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(Original abridged version)

## Meaning and Mythological Imagery in WingMakers' Paintings

### Part 3: *Chamber 1 Painting*

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**Abstract:** The mythology within the reproduced Post Modern Mythographic WingMakers' *Chamber 1 Painting* is interpreted. Meanings and images within the picture are deciphered and interpreted by referring to the mythical WingMakers' website Glossary and Philosophy notes, symbols used within ancient and modern cultures, standard mythology texts, and Part 1 and Part 2. The semi-abstract picture reveals a conceptual image of what in the WingMakers' mythology amounts to the process of "The Transforming of Genetic Mind and Humanity." The picture again visually illustrates, in articulate detail and vivid color, the WingMakers' philosophy and mythology including their view of future collective humanity.

Key words: genetic mind, glyphs, humanity, Lyricus, mythology, transforming, WingMakers.



Fig. 1. *Chamber 1 Painting*: “ The Transforming of Genetic Mind and Humanity.”  
Detail Reproduced from *Collector’s Edition* print with permission from Mark Hempel.<sup>1</sup>

## **Introduction**

This paper continues the interpretation of mythological imagery and content in the WingMakers' paintings Part 1 and Part 2 (Arai and Lock) published in *Osaka University of Arts Journal* Vols. 25 and 26. Part 1 covered *Chamber 6 Painting* that is more fully covered in the online 34-page PDF file "Chamber Painting 6" (Lock 2003). Part 2 covered *Chamber 17 Painting* that is more fully covered in the online 56-page PDF file "Chamber Painting 17" (Lock 2004). This Part 3 interprets the content, symbolism, meaning and mythology within *Chamber 1 Painting* (fig. 1).

For an introduction to the WingMakers and their paintings see John Berges' recommended website full introduction at link: [www.wingmakers.com/fullintro.html](http://www.wingmakers.com/fullintro.html). and "Chamber Painting 6" (Lock 2003).

As with Part 1 and Part 2 this paper makes no attempt to disentangle fact from fiction within the myth. It offers an interpretation of the imagery within *Chamber 1 Painting* according to the mythological philosophy of the WingMakers, other mythology sources, and Amerindian Southwest rock art imagery and meaning.

## **WingMakers' Chamber Paintings**

As a reminder: the origins and location of the original planet-based two-dimensional 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 (Part 1).<sup>1</sup> "Chamber Painting 17" appendix (Lock 2004) outlines the author's opinion of its exact location. The area is off limits to the public.

## **Materials and Method**

The large "museum grade" print, *Collector's Edition* print (see copy fig.1), online website picture, and the high-resolution reproduction from the website *First Source* CD (FSCD)<sup>2</sup> (fig. 2) were used for the interpretation of imagery in *Chamber 1 Painting*.

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

The term 'humanity' in this paper and suggested painting title, is defined as the *Human Instrument (HI)*, *Genetic Mind (GM)*, and human soul/spirit composite (James, Lyricus: "Teachers, Q&A 13").

Essential reading for understanding the painting, an edited glossary of WingMakers'

philosophical terminology from the website, and *FSCD, Glossary (G)*<sup>3</sup> and *Philosophy notes (P, 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.

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

**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 promoted by the Hierarchy (see below). It "is the collective repository of the humanoid species' experience across all time/space" (James Q&A 72).<sup>4</sup> Owing to its primary significance in this painting the entire glossary section on Genetic Mind is cited:

The genetic mind is the equivalent of a universal belief system that penetrates, to varying degrees, the human instrument [see below] of all entities. In some, it immobilizes their ability to think original thoughts and feel original feelings. In most, it entrains their belief system to harmonize with the accepted belief systems of the Hierarchy. In a few, it exerts no significant force nor has any bearing on the development of their personal belief system.

There are those on terra-earth who are in training to be Sovereign Entities [see below] and are completely unaware of this training as well as their destiny. When they are able to become timeless and view the continuum of their lifestream, they will see the thread that has differentiated them as Sovereign Entities. They will understand how the hardships and supposed indifference of the universe were actually the catalysts for their emergence as designers of the new genetic mind.

The genetic mind is different from the subconscious or universal mind as it is sometimes referred to in your psychology texts, in that the genetic mind has a peculiar focus on the accumulated beliefs of all the people on a planet from its most distant past to its present time. These accumulated beliefs are actually manipulations of the Hierarchy, which imprint on the genetic mind in order to cast the boundaries of what is acceptable to believe.

So compelling is this manipulation and the boundaries that are imposed by the Hierarchy that virtually no one is aware of the manipulations of their beliefs. This is precisely why the WingMakers have interacted with your species from the very beginning. As culture bearers, we stretch your boundaries in the arena of science, art, and philosophy. We essentially expand the genetic mind's "perimeter fence" and enable it to encompass a larger portion of the "land" known as Source Reality [see below].

If we were to tell you about the fundamental misconceptions of your genetic mind, you would not believe us. You would most definitely -- even your most accomplished spiritual leaders -- find us in contempt of much that you hold true and reasonable. You would feel fear in the face of our expression of Source Reality because it would be so clear to you how you have squandered your divine natures in favor of the entrapment of the genetic mind.

We know this will seem like a judgment of your beliefs, and it is to some degree, but you must know this about your belief systems: they are largely disconnected from Source Reality. They are like threads of a web that have become disconnected from the "branches" of Source Reality by the "winds" of the Hierarchy. Source Reality is represented in your belief in unconditional love, but of all the dimensions of your belief systems, this is the one thread that is connected -- through the genetic mind -- to Source Reality.

All of the other dimensions are connected to the genetic mind and have no ongoing connection to Source Reality. The genetic mind, as an intermediary and reflection of Source Reality, is completely and utterly inept. This is all part of the primal blueprint that designs the evolutionary pathway of a species through time. The genetic mind acts as a buffer for the developing species to experience separation from Source Reality. In this way, the human instrument is appropriately entangled in time, space, and the illusions of a disempowered belief system.

These factors, as disorienting as they are to the entity, are precisely what attract the entity to terra-earth. There are very few planetary systems in the multiverse that provide a better sense of separation from Source Reality than that which is experienced on terra-earth. By amplifying the sense of separation, the entity can experience more fully the individuated essence that is unique and bears the resemblance of First Source as a Unique Being. This is what draws entities to this world to incarnate within a human instrument.

So the genetic mind is an enabling force to experience separation on the one hand, and a disabling force to understand the true characteristics of Source Reality on the other. This dichotomy, when understood, helps to disentangle the human instrument and its entity

consciousness from the limiting aspects of the genetic mind and its principle author, the Hierarchy.

Over the next twenty years [1996-2016], the genetic mind will become increasingly fragmented and thus, vulnerable to modification. This will be an effect of the growing ubiquity of intelligent networks and artificial intelligence therein. The expanding interconnection of intelligent networks has a significant impact on the genetic mind because of the emergence of a global culture that accompanies the arrival of such technologies.<sup>5</sup>

**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. Finally via OLIN technology (see below) it morphs into the Sovereign Integral Network (see below). It conjoins science, art, metaphysics, and the super universe. The apex of human discovery it ushers in profound changes in all areas of society and establishes the species as a member of the galactic community.

**Hierarchy:** Constitutes the grand indoctrination of species, spirits, planets and stars as they each evolve through every star system and every dimension. It is composed of entities of all motives that have linked their energies into the oldest native religions, orthodox religions and institutions, and contemporary and newly emerging belief systems. The greatest of all structures, the Hierarchy is connected to individuals and organizations; but unconnected to Source in a vital and dynamic way. It is more connected to its own collective desire to help, to serve, to perform a function that allows the use of power in a positive way.

**Human Instrument:** Physical, emotional and mental biological beings. [Humans, animals, plants etc.] The human instrument consists of three principal components: The biological (physical body), the emotional, and the mental (mind). These three distinct tools of perception, in aggregate, represent the vehicle of the individuated spirit, Wholeness Navigator, [see below] or soul, as it interacts with the physical dimension of time, space, energy, and matter.

**OLIN technology:** One Language Intelligence Network, of which the Internet is the forerunner. According to the myth, beginning not before 2008 but ubiquitous by 2016, it will “introduce a meta-language that translates both real-time written and spoken applications” thus revolutionizing the *GM's* global construct. It will later “create multi-dimensional content that carries its viewer-participant into new corridors of understanding and illumination.”

**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 being (Human Instrument) aware of its connection to All That Is. The human being aware of its Entity and interconnectedness to All by spirit through Source Intelligence.

**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 (a.k.a. the soul, and individuated spirit) it pulls the human into alignment with Entity consciousness -- from which the human instrument sees itself as an extension.

## *Chamber 1 Painting*

**Suggested Painting Title:**

**“The Transforming of *Genetic Mind* and Humanity.”**





Fig . 2 . *Chamber 1 Painting Detail from FSCD.* <sup>6</sup>

### **Interpretation and Meanings**

This painting shows the transforming *Genetic Mind (GM)* and a new humanity cocooned in a brown border, casing, sheath or skin. Humanity is: a) breaking away from the old, heavy, worn-out,

“fundamental misconceptions” (G *GM* ) of the *GM* below it that no longer assist the higher evolutionary development of humanity, for humanity has, in this painting, evolved on; and b) cocooned in a new more highly evolved, less dense, sheath of *GM* that is itself nourished directly by *First Source (FS)* -- the deep “universal blue” background or backdrop for the painting (Part 1; Lock 2003). A source of this nourishment is via the streak of light in the top right of the painting that represents what the WingMakers and Lyricus philosophy calls the Underivative Information Structures (UIS) with its attendant *Source Intelligence (SI)* red frequency (Part 1; Lock 2003) charging the transforming *GM*.

