

# Meaning and Mythological Imagery in WingMakers' Paintings

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## Part 2: *Chamber 17 Painting*

### Motosuke Arai and Christopher Lock

#### ABSTRACT

The imagery within the reproduced mythographic WingMakers' *Chamber 17 Painting* is interpreted. The picture illustrates, in articulate detail and vivid color, the WingMakers' philosophy and mythology of the metaphysical and/or biogenetic transformation of the individual. Standard mythology publications, and the latest findings in brain neurology are cited and discussed along with comparisons to Buddhist mythological iconography, and Amerindian rock art images and meanings—including that of the anthropomorphic shaman.

Key words: mythology, neurology, rock art, transformation, WingMakers.



Figure 1: Chamber 17 Painting. "Dagger of Light." Detail.  
Reproduced from *Collector's Edition* print <sup>[1]</sup> with permission from Mark Hempel.

## Introduction

This paper continues the interpretation of mythological imagery and content in the WingMakers' paintings begun in Part 1 (Arai and Lock 133-147) . Part 2 interprets the content, symbolism and mythology within *Chamber 17 Painting*.

For an introduction to the WingMakers and their paintings see Part 1 (134-35) , and the website link: [www.wingmakers.com/fullintro.html](http://www.wingmakers.com/fullintro.html).

As with Part 1, Part 2 makes no attempt to disentangle fact from fiction within the myth. This paper merely offers an interpretation of the imagery within *Chamber 17 Painting* according to the mythological philosophy of the WingMakers, other mythology sources, Buddhist iconography, recent neurological brain research, and Amerindian Southwest rock art imagery and meaning —including that of the anthropomorphic shaman.

The authors of this paper stress they neither agree nor disagree with the philosophy. Some of Lock's own factual personal experience that correlates to some imagery within *Chamber 17 Painting* is included.

## WingMakers' Paintings

As a reminder: The origins and location of the original artworks, and the process by which they were created, are unknown. The myth maintains they exist on chamber walls within a helix-shaped cavern in Chaco Canyon, New Mexico (Part 1 134).<sup>[2]</sup>

Some of the paintings evince curious tape or band-like pieces that twist, curve and sometimes curl in spirals. These are clearly evident in the blue background of *Chamber 17 Painting* (fig. 1).

## Materials and Method

Both the high-resolution reproduction from the website *First Source* CD (*FSCD*)<sup>[3]</sup> and the *Collector's Edition* print were used for this interpretation.

Because the painting illustrates the WingMakers' philosophy, knowledge, view or experience —

mythological or actual — use of their relevant terminology for the interpretation is necessary. However, interpreting the painting in this way does not mean the authors necessarily agree or disagree with the philosophy or views presented.

Essential reading for understanding this painting, an edited glossary of WingMakers' philosophical terminology from the website, and *FSCD*, Glossary (G) and Philosophy notes (P, collectively G&P) follows. In this paper glossary terms are italicized.

## Edited Glossary of Wingmakers' Terms

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

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

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

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

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

**Secret Root :** The subtle carrier of information leading one to see the One That Is All and the All That Is One. It is the facet of First Source in human beings

that attracts them to the life of Sovereign Integral consciousness (see below). All existence has a secret root <sup>[4]</sup> 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.

### ***Chamber 17 Painting***(Fig. 1)

#### **Suggested Title**

**“Dagger of Light.”**

#### **Interpretation and Meanings**

This painting illustrates the “dagger of light that renders your self-importance a decisive death” , slays vanity, and births (according to the myth) certain biogenetic and/or metaphysical energy changes when this illustrated transformation of the individual is experienced (*FSCD secretsd4.html*).<sup>[5]</sup>

It also contains abundant visual mythographic and metaphysical clues and images that illustrate the WingMakers' mythological philosophy, and echoes the cultural mythological heritage of Amerindians of the Southwest USA.

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

This “Dagger of Light” is as long as many a sword; and the dagger, knife and sword, which obviously have diverse meanings in diverse cultures, are nevertheless often credited with common meanings (Cooper 49).

To briefly illustrate: In *Jobes' Dictionary of Mythology, Folklore and Symbols* the dagger is the Christian symbol of martyrdom (406) and the knife their symbol of spirit (1519). In Aztec mythology 1,600 earth gods sprang from the knife of Citlalinicue (937). For Central American Indians the swordfish symbolizes ‘beginning’ or ‘birth’ (Jobes 1519).

The dagger/sword in fig. 1 is blunted showing “justice tempered with mercy” (Jobes 1519). It is yellow/gold, and the gold sword to Ad deVries stands for “purification” (453). Yellow is “the vehicle of divine immortality” and “the color of the gods” (CG 1137) — the carrier of transformation.

In Part 1 (137) it was shown the WingMakers use yellow to represent spirit, all aspects of Source/Creator, and especially *Source Reality (SR)*. In fig. 1 therefore it clearly represents, or brings, “the fragment of creator within.” Swords *are* light. According to Chevalier and Gheerbrant (CG) the sacred Japanese sword is said to have originated in lightning (959).

Vries has “a two edged sword protruding from a mouth as possibly meaning esoteric and exoteric knowledge” (453). It is often seen coming out of, or in, Christ's mouth (Herder illus. 191). Perhaps here in fig. 1 — where it is over, and through or behind a closed

mouth — it represents silent acceptance of esoteric and exoteric knowledge, which, being red *Source Intelligence (SI)* knowledge, cannot be literally voiced.