### **The UIS**

The UIS are not physical structures, but a primary field of vibration or quantum primacy across all dimensions of space. An adjacent philosophy and website to the WingMakers is Lyricus (link: <http://lyricus.org>). In the WingMakers philosophy Lyricus is regarded as a subset of the WingMakers with most of its members from the WingMakers or Central Race. The Lyricus material states that Lyricus exports these non-material genetic “templates of life” (UIS). James, the translator of the original WingMakers and Lyricus material, says they are:

...sub-quantum and represent the primary blueprint for living systems and inorganic matter. It is UIS that gives rise to the quantum fields that interpenetrate planets, stars, galaxies, and the universe at large. It is the communication field of life that connects the nonlocal and the local, the individual and the collective, the one and the infinite (James, Lyricus: “Templates of Life”).

As mentioned in the “Templates of Life” when discussing the master templates that “interface between each field of vibration”, the UIS, master templates, and energetic systems arising from it “are constantly in an interactive process of communication.” This communication “informs the evolutionary design of a species, organism, or material object -- whether organic or inorganic” (James “Templ. of Life”).

We see, on close examination of the light blue streak “charging” or infusing the new *GM* (fig. 3), a thread of red *SI* weaving or spiraling through it confirming this is the UIS. We know this because the “interactive process” cited above “of the energetic systems” is:

...monitored by a frequency of UIS that is called Source Intelligence [emphasis mine] or the Universal Spirit Intelligence. This frequency absorbs, filters, and processes the communication between the fields of vibration and distills them into packets of information suitable for utilization

by First Source.



Fig. 3. The Underivative Information Structures (UIS), and portal link to *GM*.

Color copy from *Collector's Edition* print. Permission Mark Hempel.

This is the manner in which the interactions between all dimensions of existence are brought into coherence and applicability to the formation of new worlds, species, and dimensional constructs. This is the conduit in which the multiverse evolves and all life within it advances into higher dimensional expressions (James, "Templ. of Life").

This is a perfect description of what we are seeing in the upper right hand corner of *Chamber 1 Painting* in which red *SI* (Part 1; Lock 2003) is absorbing, filtering and processing the

communication between the new *GM* – the brown outer casing, cocoon or sheath -- and humanity, and distilling this “into packets of information suitable for utilization by First Source.” *FS* is the deep cosmic blue (Part 1; Lock 2003) behind the *UIS* streak. At intervals all along the spiraling length of the *UIS* we see them sending smaller streaks or feelers of energy or “packets of information” into the vast *FS* blue ocean of cosmic consciousness that constitutes the backdrop of the painting. According to the WingMakers’ philosophy it is via this *UIS* conduit that the *GM* and humanity evolve, and it is by which, or how, we can observe the transforming of the *GM* and humanity occurring within the painting. A whiter edge to the *GM* casing can be seen where the *UIS* and *GM* meet. This inflowing energy via *UIS* enables the old, heavy portion of the brown *GM* full of misconceptions to fall away, and for humanity, the *GM*, and thereby Earth, to advance into a higher level of expression.

These Underivative Information Structures (*UIS*) depicted as the light blue streak entwined with a frequency of *SI* in the painting provide:

...the structure behind the quantum fields and energetic systems that yield form and the living systems that support form. The soul carrier is an outcome of the master template that is energetically distributed to life-bearing planets upon the multiverse vehicle of *UIS*. This template, which creates and interacts with the morphogenetic field of the soul, defines the soul carriers’ limits of functionality and expression – but only in the flow of time (James “Templ. of Life”).

So this vehicular light blue streak with its *SI* thread that we see in the top right hand corner of the painting, structures, for the WingMakers, the energy systems and quantum fields that create the living system. We see too, that the *UIS* is intimately related to human beings or *HIs*, as soul carriers, and “creates and interacts with” the/our “morphogenic field of soul.”

This in turn implies that the soul is represented by a sympathetic color at the core of humanity, which will make it the light blue nucleus of the cell-like cocoon in *Chamber 1 Painting*. Confirming this suggestion is James’ statement, “The soul is attuned to *UIS* and operates therein because this is the vibratory field that is native to its essence” (“The Presence of Soul”). Color is nothing more than a vibratory frequency or field, so if the *UIS* and soul have the same vibratory frequency they will certainly have the same vibratory coloration: i.e. a light blue. (See below for more.)

### **The Transforming Process**

These *UIS* even hint perhaps at a possible time for the process in expression in *Chamber 1*

*Painting*. Under the heading “Developmental Shifts” in the Lyricus material four stages of developmental shifts that sequentially precede the *Grand Portal (GP)* are outlined. At the end of the fourth shift around the time of the discovery of the *GP* -- around 2080 according to the Lyricus material -- “the energy of the UIS and the virtual structures of the master template begin to ‘descend’ within the planetary dimension of time and space – attracted by the shifting consciousness of the species” (James “Purpose”). It is difficult to say we are specifically looking at the depiction of a presumed future of around 2080, because, although the templates descend at that time they remain. Therefore we could also be looking at a time after the discovery of the *GP*. (See Timing of Transformation below.)

Of course, “[a]s a greater percentage of the species embody their soul consciousness, it becomes easier for the remaining members to do so as well” (James “Lyricus: Presence of Soul”). When these remaining members do so we are looking at the transformation of humanity as a whole. However, the WingMakers say this will not happen suddenly with the Earth moving into some kind of instant ascension. As James clarified in “Sovereign Integral”:

This transformation is not occurring as broadly as some suggest. It is limited to the human instrument of a small percentage of the overall human population. I am aware that there are reports alleging that the earth, as a whole, is undergoing nothing short of a global transmutation, but it is not the case.

Transformation occurs one individual at a time, at the request of the individual. It is not orchestrated for all life forms simultaneously because this would require a cessation of freewill.

Again, in “Lyricus: Teachers Q&A 12” James says:

The mission of Lyricus is not an event of transformation brought from a Holy or Divine source. It is the unfolding process of humanity discovering its fundamental identity and its relationship with the multidimensional universe.

Obviously time is required for an entire species to transform in this way. It occurs “[a]s more and more individuals call forth the Wholeness Navigator [soul, individuated spirit/Source vibration] and subsequently alter the function of their human instrument.” This makes it easier for others incarnating “to embody the unification vibration within their human instrument.” And it is “part of the divine blueprint for the evolution of the human species as a soul carrier capable of cosmological exploration” (James “Sovereign Integral”).

This transforming process we are witnessing in *Chamber 1 Painting* is referred to in P4 as a movement “from a survival – based energy system to an explorer-based energy system.” Indeed the cocooned earth/humanity in this painting is about to drift away and sail into the cosmic-blue ocean of *FS* as humanity finds its rightful place as an exploratory race within the universe; and it will be shown the glyphs in this painting collectively express ineffective aspects of the survival or saviorship energy system that humanity is now rapidly outgrowing, and in the painting, finally leaving behind forever.

While *Chamber 1 Painting* may be a transforming process beginning around 2080 with the discovery of the *GP*, the painting could also be said, naturally enough, being the first painting in the series, to represent our orientation, giving from the WingMakers’ viewpoint, a planetary overview of our situation and where we as a collective humanity are heading from 1996 onwards. For the WingMakers G states that from 1996 – 2016:

...the genetic mind will become increasingly fragmented and thus, vulnerable to modification. This will be an effect of the growing ubiquity of intelligent networks and artificial intelligence therein. The expanding interconnection of intelligent networks has a significant impact on the genetic mind because of the emergence of a global culture that accompanies the arrival of such technologies (“Genetic Mind”).

Whether this increasing fragmentation fully materializes in the 1996 – 2016 time frame remains to be seen, of course, though it can be said to have already begun (see FitzGerald below).

### ***GM, All That Is (ATI) and Chamber 1 Painting Glyphs***

The *GM* in *Chamber 1 Painting* is indicated, as mentioned before, by the brown shapes, which in this painting represent “the soil of genetic memory” (G&P2). The largest brown shape at the bottom and its glyph-filled shape represent the imperfect knowledge, teaching and belief systems filtering down to humanity after the knowledge of *ATI* has been strained through the thick filter of the *Hierarchy (H)* leaving the essence behind and beyond humanity’s experience.

Part 1 (Arai and Lock 9-10; Lock 2003) revealed that glyphs on these Light-bands in WingMakers’ paintings represent knowledge from *ATI*. James, the original supplier of all WingMakers’ material to website manager Mark Hempel, in answer to a question I put to him on the paintings answered that some of the symbols and imagery in them are the same as those in the *GM* due to their “universality and pre-existent states of geometry” and the “imagery of All That Is is codified into a higher dimensional language, which in turn is encoded into the original works” (Q&A

64).

In this painting however, the glyphs are kept separated or totally divorced from the cocooned planetary humanity and have a deep black boundary or barrier surrounding them, strongly implying these glyphs or “revelations” are of the *H* and have been very ineffective guidance, revelations or religious teaching. This has resulted in humanity at large having had no clear comprehension of what lies beyond the *H*'s belief systems or rituals. These glyphs entrapped within the soil of the *GM* are virtually useless abstractions from *ATI*. Surrounded in black they lack any coherent connection to *FS*; and the portal to *FS*'s domain floating on the far mid-right of the painting appears to be either gently assisting in pulling away this no longer necessary portion of *GM*, or expressing the extremely tenuous link the *GM* has to the small portal which is dwarfed by the *GM*'s ponderous structure. Illustrating this in the *Collector's Edition* and “museum grade” prints is a faint hair-breadth light blue line linking the portal with the very top point of this heavy section of the *GM* at the very point of fracture from where it is falling, or being pulled away. (See fig.3.)

The knowledge and information represented in this glyph-filled area has a very different feel to it than its counterparts in almost, if not all, the other paintings. Here the figures all seem upside down or in a state of fall or struggle. This glyph-filled shape is turned on end as a graphic on the website giving the glyphs an even greater sense of falling. Perhaps James gave this as a clue. In fig. 1 these glyphs are lying down at the bottom of the picture in a somewhat chaotic and disorderly state. Moreover, some of the characters or glyphs are -- and this is a very rare feature of the WingMakers' paintings -- cut in half or incomplete showing the half-truths, ineffective or incomplete knowledge and beliefs that have been filtered down to humanity, via the *GM*, by the *H* (G&P).

Two website composite computer graphics (CG) images exist showing a part of this set of glyphs with the titles “grandportal” and “portalelement” (fig. 4 and fig. 5). It could be argued that qualities represented by these glyphs are then either necessary for, or result from, the discovery of the *GP*, thus conveying upon them more positive evolving characteristics. In my opinion if the glyphs in these jpegs have meanings, they may represent the necessary beginnings of contact with *ATI* in order to develop the *GP*. This glyph area is one that has been used separately as a CG vertical image since the inception of the [www.wingmakers.com](http://www.wingmakers.com) website in 1998. It could be its waisted shape that makes it useful for the CG artwork James has wanted to present; and on the original website it was a vertically represented CG further enhancing its falling qualities, just as in fig. 4 and fig. 5. It is possible to read too much literally into the composite CG works.



Fig. 4. "Grand Portal." James.

They are fundamentally different from the chamber paintings themselves as artworks. They are James more lyrical, poetic creations and occasionally may carry, rather than specific meanings, a more personal, subjective artistic expression accompanying a cogent philosophical dictum, insightful aphorism or statement from the WingMakers' philosophy, or an aspect of reality, feeling, being etc. At other times they may just be fictional works to add image to the myth (e.g. image of 15).

It appears to me, that each of the compositional elements in these two CG images reads in basic terms only, and is then combined into a CG artwork: wings do not represent real wings, but mythical, transformational wings and those "received" with the discovery of the *GP*; the DNA bands and the global world illustrate the global eye/portal and global scientific and spiritual vision necessary for the discovery, of the *GP*; the biogenetic DNA, world and global electronic science images show that global advances in these fields will lead to the *GP*'s development for the entire world; the glyphs show that contact with *ATI* will also play a central part in the discovery. The specific glyphs in the CGs may have no more meaning than the specific writing on early twentieth century collages and synthetic cubist works, which basically represented general printed characters as an artistic expressional image contrasting with the more formal artistic colored and shaped areas of the artwork. Here they add the human element illustrating humanity's fledgling contact with *ATI*.





Fig. 5. "Portal Element." James.

A look at the glyphs on the lower portion of the *GM* in fig. 1 and fig. 6 reveals them to be the old tools of a *H* and *GM* that have proven woefully inadequate over the ages for providing proof or actual experience of Source.

### **An Interpretation of the Glyphs**

The far right glyph appears to show a human with four herringbone bars and one spot situated at the heart region probably denoting the heart and emotion. In *Chamber 6 Painting* it was shown (Part 1; Lock 2003) that five bars across a similar figure represented the five-sensed *HI*. The four bars could well represent matter, energy, space and time, the glyph denoting a being immersed within MEST -- as these four are referred to in the WingMakers/Lyricus philosophy. The four bars could also represent the *HI* attempts at "coherence of evolutionary consciousness", the four being the four aspects of the *HI*: body, mind, heart, and human soul (see "Coherence of evolutionary Consciousness" Fig. 1. <sup>7</sup>); or alternatively, the four *HI* aspects of physical body, emotions and feelings, mind and thinking, and *GM* (see "Anatomy of the Individuated Consciousness" jpeg <sup>8</sup>). Could the four bars perhaps even denote 'imbalance' and four senses only -- meaning it is spiritually blind or deaf? What can be more clearly stated is that even the best heart-felt attempts of those immersed in MEST when put into the belief systems of the Hierarchy have very rarely resulted in contact or union with Source -- and if and when this has occurred such experiences have initially been virtually totally ignored or denounced. Koch has four straight bars across a vertical line showing the "soul's pilgrimage through life...to its purification and [that it] wins through from

darkness into light” (94). However, beyond these bars the direction line through the head leads to a dead end, indicating to me a possible limit to progress. Further, Koch has four upward angled cross bars – just as in this glyph -- forming an ear of oats (80), perhaps indicating the *Human Instrument (HI)* stuck at the “survival level of existence” (G&P) in a cycle of merely working to eat. Amerindians of the SW also used this chevron glyph, though usually reversed, for corn or corn stalks (Patterson 58; Awatsu et al 032). Corn was a survival crop; but, also indicative of life. It might also then mean the unfulfilled upward aspirations of the *HI*.

The glyph appears to indicate an emotional heart-felt reaching up to a higher life, but its way beyond looks barred. Here the glyph area tapers to an end, cramping, and closing off any further journeying for the aspirant.



Fig. 6. *Chamber 1 Painting glyphs. Collector's Edition copy.*

The glyph left of this one is cut in half, incomplete, and so tells us nothing really helpful.

The next left, the long squiggle glyph – actually a three dimensional spiral helix -- with a head and circle at the end having just a solitary dot at one curve is a severely incomplete form, or variant of, the *Source Codes (SC)* glyph (Part 1; Lock 2003). They are shown in full on the Dagger in *Chamber 17 Painting* where they indicate *SCs* activated within the *HI* (Part 2; Lock 2004). *SC* are essential for awakening the *HI* to evolve into the *Sovereign Entity (SE)*. So in this painting there is, in this lower glyph area, as there has been throughout history, little chance of humanity’s awakening to evolve in consciousness. The *SC* have remained inactivated, thereby preventing the *HI* from directly experiencing Source.

Above this are two glyphs: one looks upside down or capped and restricted; the other dissected making it meaningless.

### **SECU, Patriarch, Dragonfly, and Para Vach Glyphs**

Following these two, still moving left, is a double cross glyph with a head. For many Native Americans the straight double-crossed bar represented the star, especially Venus meaning “guidance” (*Indian Heritage* inside cover), and due to influences from the south, the teacher and guide Quetzalcoatl (Ortiz 61-61 qtd in Patterson 191).

The double cross with the lower bar longest, as in fig. 1 and fig. 6, has the two similar meanings of “archbishops” according to Chevalier and Gheerbrant (CG 252) and “patriarchs” for Kock (16) and Jeff Nisbet (*Atlantis Rising* 67), and when raised on stands, “Archangelical crosses” (Kock 21).



Fig. 7. “Anasazi”. James.

The papal cross is the triple cross. In fig. 1 the cross appears fallen, suggesting, fallen or misguided hierarchy figures (see FitzGerald below). It notably has one bar “crooked” – indicating “not straightforward,” “deviating from uprightness of character or conduct” and possibly “dishonest” (“crooked”). Though somewhat dissimilar to this glyph, two bars of equal length indicate a poisonous botanical substance (Kock 64).

The vertical line with two horizontal bars is, interestingly enough, the ancient Linear B and Linear A syllable phonetically pronounced “pa” (Robinson 100; Pope 171). The “pa” character is

also combined with a vertical line and three horizontals transliterating to “pa-te”, or in Mycenaean and Classic Greek “pater” meaning “father”. It is also the first syllable of the Linear B transliteration “pa-ma-ko” from which is derived our “pharmacy” and “medicine” ([www.ancientscripts.com/linearb.html](http://www.ancientscripts.com/linearb.html)). James has said that the WingMakers’ glyphs generally are closer to Senzar than ancient scripts like Linear A or B. Nevertheless, these “pa” characters present an interesting parallel in writing, sound, and meaning to the WingMakers’ Para Vach glyph that looks to be more than chance alone.

There are 60 common, 87 in total, Linear B signs making the odds on this glyph having the same phonetic as “pa” in Para Vach 1 in 60 – 87 from this alphabet alone. The odds on the exact same glyph having the exact same phonetic, and frequent similar *patriarchal* meaning taking into consideration all the possible combinations of letters, characters and glyphs in the world’s languages would be many thousands to one, though I haven’t checked for its occurrence in all other non-modern languages, and we do not know the home-world phonetic sound of the WingMakers’ Para Vach glyph, more details of which follow below. While etymological connections and comparisons alone often offer nothing conclusive and are mere speculation there is a hint of some connection between the Linear B “pa” and the “pa” of para vach. WingMakers researchers and speculators might ponder whether its ancient usage suggests a universal root language syllable or phonetic, although it seems almost certain due to the WingMakers frequent use of ideographic glyphs that their characters do not *par se* represent a phonetic alphabet, like Linear A or B for example.

This double-cross glyph, in fig. 1 and fig. 6, is also almost identical to the Native American rock art glyph for the dragonfly, which usually has the upper horizontal longer and the lower shorter (Patterson 85). In addition, the Native American dragonfly glyph often has the small round head. Examples of Native American dragonfly glyphs with the two horizontals almost equal exist on actual kiva murals in Awatovi and Kawaika-a in Arizona (Smith 218-20). Patterson (85) reports the dragonfly and its glyph are “most often portrayed on alters, pottery, and petroglyphs, possibly because they are shamanistic creatures” (Parsons 250; Wright 151-2), and have “supernatural powers” (Benedict v. II, 9; Wright 151-2). The dragonfly itself is a positive sign of water, fertility and abundance (Harris, R. 45).