This would certainly parallel Zen masters who having heard the Thunderous Silence (TS) maintain silence with respect to it (see later Lock’s personal experience for its relevance to fig. 1).

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

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

The sword in fig. 1 then represents a spiritual power martyring or killing the individual’s power of self-importance. The sword therefore relates intrinsically to spirit, rebirth and liberation. In this respect the sword is the symbol of the ‘Holy War’ — which is always an inner war or struggle (CG 959).

From his own experience, Lock feels that dramatically expressive, yet excellently realistic images of the incredibly powerful torrent of energy released that annihilates or frees the individual from the dross and ignorance of vanity and self-importance, are the representations of the Buddhist wrathful deities Yamantaka and Mahakala (figs. 2 and 3).

Yamantaka is the terrifying aspect of Manjusri — who notably, like Vishnu, wields a Sword of Truth or Discernment, which severs all ties to ignorance, darkness and desire. Manjusri (fig. 4) assumes the form of the ferocious Yamantaka, or Yama in Tibetan and Hindu mythology, to conquer death.

Armed with an array of dangerous weapons this personification of death destroys death itself (*Tantra* 53) —thus bringing true life.

There are Mandala tankas of five Tibetan Buddhas that show each Buddha representing transformation through the self-elimination of one of the five major human hindrances: ignorance, pride, hatred, envy and



Figure 2: “Yamantaka, destroyer of death.” Tibet. Gallery 43, London. (Arts Council of GB *Tantra* 53).<sup>[6]</sup>

lust (*Tantra* 78). All five of these are pillar expressions of “self-importance” .

Japan too, being steeped in Buddhist culture, has such a Buddhist deity: Fudo-Myoo, one of Japan’s best-loved folk deities. Fudo, like the subject of fig. 1, has intense-looking eyes; and he possesses a sword with which he “cuts down our vanities and greed” (Short illus. *Daily Yomiuri* II; Kyoto Nat. Museum).

A counterpart in America, in the Zuni area of New Mexico, is a painting of “the Knife-feathered Monster...furnished with flint knife-feathered pinions” (Cushing 40, P1 X). One of his weapons is the Great Flint-Knife of War.

These vibrant iconographic deities vividly depict and represent the nature of the tumultuous torrent of energy coursing through the body in the sudden mythic death, or transformation of consciousness as the individual’s self-importance and ‘gods’ are cut down, annihilated and, for example, trampled under the feet of Yamantaka.

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



Figure 3: Wrathful Six-arm Mahakala.  
[www.padamasambhava.org] Rep. with permission.

Metaphysically the sword symbolizes “discrimination; the penetrating power of intellect; spiritual decision; [and] inviolability of the sacred.” The two-edged sword aspect is “dual powers and inverse currents in manifestation, creation and destruction, life and death” (Cooper 167). This dual aspect will appear again when looking at the pair of spirals in fig. 1.

The mythical Dagger of Light in fig. 1 is a spiritual-yellow, double-sided sword with a shaft of *First Source (FS)* blue (see Part 1 137-38), as the conveyor of the fragment of Creator within. It has three main yellow areas consisting of two smaller rectangles and the longer brain-penetrating blade. On one side of the blade is the completed *Source Codes (SC)* glyph showing *SC* awakening in the *Human Instrument (HI)*. On the other side of the blade are three glyphs and a top one cut in half as if the characters are reading in a “streaming mode” moving through the “window” on this part of the blade. If so they are showing continued or streaming information from *All That Is (ATI)*, apparently descending to the brain or individual.



Figure 4: Manjusri medallion.  
From an original in Samye Ling Tibetan Centre, Scotland.

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

He says his TS experience came in two very powerful waves, 2-8 seconds apart, with the second the strongest, and that these correspond to the two yellow rectangles on The Dagger. The six black dots on The Dagger (the two upper dots have been cropped off in fig. 1) could represent the stages of a more gradual or concomitant experience of the six or seven chakras opening in the transformation experience. The seventh is the point at the crown where the sword enters the brain.<sup>[7]</sup>

Lock says he only noticed these shapes on the blade and their correlation with his experience after having the TS experience. The last part of the blade, that penetrates the brain, Lock felt on the 24 August 2002. He says the energy went powerfully into the brain, or head creating yet another permanent, even more wonderful change in consciousness, and he says that smaller ones continue to occur.<sup>[8]</sup>

The yellow parts on The Dagger represent three different stages, depths or levels of the experience to Lock. It suggests three degrees of a transformational experience are available for much, if not all, of the population with the inclination, interest or desire to be immersed within it.

Lock is convinced that the painting and lines reflect certain physical, biogenetic and/or electromagnetic energies of a very subtle nature that may relate to metaphysics, and he calls on scientists to seriously investigate these phenomena so they can be properly understood and catalogued. Pioneering in this field, however, has already begun.

The behaviorist and researcher T. D. A. Lingo in his work from 1957 - 1993 says he has pinpointed the area of the brain that seems responsible for “releasing enormous levels of untapped intelligence, creativity and pleasure”. The area is called the amygdala, and Slade in his online “Amygdala” says there is evidence that stimulation has frequently turned on precognition, clairvoyance, clairaudience, telepathy and telekinesis (1). Quoting from Slade’s “Brain Science” paragraphs (fig. 5 Amydala/index2) :

Resultant increases in intelligence, creativity, and positive emotions were demonstrated and measured by...objective and subjective means, standardized tests and analysis methods.