Fig. 8. "SECU." James

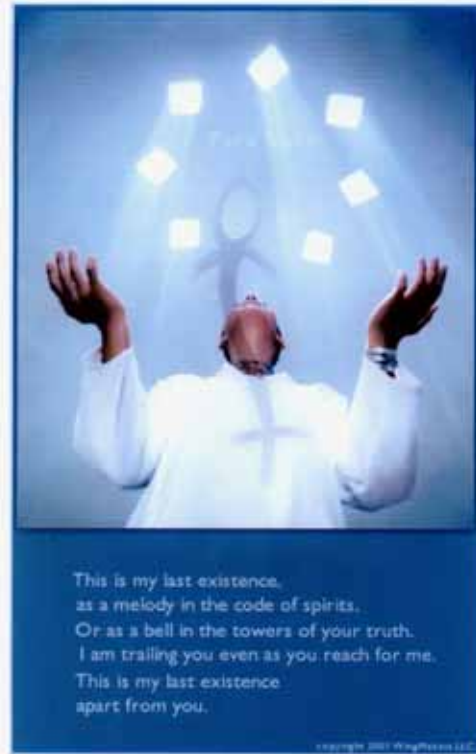


Fig. 9. "Para Vach." James.

In his *Atlantis Rising* article "The Further Mysteries of Rosslyn Chapel" Jeff Nisbet cites Boyd Rice ("Dagobert's Revenge") in presenting other meanings of the European double cross, namely: the union of opposites; the intersection of creative force and destructive force; the union of male and female principles; and as above so below. It was included within "the Royal Art of hermeticism – a tradition which according to legend was passed down to man by a race of fallen angels." When the "ancient hermetic text *Corpus Hermeticism* was first published in French...dedicated to Mary of Guise...[she] adopted the [double equal-armed] Lorrain Cross as a personal symbol" (*Atlantis Rising* 66). The shortened upper bar is thought to have been created as a way of bringing the hermetic cross into Christian orthodoxy, the upper bar becoming a reference to the INRI inscribed crucifixion board affixed to the cross by order of Pontius Pilate. Nisbet's Rosslyn ceiling cross is a perhaps curious – for Europe -- reversed version with the upper arm longest (see illus. *Atlantis Rising* 40; Herder 50).

We see here a cross-cultural spiritual usage of this glyph as an image representing spiritual leaders in the form of the occidental archbishop and patriarch, and the Native American shaman,

noting that the short and long horizontal bars are usually reversed in their respective European and American settings. Either way the glyph suggests spiritual leaders or principals associated with teaching or guidance systems.

Three online composite computer graphic (CG) images contain this glyph, two of them the same glyph from the same source with the top bar longer and the bottom shorter as in the Native American dragonfly image. The three images (see fig. 7, fig. 8 and fig. 9) are of an Anasazi as a SECU, the second a SECU (Sovereign Entity of the Central Universe), and the third presumably a representation of Para Vach, or a Teacher of the Lyricus Order that is the “subset of the WingMakers” whose “teachers assembled the [WingMakers’] materials and have exported them



Fig. 10. SECU, or dragonfly glyph (top).  
*Chamber 22 Painting. Collector's Edition print.*



Fig. 11. Para Vach glyph. *Chamber 2 Painting. Collector's Edition print.*

to...planets like Earth” (James Q&A 47) (see [www.lyricus.org](http://www.lyricus.org)). The first two at least (fig. 7 and fig. 8), obviously represent teachers, guides, or SECUs. Their “Anasazi” SECU dragonfly image and “SECU” image are taken from the bottom right corner of *Chamber 22 Painting* (see fig. 10).

The Para Vach glyph (fig. 9) is a longer bodied, curving upper bar/arms variation taken from *Chamber 2 Painting* where it stands above three horizontal bars (see fig. 11). It is almost certain this latter variation means the same as its CG title: “Para Vach”; here lying beyond the triune human instrumentation of body, emotions, and mind; and beyond these three corresponding aspects

comprising the WingMakers; and beyond the three primary vibratory levels of DNA/molecular, sub-atomic, and sub-photonic (see fig. 12). Notably the bottom bar is at the heart region in fig. 9 indicating the way for the *HI* to experience Para Vach is from the heart.

The 'Para' of Para Vach: means "beyond", and according to Puruker, in his *The Occult Glossary* 'Vach' "may be said to be the feminine or vehicular aspect of the Logos, or the power of the Logos when enshrined within its vehicle or sheath of action." Para Vach then is that which lies beyond the logos enshrined within the human form. In WingMakers/Lyricus terminology it corresponds to *FS*, that lies beyond the *Wholeness Navigator (WN)* or human soul (see bottom of fig. 12). Para Vach is "an outlet for First Source's expression of Sound and Light" (James, "Coherence of Evolutionary Consciousness." *Hakomi 4-6* ). A longer definition by James:

Para Vach is the primordial, causal Sound and Light that transcends both manifestation and non-manifestation. It is the Breath of First Source beyond the cosmos that creates, vitalizes, and sets in motion the vibratory substance of matter. It transcends the manifestation of light and sound even as it exists in its most pure and luminous state ([http:// wingmakers.com/music-hakomi4-6](http://wingmakers.com/music-hakomi4-6)).

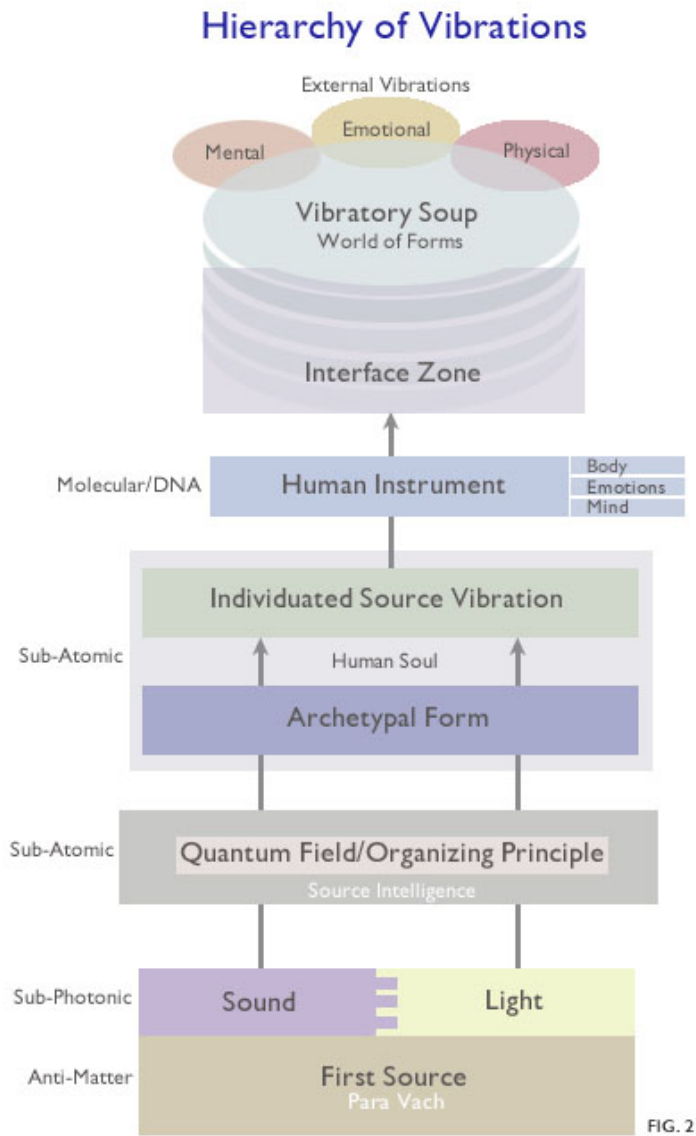


Fig. 12. "Hierarchy of Vibrations." James.

The SECU, dragonfly, patriarch glyph can be found again in the website *Chamber 21 Painting* (fig.13), and a double bar, three-dimensional cross glyph in the upper left corner of *Chamber 22 Painting* (fig. 14). There is yet another version of the SECU, dragonfly, Para Vach glyph on the *WingMakers: Hakomi 4-6* CD back sleeve, on the figure's forehead (fig. 15), and a smaller version of Para Vach from *Chamber 2 Painting* on the CD frontispiece.





Fig. 13. SECU, dragonfly glyph.  
Website *Chamber 21 Painting*.



Fig. 14. Double bar, 3D cross.  
*Chamber 22 Painting. Coll. Ed.*



Fig. 15. *WingMakers: Hakomi 4-6. CD. Back cover.*

The *WingMakers* and Lyricus pure dragonfly glyph then represents a SECU as an enlightened guide or teacher; and the curvilinear variant, Para Vach glyph in *Chamber 2 Painting*, appears clearly to be a, or the, *WingMakers* and Lyricus glyph for *FS* with Para Vach connotations.

### ***Chamber 1 Painting Glyphs Continued***

Returning to the glyphs in *Chamber 1 Painting*: The last two glyphs on the far left in fig. 1 and fig. 6 are again cropped, though presumably what is visible is by far the greater portion. The main section of the bottom glyph with a pointed top and two cross bars echoes Koch's glyph for "iron" (69); which is also a symbol for protection against evil spirits (CG 573) – arguably a disempowering and fear-breeding manipulative precept of so many *H* systems that again divorces the

HI from FS. The whole glyph, however could possibly have a different meaning.