Lingo has reported results of “10 - 40 point increases on the Stanford-Binet I. Q. test, and 500% to 1400% increases on the Getzels-Jackson Creativity index” (Slade Amygdala/index2). Lingo and Slade aver their work shows that stimulation of, or even just deliberately focusing mental energy on, the anterior amygdala can increase the frontal lobes processes, thereby increasing measured levels of intelligence, creativity, and pleasure. Russian neurosurgeon Alexandre Luria, and others have repeatedly shown these frontal lobes are “at least 90% dormant” or inactive (Slade Amygdala/index3). Lingo and Slade also say correct frontal or anterior

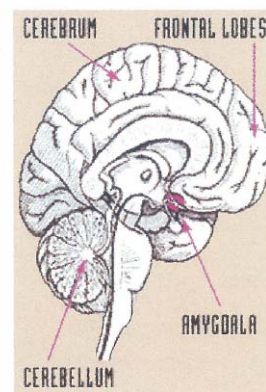


Figure 5: The amygdala from “Amygdala” (Slade Amygdala/index2).

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

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

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

Lock has found The Dagger image of fig. 1 to be an extraordinary powerful meditation tool just to keep in mind. This is when envisaging The Dagger through the head and between the eyes as in fig. 1. Perhaps this image of The Dagger re-configures brain neuro-pathways to the amygdale that are ‘touched’ by the imagined two sides of the Dagger. The picture image is in front so the imaged sword would naturally click the amygdala forward resulting in a positive and pleasurable sensation.

The amygdala (fig. 5) are located approximately one inch inside the head from the temples, halfway between the outside corner of the eyes and ears

(Slade *Frontal Lobes Supercharge* 17).

An optical similarity between Slade's reports and Lock's experience with *Chamber 17 Painting* is the sometimes reported "looking through a mental windshield that is clean for the first time since you were a little kid" (Slade Amygdala/index4). Lock says he now feels his eyes "touch directly what is seen." This could also be said to be akin to the mythical "lifting of the veil from ones eyes."

The prominent light red-brown and purple 'diver's mask' image in fig. 1 is analogous to this. The 'diver's mask' consists of two facing crescents — crescents representing birth and death, beginning and ending (see crescents later); and the diver's mask is that which enables one to see clearly what lies below the surface.

It can also create the sense of looking through layers of ones thoughts or self (brown), or from a chamber from within oneself — a phenomenon Lock says he experienced during the months following his TS. The Chamber of Self is yet another facet of the WingMakers' mythology. [9] This illusion of depth is created in the painting by having the lower curve of the 'diver's mask' over and in front of The Dagger itself, while the lips are behind it.

In *The Ancient Arrow Project* book the WingMakers state that when their material is studied with diligence and an open mind — neither believing nor disbelieving — a genetic mutation occurs making one "...accommodating to the frequencies of energy...from the centermost section of the universe" (James 147, 228).

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

The pineal gland — home of the central cell — for example "contains the brain's highest concentration of serotonin, a neurotransmitter that helps regulate our sense of well-being" (Douglass "Daily Dose" ). Dr.

Sandyk of Touro College, New York found calcification of this pineal gland is always present in MS patients. This serotonin deficiency appears to explain many "symptoms associated with MS: depression, sleep disorders, carbohydrate craving, heat sensitivity, and fatigue (Douglass).

Dr Sandyk treats his MS patients safely and simply with electromagnetic therapy (EMT) by placing magnets at the temples for 30 minutes. This "jump starts" the production of serotonin. Dr Sandyk claims 60-70% of his MS patients show "marked improvement" from the treatment (Douglass). Of course, this EMT temple area stimulation likely also stimulates the amygdala in this region of the brain.

It will not be at all surprising therefore if researchers eventually find the pituitary and/or hypothalamus glands also are involved in the transformational experience.

Whatever changes do occur, findings of Lingo and Slade echo mythographic and metaphysical imagery within fig. 1 and the WingMakers' "accelerated pathways" to consciousness evolution briefly mentioned in P3. This warrants definitive scientific investigation of the amygdala and all inner areas of the brain by all humane means at the disposal of science. It seems, however, that this comprehensive investigation too, is already underway.

A *Newsweek* feature article "Religion and the Brain" (Begley May 7, 2001) [10], introduced and summarized some of the scientists, research, and publications, forging ahead in this area. Neurologist James Austin's, MIT published, *Zen and the Brain* in 1999 exemplifies the recent flock of scientists with new publications [11] on the burgeoning subject of neurotheology; the study of the neurobiology of religion and spirituality. Austin, like Slade, found involvement of the amygdala, but mentions further areas, where brain circuits are interrupted. As reported by Begley in *Newsweek*:

Activity in the amygdala, which monitors the

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

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

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

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

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

The SPECT results showed: The prefrontal cortex,

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

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

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

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

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

Newberg insists :

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

In a parallel field, other scientists — notably



neurologist Antonio Damasio — have published work on feeling, and the body and emotions, in the making of consciousness (Rachel).<sup>[12]</sup>

The above citations illustrate relevance of serotonin and neurology to feelings of well-being and the transformational experience. A corresponding component of the WingMakers' myth states that the Chaco Canyon site with its 23 chambers and paintings also represents the human genome, with each chamber possibly representing one pair of our 23 sets of chromosomes. Significantly, with regards to *Chamber 17 Painting*, Chromosome 17 is associated with the production of serotonin transport and transporters, and neurotransmitter uptake.<sup>[13]</sup> However, this area of research is best left to biochemists and neurologists.