Above this, the final glyph is a man holding a large clockwise spiral up into the air. In Cunkie's *Talking Pots: Deciphering the Symbols of a Prehistoric People* the clockwise spiral denotes ascension. Bealaura says that in the Celtic tradition it "represents the emerging, growing, material manifestation of energy" and that which would "send energy into the environment" (*Celtic Circles*, David). Significantly Gary David in his online "Spiralgate" on mythology and images of the Southwest Amerindians shows the Hopi, who are descendants of the Anasazi, used the clockwise spiral (fig. 16), like this one, on their coil baskets to "symbolize the path we take in life's journey" and adversities on its path. (David illus. 5; Lock 2004 24).

There is an Anasazi petroglyph in "The Valley of Fire" showing a man holding something in his right hand connected to a spiral (*Ancient America*). The famous Fremont style petroglyph from Dinosaur National Monument, Utah, shows a "heroic figure", possibly a shaman, mythological figure, or supernatural anthropomorph with a radiating spiral in his right hand (Cole 186-91; Awatsu et al 060-061). Dated for the period AD 500-AD 1400 (Welsh 12) it comes almost centrally within the alleged time period of the WingMakers' paintings of AD 800.

The spiral for Native Americans most popularly signifies migrations, journeys and travels, especially to the center of being. A spiral with a person often indicates the person's or tribe's wanderings or migration toward the new home. The beginning glyph in *Chamber 1 Painting* then suggests the embarkation onto a journey or quest.

While scholars contest the meanings of spirals the glyphic figure holding the spiral in fig. 1 and fig. 6 certainly appears active and outgoing. It might not be amiss therefore to read it as representing the enthusiasm and zeal of the initiate embarking on the quest, or perhaps the fervor of the missionary seeking converts in society. It certainly expresses the feeling of outgoing zeal, enthusiasm and anticipation of the quest's fulfillment.



Fig. 16 - "Boo-da." Enhanced by Lock.

(David "The Arc of the Covenant"; Hopi "Techqua Ikachi" # 21).

### **A Tentative Interpretation of the Set of Glyphs**

A tentative interpretation then of the whole set of glyphs can be given: The *HI* with enthusiasm and desire for consciousness evolution sets out on the quest only to be manipulated by fear, met by misguided or misinformed peers who cannot assist or lead to awakening of the *SC*, and thus the *HI* spiritually stagnates with nothing to offer but his or her heart-felt zeal and enthusiasm. If this is correct it presents a sad but accurate picture of humanity's path to date under the hierarchical structures of the ages, and the ineffective Source-divorced *GM* constructs that have been utilized. However, humanity is becoming painfully aware that without radical transforming the *H*'s belief systems and methodology no longer serve it on its path forward; and of the *H*'s too frequent "deviating from uprightness of character or conduct" shown by the crooked patriarchal bar in the painting's 'teacher' glyph.

To cite just one example, perhaps a 2002 prelude to this coming freedom from a fallen *H* is seen in the international newspaper article "A Woman's Place is Behind the Alter" revealing the horrendous scandals of pervasive chronic abuse by catholic priests, and the many sisters now working to end the blatant discrimination in work, chores, and office by male priests (FitzGerald 7).

In fig. 1 these artificially constructed survival modes and imperfect knowledge and information systems are seen falling away together with the mass of "fundamental misconceptions" (*G GM*), false beliefs, and concepts of the *GM* as humanity comes of age and contacts Source itself.

### ***GM* and Humanity Transforming**

The orange-red, green/yellow, and blue colors representing the transforming *HI* and humanity in this painting are, on the right hand side of the painting, already seeping through – breaking through -- the threadbare brown fabric of the worn out, useless *H* aspects, and outdated *GM* constructs, that are, at the time expressed in the painting, fracturing off and being left forever behind. The WingMakers' material says that *Sovereign Entities (SE)* incarnating are destined to tear down these misconceptions.

The hold exerted by the heavy bottom mass of *GM* on humanity is, in *Chamber 1 Painting*, virtually broken and gone. We see that the interpretation given above for this line of glyphs basically expresses the extraordinary limiting potential, at the time expressed in the painting, of the saviorship model that has been propagated and promulgated by the hierarchy for millennia. The very word "propaganda" has its etymological roots in a committee of Roman Catholic Church cardinals founded in 1622 as the Congregation of the Propaganda, College of the Propaganda. We are, in *Chamber 1 Painting*, seeing this no-longer-fruitful propagandized saviorship model finally falling away. When the upper brown cell finally breaks away from this mass – as it is in the process of

doing in this painting -- a new humanity will have developed and evolved in consciousness; and it will be aided by a transformed, *FS*-nourished cocoon or sheath of a new transformed *GM* that finally proves an excellent servant to mankind (G&P). We see this new *GM* cocoon in the top left surrounded on both sides by blue *FS* frequencies. The lighter shade of blue is a near mix of the *UIS*/soul blue and darker *FS* blue (more on light blue below). The *GM* cocoon is finally, in the painting, nourished, and nourishing, as a true teacher and leader of a transformed humanity.

This cocoon looks very much to be a cell with its undulating border casing and central nucleus, and a few WingMakers forum members have already alluded to this. The Lyricus material (see [www.lyricus.org](http://www.lyricus.org)) concerning the various planetary species states, "Collectively, these species represent the cellular structure of First Source, while the individuated consciousness represents the indivisible part thereof" (James, Lyricus: "P&M, Findings of *GP*" 3). Each planet and planetary species is then a microcosmic cell within the "body" of *FS*. Generally speaking, cells are invisible from the viewpoint of the greater organism: our bodily cells are invisibly minute to our naked eye; we, *HIs*, as planetary cells are invisibly minute from the planetary overview; and our planet as a cosmic cell is invisibly minute from the universal overview.

The question is, which cell are we looking at in *Chamber 1 Painting*? Is it the planetary cell within the deep blue cosmic body of *FS*, the *HI* as cell of a planetary humanity, or the biological cell within the human body? Is it two of them, or all three? The beauty of, and difficulty in understanding abstract symbolism, is its innate potential for multiplicity of both meaning and function signifier.

### **Chromosome 1**

As discussed above, the new brown cocoon of *GM* looks tantalizingly like a cell with its central light blue nucleus. It is said in the WingMakers material that each of the 23 chambers appears on one level to represent its respectively numbered chromosome. Chromosome 1 is the largest chromosome and 23 the smallest. They are actually numbered according to their decrease in size. The Ancient Arrow book suggests a different order or sequence of the chamber paintings *in situ*; however James has said that the order as now given on the website is the correct order regarding the WingMakers website material, meaning *Chamber 1 Painting* on the website (not the CD, see note 2) represents in some way chromosome 1.

While chromosome research is still in its infancy a web search under "Chromosome 1 influences" brought forward confirmatory evidence of a parallel representation. It is found at the Penn State Milton S. Hershey Medical Center website.<sup>9</sup> The article discusses Charcot-Marie-Tooth Disease (CMT) a hereditary motor and sensory disorder of the nervous system affecting the nerves that carry information to and from the spinal cord causing "weakness and loss of sensation in the

limbs” or areas “farthest from the spinal cord.” This transmittal *process* -- not the physiological organs or areas -- is astonishingly similar to the process depicted in *Chamber 1 Painting* of the way *SI* is carried along the *UIS* to the *GM* sheath and through into the soul nucleus and thence out to the *HI* itself.

*Chamber 1 Painting* is about motor functioning of humanity on the cosmic level; of our having a free flowing of energy and input from the *GM*, *SI* and *FS* through to the soul and out to the *HIs*, the farther extremities from *FS*, and through this becoming master explorers of the universe with our soon-to-be-developed high sensory capacity and nervous system evolution pushing the envelope of this new innovative cosmic motor capacity. In the paragraph subtitled “What Causes it?” cited below from the Milton S. Hershey Medical Center’s online article I have inserted in square brackets the WingMakers’/Lyricus terms that could be exchanged here to reveal an exact mirror, parallel, or overlay of the process occurring in *Chamber 1 Painting*. This is only looking at ‘process,’ octaves down from the cosmic level -- at work on the genomic level. It is advised to read the paragraph twice, once with just the original wording to gain an understanding of the process behind CMT, and then again inserting the WingMakers/Lyricus terminology to see how exactly this complex process overlays, parallels and mirrors almost exactly what we are seeing in *Chamber 1 Painting* scaled up to embrace a cosmological overview from Source:

CMT [defective *GM* ] affects the groups of nerve cells [*UIS*] that carry information to and from the spinal cord [*FS* ], called the peripheral nerves [*UIS*]. The peripheral nerves [*UIS*] have cells in the brain [soul] and spinal cord [*FS* ] and nerve fibers [energy systems] that run from the brain [soul] and spinal cord [*FS* ] to the whole body [*HI*/humanity]. The signals the peripheral nerves [*UIS*] send control muscle movement [how the *HI*/humanity acts and responds], and the signals they receive relay feelings of pain, pressure, temperature and position back to the brain [soul] and spinal cord [*FS* ]. The genetic defect that causes CMT [defective *GM* ] affects the myelin sheath [*GM* ], which is the coating that insulates the nerve fibers [energy systems] so nerve impulses [Source energies] can travel freely over the fibers [throughout the *HI* energy system]. If the myelin [*GM* ] is defective, the impulses either travel more slowly or carry a weaker signal. The areas of the body [*HI*/humanity] most affected are those farthest from the spinal cord [*FS* ], the hands and feet [*HI* ]...Defects in chromosomes 1 and 17 affect the myelin sheath [*GM* ] and cause the nerve impulses [Source energies] to travel more slowly than is normal.