Could we be on the verge of actually discovering some kind of spiritual, or inner cosmological reality, perceptible to the brain? If so, scientists are probably on route to discovering a neurocosmology, or even a soul that links the brain to a spiritual reality. This latter — the discovery and proof of the soul's existence — is what is referred to as the *Grand Portal* in the WingMakers' philosophy. For the time being, however, the jury of scientists is still out discussing its initial experiments.

While all these scientific findings are noteworthy Lock feels there is a significant difference with the TS of his own experience that came after immersion into the WingMakers' art. Namely, the above experiences are all temporary states. The brain readings all revert to “as before” some time after the experience.

However, with the TS transformation Lock experienced<sup>[14]</sup> a permanent change in perception and feeling of self and space occurs. He says it is never the same again, and is always much better; the road at ones feet can be seen as infinite as the starry sky; the sensation of inside and outside is radically more interchangeable; everything is within and without, yet this in no way interferes with daily activities. In fact,

he says that if anything daily activities are easier and that something presumably shifted in the brain, permanently, somehow making everything much better. It is not known whether the subjects of these neurotheology experiments have had a similar experience to Lock's TS at some time, but if so, it has not yet been recorded by science.

A [www.wingmakers.com](http://www.wingmakers.com) website page on *HI* changes<sup>[15]</sup> states, “The activation of the human instrument causes profound changes to the DNA structure, brain chemistry, and the central nervous system. “These are, Lock attests, permanent, but he has no idea how they register scientifically. As noted, science is yet to record them.

*Chamber 17 Painting* depicts other metaphysical energies of the transformation process. The colored lines on the subject's face and head follow directions and areas identical to those that Lock says he felt certain subtle energies flowing along for the first six months after his TS experience of 17 September 2001.

These energies moved from around the very top and sides of the throat and lower jaw area of the lymph glands up through the face and into the head, even over the eyes and around the mouth as the picture illustrates. These energies move, flow and change, therefore the dynamism of the moving lines in fig. 1 is not only appropriate, the lines are representative of real, metaphysical, biogenetic or electromagnetic energies. Notable pressures were often felt on the top of the head where *The Dagger* enters in fig. 1.

The violet lymph glands are conspicuously large in fig. 1 and no doubt offer an area of research for their possible relevance to these subtle energies. Is there some parallel between the resultant changing neurological system and the lymphatic systems or glands? In light of scientific parallels already mentioned, this WingMakers' painting certainly suggests so. Though science again, will have to confirm or refute this.

The ears and nose are absent in fig. 1. Curiously

Lock felt no subtle energies in either of these areas. The TS is an inner, not environmental, sound.

Hair is also absent on the fig. 1 individual, now the *Sovereign Entity (SE)*, and it is sexless or androgynous, illustrating its symbolic or somewhat archetypal nature. It could represent any individual in existence experiencing transformation.

The eyes express total wakefulness, as if seeing or experiencing the astounding or Creator/Source. They are *SI* red and *FS* blue.

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

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

Similarly in spiritual yellow and *FS* blue, clearly showing a Creator connection, are the two spirals at the bottom of the painting.

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

However, although vertical spirals, as in spirals around columns, the caduceus, kundalini, and the *secret root* <sup>[16]</sup> of the WingMakers, are the more general mythic representation of 'transformation', the flat spiral too, often symbolizes transformation.

Close to the home of fig. 1, in the American Southwest, "the whirlpool or double-spiral motif represents the 'gate of Masau's house'". Author on Southwest Amerindian mythology Gary David, in his online "The Arc of the Covenant" ("Arc of C"), says

another 'gate' is located near Sipapuni, the portal through which the Hisatsinom emerged into this Fourth World from the past Third World. Masau, the Hopi god, was present when the Hisatsinom emerged on the surface and their lives were transformed. Masau therefore, is also the Hopi god of transformation (David 3 and illus. 2).

It should be noted here that for the Hopi, David, and many others the Hisatsinom are ancestral Hopi frequently misnamed with the Navajo word 'Anasazi'. Archeologists refer to the Anasazi as the Pueblo 1 culture; and Contemporary Pueblo peoples have long argued the Anasazi should be called, as they call them: the Ancestral Pueblo. <sup>[17]</sup>

Many examples of the spiral exist in the Southwest USA, on pottery, rocks, and baskets (see figs. 6 and 8). A clear drawing by Mails of a Chaco Canyon double spiral on an old Bonitian ladle can be seen in *Hotevilla: Hopi Shrine of the Covenant: Microcosm of the World* (Mails and Evehema 127); and two examples of Anasazi double spirals are illustrated in the Reader's digest, *America's Fascinating Indian Heritage* (43, 64). <sup>[18]</sup>

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

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

Of special significance with respect to the "Dagger of Light" in fig. 1 is a famous spiral petroglyph in Chaco Canyon, at Fajada Butte, called: "Sun Dagger" or "light dagger" (figs. 6 and 7). This "light dagger" is

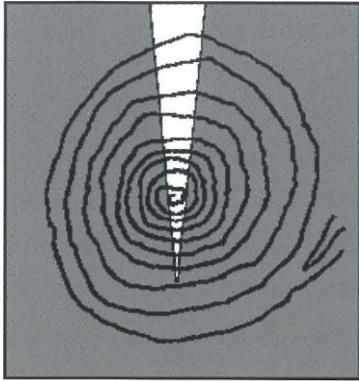


Figure 6: The “light dagger” at Fajada Butte, Chaco Canyon (Lock’s freehand and CG drawing from Patterson 182; Frazier 1986 194-8).

caused by the interplay of sun and shadow that penetrates exactly through the center of the petroglyph spiral at summer equinox. Two other light daggers on the spiral’s outer edges mark the spring and fall equinoxes. We know the Sun Dagger was used by the Chaco Anasazi to identify solar and lunar events. [19]

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

Recently many such celestial markers and shrines have been noted in the Southwest USA (Moore 28; *Ancient America*). We can only speculate whether for the Chacoans the markers and “light daggers” themselves took on a respectful mythological sacred meaning; but the daggers were messages of light from the sun (Creator) informing the people when to sow the seed of life and when to reap the sacred harvest of life.

While we cannot know for sure what the Chacoans or Anasazi thought about their “light dagger” it is clearly possible for us to draw an analogy in imagery and meaning to the Dagger of Light in *Chamber 17 Painting* (fig. 1) which, in the WingMakers’ philosophy, is the harbinger of real life as the *SC* are activated and the true, fruitful life is born as one begins to harvest ones full potential.

One of the spirals in fig. 1 is counterclockwise, the other clockwise. The clockwise spiral relates to creation, evolution, ascension and growth, while the counterclockwise spiral relates to descension, destruction, involution, and death (Vries 436; Cunkie 26). As noted earlier the two opposing spirals are analogous to the ending of one journey and the beginning of another; the dual powers of destruction and creation (Cooper 167). In fig. 1 this is the destruction of the vain, old self and creation of the new self via transformation.

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

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

In the world of rock art Patterson gives the following meanings for the single spiral: Emergence, shell, solstice or equinox, water, and whirlwind. For the double-linked spiral he has: Emergence, Sipapu, and migration (40, 185). Emergence from one world to another — even water emerges from an underground world to the upper, or outer world — can be said to be a common denominator. [20]

The spiral glyph also meant, “when a settlement had to be abandoned” and the migration continued (Harris 6). Applying this meaning to fig. 1 results in abandonment of the previous self-important, vain



Figure 7: Fajada Butte, Chaco Canyon, NM. (Lock’s freehand drawing from Patterson 182; Frazier 1986 195).

‘place’ of existence and embarkation onto a new chapter of migratory development on the journey to the Center. As Cooper says, metaphysically the spiral symbolizes “the various modalities of being, and the wanderings of the soul in manifestation and its ultimate return to the Center” (156).

As noted earlier this meaning has always been a very real one for the Hopi. The Hopi spiral in fig. 8 shows an image with a similar meaning to the Buddhist Wheel of Life.

According to the Hopi, throughout the spiral’s cycles trials and hardship befall humankind. David quotes the online Hopi newsletter # 21 “Techqua Ikachi: Land and Life, the Traditional View” as reading “...a small group....who adhere to the laws of the Creator... [escape] out from the circle of evil” (David “Arc of C” ). Very evocative of the Buddhist view, the basket itself is even called “Boo-da” — a very ancient phonetic in India, meaning ‘awakened’ or ‘transformed’ , that predates the Buddha. The appellation was appended to the former Prince Sidartha upon his ‘awakening’ ,after which he was renamed Sakyamuni Buddha, the Awakened, or Transformed one.

This cycle of life, and how one relates to experiences within it, has a complement within the WingMakers’ mythology in P1 where it says: “ ...principally gratitude...opens the human instrument [*HI*] to its connection to the sovereign entity [*SE*] and its eventual transformation into the sovereign integral [*SvIz*] state of perception and expression.” P1 says this relationship is essential for “it...determines how accepting the individual is to life’s myriad forms and manifestations.”

Returning to the spiral: In the cosmogony of the Lulua and Luba Bantu tribes in Zaire, Africa, spirits and genii move in spirals and they have a spiral for the Supreme Deity, a spiral for creator, and another for the cyclical current of life (CG909).

Spirals do represent the great creative force (Cooper

156), but they also symbolize a gateway between worlds or dimensions as cited earlier. Just as they can mean life and death, they can also mean the journey during and after death; and, as has been shown, the journey during the mythic death.

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

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



Figure 8: “Boo-da.” Enhanced by Lock. (David “The Arc of the Covenant” 6; Hopi “Techqua Ikachi” # 21).

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

Moving to the area between the two spirals in fig. 1, we see a male (left) and a female (right) animal in two enclosures on a medallion-like accessory or necklace across the individual’s breast.

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

A petroglyph at McKee Springs bears an eight-piece necklace (see fig. 9 Lock’s drawing from Schaafsma

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

There are other types of double lined “enclosures” in Fremont Petroglyph design at 13 sites near Venice, Utah (Warner). The term “enclosure” is descriptive only and they have also been termed “corralling device”, “vulva and womb forms”, “grave indicator”, and “grave marker” due to their being found near graves (Paterson 124; Warner 104-6). ‘Death’ in fig. 1 has already been covered. The womb theme is returned to below.