There is no attempt to draw any medical implications here; but this is an astonishing

overlying or parallel process that can be observed, showing how the processing energy system of Source lowers its frequency down into the genetic and neuronal level evincing (as above so below), as in the macrocosmic so in the microcosmic. It seems there are metaphysical and biogenetic parallel processes at work here; processes that might be identical, just octaves up or down. However, I will leave for others more medically qualified the further investigation of this likelihood.

The gene that influences Alzheimer's disease, an immobilizing disease, is located on chromosome 1. Likewise there are also studies showing that a defective chromosome 1 can result in alcoholism and affective disorder, or depression (Nurnberger JI Jr., T. Foroud, L. Flury et al.). These too, of course relate to motor functioning. People with severe depression, or affective disorder, tend to stay inside for days or even weeks on end, and so do not travel around. In many ways these three conditions express the antithesis of the mastership model: Alzheimer patients are dependent upon others; alcoholics look to alcohol as a savior or redeemer of sorts to bring relief, and suffer impaired motor functioning; and those with affective disorder perceiving no saviors at all and no mastership within become without hope and immobilized. It is almost certain then that all other unnatural chronically habitual props, or saviors, such as tobacco and other poisonous or intoxicating botanicals can be seen as having certain immobilizing features and are ultimately restricting, just as all other *GM* constructed props, and beliefs.

In other words, another way of saying what we are looking at in *Chamber 1 Painting* is "mastery of mobilization or mobility." Most spiritual giants are almost renowned for their mobility: Buddha walked all over India throughout his life, as did Gandhi; Esu Christos ("Jesus Christ" in English) and his disciples too, walked all over their known world.

Lenin famously remarked, "Religion is the opiate of the people." The statement would seem either a little harsh or an exaggeration. Religion is far more pervasive than opiates, and with only a few notable exceptions, infinitely less hallucinogenic. Religion is perhaps more closely the alcohol of the habitual drinker. This is not to necessarily imply total teetotalism. Research shows a little wine and beer can be good for the health. But perhaps – this needs medical confirmation -- teetotalism or restricted alcohol consumption might be recommended for certain types of chromosome 1 deficiency? As constructs from the non-evolved *GM*, religions often affect an inability of their followers to think creatively or originally and lead to responses more emotional, illogical and over-imaginative, together with a slavish mental following of the religious system and/or its saviors; "it immobilizes...ability to think original thoughts and feel original feelings" (G *GM* ). With the heavy part of the *GM* falling away in *Chamber 1 Painting* we see all of these slavish unproductive systems falling by the wayside when the transforming of *GM* and humanity is under way, especially in the post-*GP* period. This implies too, that the genetic problems associated with chromosome 1

disease will probably have been rectified by this time.

### ***GP's Significance in Chamber 1 Painting***

James in “Coherence of the Evolutionary Consciousness” (“C of EV”) says that most humans have submitted to a vibration of separation and anxiety, which is unspecified, broad-spectrum, “difficult to identify, and, consequently, to resolve.” He gives the solution, however, in “Lyricus Teachers” as the discovery of the *GP*:

This new science [of the *GP* ] is an all-encompassing system that is capable of restoring health and balance to the physical, emotional, and mental dysfunctions of the soul carrier, which account for the dysfunctions of society at large....The human-animal instinct of survival through power and domination co-mingle with ...misguided fear-beliefs inhabiting the genetic mind of the species, which collectively give rise to human and social dysfunction....Each of these fear-beliefs transform in the presence of the Grand Portal.... The Grand Portal is ...the thread that unifies the species, as well as the solution to the dysfunctions that have plagued humanity for generation upon generation (Q&A 14).

The G&P say it is not humanity alone that brings about this change, or transforming of the *GM*. Forces are at work within the universe and heavenly cosmos to help break this hold the current *H* and *GM* have had over humanity for millennia. On the left of *Chamber 1 Painting* subtle waves of purple- and light-blue *FS* or primeval *UIS* cosmic energy perhaps gently nudge, push and wash away the antiquated, doctored structures of the *GM* launching the Earth free into the oceanic cosmic blue beyond. Or these lighter blues on the left may be yet another *UIS* descending, or developing, to assist the heavier left side of the *GM* break away from planetary humanity. Conversely, they could be poorly scattered information systems that the *H* can muster – a weak *UIS* lacking a *SI* thread – that are incapable of leading to the transformation of humanity and the *GM*.

At the top right, the streak or spiraling streak of *UIS* light with its red (*SI*) frequency has struck the *GM* at the point where this bulky, restricting, ponderous portion of *H* and *GM* is splitting, cracking, and fracturing away like a dead chrysalis, giving birth to a new humanity and the new *GM* (fig. 1, fig. 2 and fig. 3). The feeling of breaking away is enhanced by the rippling waves of motion in the bottom right hand corner, which, being light blue and red, represent again *FS* and *SI* (Part 1 6-7; Lock 2003) assisting and pulling it away irrevocably. The *H*'s lack of connection to Source (lack of yellow) is conspicuous. As the G&P state “First Source is connected to individuals not organizations...the Hierarchy is unconnected to the Source in a vital and dynamic way;” and the old

*H* and *GM* here are, once the *GP* is discovered, disintegrating and breaking away under the influence of Source itself and the UIS, as the *H* and *GM* are evolving into higher forms. This echoes the paragraph cited above on CMT and correlates with what can be read under “Findings of the Grand Portal”:

The Grand Portal is holographic, emitting from First Source and extending to UIS, embedded within the master template, conducted into the quantum fields of the genetic mind, drawn into the energetic systems of the soul carrier, and finally coiled within the DNA molecule of the species. This masterful interchange of energy, information, and expression is orchestrated by the magnetic field that surrounds the Grand Portal (James, “Lyricus”).

Our post-*GP* species, like all post-*GP* species, James informs, will “represent the cellular structure of First Source, while the individuated consciousness represents the indivisible particle thereof” (“Lyricus: P&M, Findings of GP” 3).

### **The Soul and *HI***

This reveals again that the light blue nucleus of the cocoon or cell is the individuated consciousness, a.k.a. the *WN*, soul or individuated spirit, and shows its connection to the UIS and *FS*. The red within the soul represents red *SI* and reveals its unbroken frequency traveling along the UIS. As James says, the unifying Source Vibration of each *HI* that “defines the descending form in which the human instrument manifests in the physical domain, as well as the ascension path upon which it evolves” is “analogous to what is – in esoteric schools – referred to as the *soul’s heartbeat*” (James “C of EC”). The central red crescent-like shape within the light blue soul then, is, we can safely say, the *soul’s heartbeat*, or Source Vibration.

The green/yellow body aspect of the *HI* encases the inner forms. No longer discarnate separate components they now hold together in coherence. The yellow lines within the light blue nucleic soul probably represent *Source Reality (SR)* or the *Sovereign Integral Network (SIN)* that the transforming humanity and *GM* will be bringing into ever-greater fruition within the next several hundred years.

When looking at *Chamber 1 Painting* from the individual *HI* viewpoint, it is most probable that the green/yellow, red, and blue areas represent the three components of the *HI*: biological body, emotions and feelings, and mind and mental processes respectively. The mind, blue, being the coolest and most ‘inward’ of the three, is next to the light blue soul, and both the mind and warmer red emotions and feelings contained within the – here green – healthy body that surrounds them.



These colors also correspond fairly accurately to the colors for these areas on the *HI* portion of the “Anatomy of the Individuated Consciousness” jpeg (see fig. 17). The orange band, probably denoting the border between the physical realm of body and non-physical realms of emotion, mind, and soul, is slim, again depicting the coherent nature and fusion of the soul carrier to its individuated consciousness so “the species as a whole learns how to...operate the soul carrier as an integrated extension of the individuated consciousness” (James “Lyricus: P&M The Dev. of a Species”). The light blue cellular energies of the soul/individuated spirit, darker violet/blue mind, red/orange emotions, and green/yellow body in the painting resonate together as a natural development from the *GP*’s discovery.

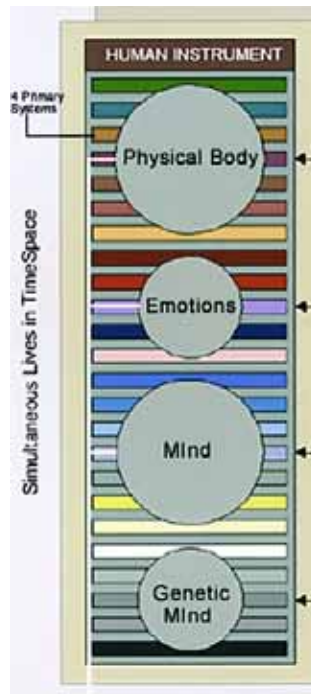


Fig. 17. Twenty-four primary systems of the *HI* from  
 “Anatomy of the Individuated Consciousness”

[<http://www.wingmakers.com/images/anatomydiagram.jpg>].

In fig. 1 and fig. 2 the body aspect of the *HI* comes out a yellowish area in some reproductions, but is actually a lime green in the CD, “Museum grade” and *Collector’s Edition* prints. The “museum grade” print reveals the color to be a mid-vibrant green with a yellow over-wash

making it lime green. This makes sense: Light green is *the* color to show the renewed, reborn, vibrant healthy plant life of the *HI* as it rebirths every year in this color. Artists know a lush, fresh light green is most indicative of new plant life. Of all the available prints <sup>10</sup> I personally regard the “Museum grade” and *Collector’s Edition* version of *Chamber 1 Painting* from the website as being the most accurate and excellent available in quality and original reproduction, and therefore assume these colors the more accurate.

It is perhaps worth mentioning at this juncture a complementary physical global perspective in which, within the cell or cocoon the green could represent “the plant kingdom” (Herder 91), which together with the new humanity and animals, constitute a new natural, healthy, more highly evolved planetary *HI*. Here, humanity is finally healed, healthy – green – and whole. Again from this possible global perspective, the larger red, inside the species cell or cocooned humanity as a whole, could represent the land or human aspect of the *HI* (Part 1; Lock 2003 15). Red is the color of the landscape, earth and people originally around Chaco Canyon 1100-1200 years ago when, and where, the paintings were allegedly done. In mythology red can mean “the body of man” (Jobes 1052). It may also, of course, represent the conspicuous presence of *SI* as an active participant. If it means land and people then both the red and green combined could signify the *HI* in its red blood and green plant forms. The dark blue inner area in this interpretive model would then be globally representative of the seas, oceans, and sky.

The more compelling interpretation is, however, the corollary with the Anatomy of the Individuated Consciousness and the Coherence of Evolutionary Consciousness, with the central area representing the constituent parts of the *HI* both collectively and individually. But this does not preclude the relevance of a physical global perspective. It is possible to see and read both meanings into the painting, demonstrating again the painting’s multiplicity of meaning and usage of imagery, and perhaps suggesting the latent power to be released within the imagery upon comprehensive realization of its content and meaning.

The newly transformed *HI*, and humanity, is in touch with *SI* and *FS* which is shown by the cell’s red and blue, which are present within the belief system of the new *GM*, and by this time they are also part and parcel of humanity’s scientific knowledge and existence. Yellow here is also a code for the *SIN*, for by this time too, humanity has transformed by utilizing *SIN* in its intelligence networks, bringing *SI* into an active role within global consciousness (*G SIN*). The new *GM* has almost completely evolved – though it is still in its final stages of transforming – and genetic healing is also implied to be almost complete. The *GM* then in *Chamber 1 Painting* is becoming “the ‘ship’ upon which it [humanity] sails the seas of the cosmos”, humanity becoming the “Gods” of newly created worlds. Humanity in *Chamber 1 Painting* is finally, to a certain degree, “wired” to Creator.

### **Small Portal and Vague Animal Form**

On the far right is the blue *FS*, red *SI*, and yellow *SR*, eye, almond, and vagina shaped portal<sup>11</sup> – the gateway to Source (see Part 1; Lock 2003). The portal has a barely visible hair-breadth link to the top splint of the *GM*, appearing either to show it helping to pull the overt mass of *GM* away (fig. 3), or perhaps even – because it is so small with such a tenuous link to the fracturing *GM* – to represent the almost non-existent connection that the current *GM* and *H* have with Source, and that this whole construct including its tenuous link to Source is no longer needed as humanity in the painting now has its own greater link via the red Source Vibration within its own soul and coherent nature.

There is a curious shadowy animal form with its neck, chin and front legs at the apex of the *GM* point splintering away (fig. 3). It seems somehow related to this *GM* splinter and being insubstantial in nature could well suggest the falling away of humanity's weak, illusory misconceptions regarding the animal species. No longer will humanity be thinking of dominating and using these marvelous life forms for its own selfish purposes, erroneously thinking them dumb or useless; but, by contrast, will be accepting of responsible stewardship for these *HIs*, assisting, and nurturing them, and living in harmony and caring coherence with them, for they are an integral part of the *HI* by definition (*G HI*). The recent movie *Two Brothers* depicts this changing and evolving human consciousness and attitude towards the animal component of the *HI*, and how these beautiful yet wild instruments of Source possess and reflect our own behavioral and consciousness characteristics (Goddard and Annaud), and in this way assist the evolution of the *HI*'s consciousness away from the divisive errors of the past towards the coherent collective unity of our future *HI*.

Returning to the portal below the animal form, its colors here -- light blue, orange-yellow and red -- echo to a considerable degree the colors of humanity or *SEs* and soul cocooned within the new transformed *GM* (*G OLIN*). Their similar coloration shows their intimate correlation, or coherence between the portal and new humanity as the *GP* and *GM* become humanity's new science, gate and spaceship to knowledge, travel and adventure throughout the universe (P3, P4). This conjures up, of course, the famous mythic cosmic fetus imagery in the climatic scene of Stanley Kubrick's film *2001: A Space Odyssey* in which a newborn cosmic humanity finds a new dimension of existence in space.

### **Timing and Process of Transforming *GM* and Humanity**

When will this transforming of the *GM* and humanity occur? The *G* notes, (*GM*) imply it has already begun: "Over the next 20 years [presumably 1996/98-2016/18] the genetic mind will become

increasingly fragmented and thus vulnerable to modification.” It says the cause is a global culture with expanding intelligent networks and artificial intelligence. However to finish transforming the *GM* takes considerably more time:

Within six generations, the genetic mind of the [our] species is stable and becomes a powerful tool of exploration that the species will come to understand as its “spaceship” into the multiverse (P3, P4).

But how long is six generations? In the Lyricus material under “Developmental Shifts” three to five generations is suggested as being approximately 1996–2075 or 80, about 80 - 85 years, making one current generation about 16 – 28 years with an average of 22. This in turn would mean six generations currently being 96 – 168 years with an average of 132 years. The G&P however suggest that it will be 600-700 years before the *GM* is completely transformed and humanity, or the collective *HI*, finds its rightful place in the cosmos. Once the *GP* is deployed it will, according to the WingMakers’ material, result in a longer lifespan and presumably a longer generational span of about five times the present one, of approximately 100 – 116 years, taking us up to around AD 2680 – AD 2780, or 600 – 700 years post-*GP*. It is possible these “six generations” are of varying length, from the current 16 – 28 years evolving up to an eventual 120 or multiple hundreds.

The development of *OLIN* technology then, predicted according to the WingMakers for the remaining 12 years to 2016, will spur on the transforming of the *GM*, but it will complete transforming after several hundred years. Therefore in this WingMakers’ *Chamber 1* post-modern mythographic painting of the transforming *GM* and humanity we see a process, probably already occurring, speeding up around 2080 with the development of the *GP* and the descending *UIS*, that continues at ever increasing acceleration, individual by individual for between 600-700 years up to a time of between AD 2680 – AD 2780. If the 600 – 700 years timing began in 1996 then the earliest time of complete transformation of humanity according to the WingMakers philosophy will be around AD 2596. How much of this entire process is depicted within the original Lyricus work remains, of course, to be seen.

According to James the original artworks from which the Chaco paintings were derived undulate and move, they are not static. It would be reasonable then to presume that in *Chamber 1 Painting* the whole process is shown; from the first splintering, cracking and fracturing of the *GM* to its eventual useless portion breaking away leaving the Earth and humanity free in the cosmic ocean. The specific “one shot scene” of the painting here suggests it is either at the time of the discovery of the *GP* or sometime post-*GP* just as collective humanity is to set sail into the cosmic ocean. This is

an excellent choice of “time” by which to signify, or render, the whole process of transforming the *GM* and humanity.

The alleged original in the Lyricus “museum” or “gallery” will, of course depict the transformation of the *GM* and humanity of any planetary system rather than the specific *GM* and humanity of Earth. How different the two, or their glyphs, are is unknown at present, but clearly a semi abstract painting like *Chamber 1 Painting* is obviously an excellent choice for expressing such a universal concept. This should be born in mind when looking at all the WingMakers’ chamber paintings. The Lyricus “original” pictures – not the actual planet-based chamber paintings -- will invariably be depicting universal realities, concepts, and principles rather than specific planetary ones. They will however apply to all planets, including our own. Perhaps the planet-based paintings are at times modified slightly in order to relate more directly to the specific planetary species.

### **Significance of *Chamber 1 Painting***

The significance of *Chamber 1 Painting* is its promise of an epochal freedom for humanity in the near future with cosmic forces within and without assisting to fulfill humanity’s evolutionary destiny by transforming the *GM* to one that serves humanity through both its, and humanity’s, direct access to the *GP*, *FS* and *SI*. In P4 we find in “...this time the new structure of the hierarchy will – like a glove turned outside in – finally fit the ‘human hand.’” The light ray of *UIS* and *SI* still on the brown outer casing or glove of *GM* (fig. 1 and fig. 3) show the latter’s direct nourishment from them.

Specifically the painting shows humanity breaking away from the current survival mode and saviorship models; the old worn-out concepts; ineffective, imperfect practices; and the belief systems of a Hierarchical-structured *GM* that no longer assists humanity:

The time is fast approaching when the veils of control at all levels of the hierarchy will be rendered obsolete by entities who are destined to pull down the veils and allow sovereign power to prevail over hierarchical power (P2 “The Shifting Models of Existence”).

We can observe, as before mentioned, the exact colors of humanity, the new *HIs/SEs*, who with assistance from *SI* red, are breaking through the threadbare fabric of the no longer effective *GM* of the *H* at bottom right (fig. 1 and fig. 6).