Another Dry Fork Canyon petroglyph somewhat evocative of the fig. 1 necklace, or dual-medallion, is a Classic Vernal Style Anthropomorph, with a three- rather than two-piece necklace/medallion (Patterson 112; Grant 1967; Faris 28). Actually, many Classic Vernal Style anthropomorphic petroglyphs with multi-strand necklaces and enclosure-like yolks can be seen at Dry Fork.<sup>[21]</sup>

Schaafsma, in her *Indian Rock Art of the Southwest*, rated by *American Indian Quarterly* as “the best extant study of Southwest rock art” chronicles these at 750-1000AD. This is a time period corresponding, within the WingMakers’ myth, to the alleged time period — the 8th century — of the chamber paintings.

Some of the Southwest rock art anthropomorphs are regarded as Head Hunters holding heads, while others are more ornamental and holding masks and bearing horns. The subject of Masks was covered in Part 1 (Arai and Lock 140). The anthropomorphs with horns (e.g. fig. 9) are regarded as more representative

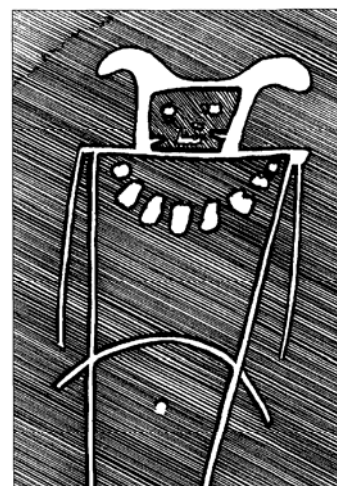


Figure 9: Petroglyph necklace at McKee Springs, Utah. (Lock’s drawing from a Steve Fitch photo.)

of Kachinas, or shamans.<sup>[22]</sup>

In *Chamber 17 Painting* the slaying, or any possible reference to “head hunting”, is again of course, the slaying of one’s vanity and self-importance that the WingMakers mention (P23).

Precisely what the animals themselves are in *Chamber 17 Painting* is unknown. The male having horns, deer or sheep are suggested. The deer represents abundant life and prosperity, and the sheep is a peaceful provider of clothing and sustenance. The male sheep, or ram, signals “new beginnings” as in the start of the new horoscope cycle. They also have the mythical qualities of strength and power (Tessman 4). Perhaps more exactly, as will be discussed later, the fig. 1 animals are stylized representations of all male and female animal species generally.

These chest animals in fig. 1 are somewhat similar to non-enclosed possible counterparts on an anthropomorph pictograph at Horseshoe (Barrier) Canyon (see fig. 10 Lock’s drawing).

The pictograph chest animal on the left side in fig. 10 is very similar to the Hopi clan symbol of the Horn Clan (Colton 1946 4; Patterson 116). The Hopi, of course, are regarded as descendants of the Anasazi, Hisatsinom or Ancestral Pueblo.

This fig. 10 Southwest Amerindian pictograph, which is among dozens of other richly decorated anthropomorphs<sup>[23]</sup>, shows other parallels to *Chamber 17 Painting*: Both are linear configured; earless, with a dark head and captivating, vibrantly awakened eyes with piercing pupils; and both appear to have zigzag snake-like glyphs. Neither has arms or hair represented. Both evince something in three stages or divisions.

Another type of enclosed-animal petroglyph — recorded as ‘hollow-bodied anthropomorphs’ and ‘zoomorphs’ (Wallace and Holmlund 144) — is an animal, often a sheep, with another animal inside its body. These are usually considered to be depictions of possible pregnancy or fertility (Wallace and Holmlund 144). One example of these is a dark-bodied animal zoomorph with a light enclosure containing a small dark animal inside which bears even more similarity to the enclosures within *Chamber 17 Painting* (see illus. Patterson 162, 202; Grant, Baird and Pringle 21, 40).

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

Collectively the blue, red and yellow surrounding the animals indicate their vital connection with the three primary aspects of Source, illustrated by the three primary colors. As mentioned in Lock’s online chamber 6 paper (15), within the WingMakers’ art the yellow can often represent *Source Reality* (SR), the blue *FS*, and red *SI*.

Despite the considerable similarities between the anthropomorph in fig. 10 and the transformed individual in fig. 1, the meanings and reasons behind their similar pictorial elements doubtless vary, for the



Figure 10: Lock’s freehand drawing of Anthropomorph pictograph at Horseshoe (Barrier) Canyon, Utah. (From Schaafsma 61, 67; Patterson 120).

creators, their intentions, and their cultures are obviously different. As Patterson states “It is generally agreed that the culture of a people determines the meaning of their symbols” (“Rock Art Style” intro xii).

This is another reason why appreciating the WingMakers’ philosophical content — which echoes their culture, and therefore their art — is essential to decoding the meanings within their art and symbols.

The WingMakers’ G&P — especially P3 — leads to the inescapable conclusion for the authors, that in *Chamber 17 Painting* these animals represent the other aspects of the *HI*. This is shown artistically by their sharing the identical brown that in *Chamber 17 Painting* (fig. 1) represents the *HI* in all its aspects; and, as P3 elucidates:

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

The two red (*Collector’s Edition* prints) circular ‘hearts’ or ‘lungs’ surrounding the animals, and the *FS* blue upside-down ‘windpipe’ or vein, exemplify the *HI* life forms’ composite nature. The heart and

lungs are our most vital organs without which we will immediately die; and the plant-rich rainforests have already been recognized as the ‘lungs of the earth’ . Thus all aspects of the *HI* exist in interdependence as a composite family.

The upside down ‘windpipe’ avoids a literal biological interpretation while providing a powerful visual suggestion. It also doubles though, as a main vein bringing blood to the heart/s, reinforcing the ‘heart’ imagery. Its blue also shows *FS* nourishment.

Regarding the womb and pregnancy interpretation for the enclosures: In New Mexico, the Pueblo have a deity that gives birth to game animals such as deer, antelope, rabbit, elk, and mountain sheep; and all this food is sacred, for like woman it gives life. Indeed, the Taos Pueblo revere their Deer Mother (Moore 10). The Pueblo website [www.soaringspirits.com](http://www.soaringspirits.com) informs “The deer is placed on earth for the care of humankind....[and t]he Deer Dance ...symbolizes the connection and balance between man and animals” (Jones “Ancient Wisdom Drum Designs” 1).

Would a fitting depiction of the deity be her adornment with enclosures bearing animals? This is not to suggest fig. 1 is representative of Deer Mother; but, allegedly created by, and echoing the philosophy of, the WingMakers’ in contact with the Ancestral Pueblo, an underlying correlation in meaning between the two is certainly plausible.

The transformed individual, or *Sovereign Entity* (*SE*), is thus aware of its vital connection, and dependence upon the other life forms, and circulates its caring lifeblood to them. In fig. 1 this reverence is emphasized through the individual wearing the other aspects of the *HI* —the ‘vital organs’ —as a prized medallion or ceremonial necklace across its chest, in perhaps a celebration of the composite life that is the *HI*. If so, it clearly correlates to the Deer Dance, which is invariably held in autumn or winter — the time of transformation (Arai and Lock 145).

The picture implies the transformed individual,

now the *SE* — probably representing the Ancestral Pueblo anthropomorphic shaman — treasures the other aspects of the *HI* as its own offspring, assists them to fulfill their lives, and through mutual coexistence, insures his/her own life.

Listed below are many visual characteristics this transformed individual, or *SE*, in *Chamber 17 Painting* shares with the Southwest Amerindian anthropomorphic shaman:

First, it is widely thought that the Barrier Canyon anthropomorphs evocative of fig. 1 (e.g. fig. 10) have “distinctly shamanistic qualities” and that they are “beings imbued with supernatural power” (Wellman; Schaafsma 1995 71).

Second, rock art animals also suggest a shamanic presence. The large dog present with some anthropomorphs is thought by some to relate to the transformational qualities of the jaguar, a form which New World shamans are believed to assume (Schaafsma 1995 71; Furst 1972). So if the WingMakers are using the cultural symbolism of Southwest Amerindians, the animals in fig. 1 once more illustrate cited shamanic qualities.

Third, the fig. 9 petroglyph with a large necklace-like curve made of eight rounded rectangular pieces, or enclosures, across its chest is likewise generally regarded as a possible shaman.<sup>[24]</sup> A similar, smaller example of a possible shaman with a ceremonial enclosure necklace can be seen on a figure in Dry Fork Canyon (*Rock Art* 122). Others with 7-11 enclosures on necklaces are illustrated in Schaafsma (1995 figs. 128, 129 and 131).

Fourth, within The Dagger itself in fig. 1 is the zigzag *SC* glyph. There are many examples in addition to fig. 10, of rock art anthropomorphs regarded as shamans with zigzag snakes. The snake means lightning and water, which again, in the arid desert, can also mean life (Welsh 26); but as Lock has shown (17) it can also mean transformation. One rock art shaman has the two-horned snake

(a glyph appearing in other WingMaker paintings) as tall as the anthropomorph itself. This anthropomorph has a patterned body divided into two sets of dots, the upper half with 14 dots and the lower with 25 or 26 dots (Schaafsma 1995 fig. 231).

Finally, artistic elements cited earlier show additional correlation with the Southwest anthropomorphic pictograph shaman and the pectoglyph shaman.

Both the Southwest anthropomorphs, and the *Chamber 17 Painting* subject share attributes characteristic of shamans. It is possible therefore to conclude that the *SE*, or transformed individual in fig. 1 also represents the shaman.

Concluding this interpretation of fig. 1 painting: In the background is the third quarter crescent, which signifies the old (Vries 117) and death (Jobes 380). Crescent tusks and horns “point to the continuance of life” (Campbell *Primitive Mythology* 446). In the Celtic, Hindu and Muslim traditions the crescent represents a cup of the elixir of immortality (Tresidder 54). But perhaps most significantly of all, in Islam, this crescent signifies “victory over death” (Herder 49).

The crescent, like the spiral, signifies the waning of the moon and its three days of darkness signifying rebirth or resurrection, or the passage from death to life. [25] As Bammate in “La Croix et le croissant” puts it:

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

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

In fig. 1 the crescent points towards, and accents the Dagger of Light, and the death of self-importance. An incomplete afterimage in the top right corner also

looks across to the Dagger of Light, emphasizing its central role in the painting of representing the furtherance of life through victory over the mythical or transformational death, and the awakening into real life, beyond the shadowy, or lower self.