According to the G notes the *GM* is transformed due to the eventual ubiquitous presence of *OLIN* technology, which will “introduce a meta-language that translates both real-time written and spoken applications”, thus revolutionizing the *GM*’s global construct. Skype (see [www.skype.com](http://www.skype.com)) is

a recent development and precursor. Later it will “create multi-dimensional content that carries its viewer-participant into new corridors of understanding and illumination.” Thus the *GM* fragments, transforms itself – into the brown cocoon in fig. 1 -- and finally will “become the leader of transformation for entities upon terra-earth instead of its barrier force” (*G OLIN*). This new *GM* nourished by Source is vastly more capable than the old. Once it is established higher knowledge will be pretty much on tap:

“The genetic mind – as the repository of information defined by the species – operates independent of horizontal time flows and can provide quantum leaps in knowledge if its higher dimensional information packets are accessed.” Lyricus, “P and M.” [<http://www.lyricus.org>].

## **Conclusion**

*Chamber 1 Painting* presents, from the WingMakers and Lyricus philosophical perspective, an orientation and overview of where we are as a species right now and our destined future collectively as a species in terms of personal, soul, and scientific development. It portends an epochal freedom and development, illustrating the time when the “human species has evolved to become a soul carrier capable of cosmological exploration” (James “SvIg”).

This paper has shown that the post-modern mythographic *Chamber 1 Painting* represents the mythological transforming of the *GM* and collective humanity, where humanity is defined as the *HI*, *GM*, and human soul composite (James, Lyricus: “Teachers, Q&A 13”). The three aspects of the *HI* are represented as three colorful areas within the cocoon: lime green being the biological and body; red the feelings and emotions; and blue/violet the mind, or mental processes. They exist in coherence with the central light blue soul and brown sheath or border, of *GM*. The *GM* is the brown areas. The human soul, individuated consciousness/spirit, or *WN* is the light blue central cell within the cocoon. The red within the light blue soul is the Source Vibration.

The transforming is accompanied by, or at the behest of, the light streak of UIS energy and its attendant red *SI* frequency. As is often the case in the WingMakers’ paintings, the three primary elements of Source are represented by the three primary colors: *SR* yellow; *FS* blue; and *SI* red; the color characteristics, of course, echoing the respective Source characteristics (see Part 1; Lock 2003).

It is possible to view the painting on three different “cell” levels – molecular, personal, and planetary. The one most evocative of the WingMakers’ philosophy that comprehensively and accurately echoes the painting’s many details is the interpretation of the central cell as the collective

soul, or individuated consciousness of humanity, in coherence with the collective planetary *HI* and its triune biological body, feelings/emotions, and mind/thought. They are collective because humanity has finally become one, with the same values and scientific understanding and experience of Source. The *HI* in *Chamber 1 Painting* is therefore both singular and collective.

The glyphs, which in WingMakers' paintings are generally revelations from *ATI*, in this painting are imperfect revelations from a *H* and *GM* that has only a hair-breadth contact with Source, and thus makes a poor deliverer of *ATI* content. The actual message within the glyphs informs of the ineffectual survival mode and saviorship model of existence that humanity in the painting is rapidly outgrowing and discarding, as humanity makes its own direct soul or spirit contact with Source. The glyphs here express in summation the *H*'s teachings and methodologies up to the present and possibly the time of the discovery of the *GP* or even slightly post-*GP*.

The painting also depicts humanity evolving from the survival/saviorship model of existence into the transformational/mastership model of existence.

The transforming of *GM* and humanity seems to be occurring within the approximate time period AD 1996 – 2780, and the likely time shown in the painting appears to be either the time of the discovery of the *GP* around 2080 or sometime later in the early post-*GP* period.

This interpretation and especially the title are merely suggestions for consideration. Possibilities abound. Other possible titles coming to mind are: “Cellular Structure of First Source”; “Descent of the UIS”; “Mastering Mobilization of the Exploration Model”; “Mastering Motor Skills of the Transformation Model”; “Evolving From the Saviorship Model to the Mastership Model”; “Evolving From Survival Mode to Transformation Mode”; “The Aligning of Humanity With Source Vibration”; “Humanity’s Alignment With Source Vibration.” The reader and viewer is encouraged to find his or her own interpretation and title.

### **Music, and Possible Areas for Therapeutic Research**

It might be interesting to see if displaying this picture in the environments of people immobilized with diseases of dependency, alcoholism, affective disorder and depression would be of some assistance to them. Perhaps any possible help from the painting might be increased if looked at while listening to the music of *WingMakers: Chamber 10* CD representing the light blue inner cell of the soul or *WN* in *Chamber 1 Painting*; and/or, *WingMakers: Hakomi 4-6* CD representing the “Coherence of the Evolutionary Consciousness” -- the cocoon and all within it. Similarly track one on the *FS* CD from chamber one might prove interesting to research in this regard.

Track one from chamber one has sounds of water softly lapping against the shore, and sounds of thunder. Both of these natural images are powerful multi-layered mythic images and

symbols. The former representing the setting out for another land or an adventurous journey, and similarly arriving back home after an external excursion; the latter representing transformation itself as the Thunderous Silence (see Lock 2004) and its accompanying lightning as the dispeller of darkness and sudden enlightenment.<sup>12</sup> Lightning, of course, can be seen as represented in the streak of UIS in the top right corner of *Chamber 1 Painting*. As they may relate to chamber one painting, the water – a symbol of spirit since antiquity – is *FS* gently lapping against the shore of *GM*. It is from this shore that humanity sets sail into the cosmic ocean, and finally arrives home with its Creator. On another mythic level it is the fulfillment of the Prodigal Son parable. The chamber one music also gives expression to an undeniable celebrative atmosphere of freedom with its primal tribal-like chants.

Somewhat echoing this music is track six from chamber six also on *FS CD*. This is not surprising since *Chamber 6 Painting* presents a central *HI* as an individual transformed into the *SE*. The central *SE*'s cyclic *ATI/FS* communication standing out from the cosmological backdrop finds its parallel in the music with the recurring cyclic scale of notes standing out from the backdrop of the musical composition. *Chamber 1 Painting* represents the individual in transformation too, but here as a collective global humanity constituting a cell of *FS*, according to the WingMakers'/Lyricus philosophy.

The Penn State Milton S. Hershey CMT study cited in this paper showed that “[d]efects in chromosomes 1 and 17 affect the myelin sheath and cause the nerve impulses to travel more slowly than is normal.” The free-flowing energies are interrupted or impaired to some degree. We see, however, in both *Chamber 1 Painting* and *Chamber 17 Painting* completely free-flowing unobstructed energy systems that incorporate the human nervous system. Both paintings share transformational subject matter (Part 2; Lock 2004): one of collective humanity, the other of the individual.

Listening to the two CDs *WingMakers: Chamber 10* and *Hakomi 4-6: WingMakers* while investigating the painting seemed to put me in the mood of the painting and perhaps helped trigger some understanding. The painting seemed to draw me to listen to them, although this was largely after realizing the relevance of the Hakomi “Coherence of the Evolutionary Consciousness” information on the wingmakers.com website. So that was initially a natural reaction. However I did feel the music very much in tune with what I was finding within, and what was coming to me from, the painting.

If you read this paper again, you might like reading it while listening to one of these CDs. It may enhance appreciation or comprehension of the painting and the transforming of *GM* and humanity, as the WingMakers perceive it.



## Notes

- <sup>1</sup> For a computer image of the AA structure spiral, or helix, see link: [\[http://www.wingmakers.com/ancientarrowsite.html\]](http://www.wingmakers.com/ancientarrowsite.html).
- <sup>2</sup> *Chamber 1 Painting* is chamber painting 6 on the *First Source* CD. Others are also enumerated differently on the CD.
- <sup>3</sup> The WingMakers Glossary is available as a free download at link: [\[http://wingmakers.com/downloads/philgloss.pdf\]](http://wingmakers.com/downloads/philgloss.pdf).
- <sup>4</sup> Answer to question 72 to James. See link: [\[http://www.wingmakers.com/answersfrom\\_james.html\]](http://www.wingmakers.com/answersfrom_james.html).
- <sup>5</sup> See link: [\[http://wingmakers.com/glossary.html\]](http://wingmakers.com/glossary.html).
- <sup>6</sup> See note 2.
- <sup>7</sup> See link: [\[http://wingmakers.com/music-hakomi4-6.html\]](http://wingmakers.com/music-hakomi4-6.html) and jpeg: [\[http://wingmakers.com/images/coherenceofevolutionaryconsciousness.jpg\]](http://wingmakers.com/images/coherenceofevolutionaryconsciousness.jpg).
- <sup>8</sup> [\[http://www.wingmakers.com/images/anatomydiagram.jpg\]](http://www.wingmakers.com/images/anatomydiagram.jpg).
- <sup>9</sup> [\[http://www.hmc.psu.edu/childrens/healthinfo/c/cmt.htm\]](http://www.hmc.psu.edu/childrens/healthinfo/c/cmt.htm). Sep. 9, 2004.
- <sup>10</sup> The prints available are: free online version at [\[www.wingmakers.com/paintings.html\]](http://www.wingmakers.com/paintings.html); *FSCD* version; *Collector's Edition* print; Museum grade poster-size print.
- <sup>11</sup> See Part 1 “The vagina/eye shaped area between the two transmissions...portal” (Arai, Lock 11; Lock 2003 21).
- <sup>12</sup> The Thunderous Silence may not always accompany transformation. This is the way for some, and how the author experienced it. Others experience it differently. For some it is said to be preceded by a clear tinkling of bells, that can also be heard on this CD track. Still others experience the process more gradually, over years.

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