The crescent existed in physical embodiment for the Anasazi. Their famous crescent-shaped Pueblo Bonito was just one of the huge crescent-shaped dwellings that the Anasazi evolved in the 8th century — the alleged time of the WingMakers’ chamber paintings, and likely period of some of the anthropomorphs discussed in this paper.

But Pueblo Bonito is unique: Built around A.D. 920 it is the crowning achievement of Anasazi and Pueblo architecture. It was the largest apartment block of any civilization in North America for almost a thousand years until the 1880s (see illus.: Maxwell *Indian Heritage* 64; <http://www.wingmakers.com/chacocanyon.html>).

Why the Anasazi built in crescent forms at this time the authors of this paper do not know; but fascinatingly, this is the birth — meaning of first quarter crescent — of the Anasazi high culture that culminated 200 - 400 years later, A.D. 1100 - 1300, in the Golden Age of the Anasazis, Hisatsinom or Ancestral Pueblo.

## Conclusion

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



There are likely many — if not all — areas within the brain involved. As mentioned, Lock has felt many very powerful energies going from the top of the brain towards its central region, and he has experienced other powerful energies going through the brain over a period of about 18 months. These, he emphasizes, have all been extraordinary beneficial changes in consciousness, resulting in enhanced clarity in daily interactions and perceptions, and feelings of peaceful well-being.

Only definitive scientific research and exploration of every area and function of the brain will show and confirm precisely what happens during the transformational experience. While Lock is prepared to offer his services for non-invasive, humane research in this area he sees new virgin transformational subjects or investigators as the most desirable for they can produce comprehensive as-they-happen results and printouts revealing the whole range of energies involved. May the experience soon be confirmed and recorded as it happens.

While Part 1 found the pioneering efforts of modern artists like Kandinsky, Klee and Mondrian, and the Bauhaus [26] provided clues to interpreting the more abstract artistic elements within *Chamber 6 Painting* (Arai and Lock 137) no other modern or contemporary influences are apparent in *Chamber 17 Painting*.

*Chamber 17 Painting* presents in pictorial form a confluence of art, metaphysics, science, and mythology; and artistic, cultural and mythological elements of Southwest Amerindian heritage — notably of the Pueblo and Ancestral Pueblo.

There are certain similarities with a number of extant rock art images from the alleged time period of this chamber 17 mythographic painting — notably the Horseshoe Canyon anthropomorph pictograph (fig. 10) and other Amerindian imagery, including visual references to the shaman, and the possible echoing of the Pueblo Deer Mother. To what extent these similarities express Ancestral Pueblo viewpoint, and

to what extent the painters of *Chamber 17 Painting* have incorporated them to express their philosophy as it relates to the WingMakers' concept of individual transformation is not exactly known, but the parallels clearly exist.

It is of course, not implied that any meanings or interpretations given for rock art-like configurations in *Chamber 17 Painting* can be applied to any extant rock art. The authors take the stance of Patterson (intro x) that the exact meaning of even the original rock art itself is open to doubt and discussion. There are different interpretations. This paper has attempted to present the meanings most widely held and those the authors consider most applicable to the context of the WingMakers' *Chamber 17 Painting*.

The artists, use a language of image, form and color to paint conceptually and figuratively — at least as the WingMakers philosophize or mythologize it — a representation of the transformation of the *HI* via the “Dagger of Light” in *Chamber 17 Painting*. The transforming substance — flesh or body — being of Earth, is an earthy brown.

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

The authors have attempted to view the painting as the creators, or WingMakers, view or see it. Readers can assess for themselves how well this objective has been achieved.

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

The interpretation of *Chamber 17 Painting*, and the title chosen are merely suggestions.

The interpretation obviously has not covered every possible meaning of every image — notably the glyphs — and is doubtless not without error.

Perhaps later alternative interpretations will be favored for some aspects of this painting.

In conclusion it might be well to reflect upon these final words from the WingMakers' P2:

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

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) The lips, double crescents encircling the eyes, and the areas surrounding the animals are redder on the *Collector's Edition* print and reproduced badly in copy coming out the same red as the other red lines. They were therefore computer enhanced for visual clarity to approximate the orange-brown color on the CD version
- (2) For a CG image of the alleged Chaco Canyon spiral or helix see link: [\[http://www.wingmakers.com/ancientarrowssite.html\]](http://www.wingmakers.com/ancientarrowssite.html).
- (3) The *FSCD Chamber 17 Painting* (Ch. 3 on the CD) has facial reflections left of the individual, but being absent on the *Collector's Edition* and original CD they are not discussed.
- (4) The term "secret root" is un-capitalized in the G&P.
- (5) The "dagger of light" is mentioned in an excerpt from Chamber 23 philosophy titled "My Central Revelation." "Philosophy 23" will presumably be released at a future date.
- (6) Tibetan 17<sup>th</sup> century. Published by, and reproduced with permission from the Arts Council of Great Britain. *Tantra* 53 #23.
- (7) Debate exists between some Indian and Tibetan mythologies as to whether there are six or seven chakras (*Tantra* 11 - 130).
- (8) As with the initial experience of September 2001, I was not unnaturally intoxicated in any way. I do not drink, smoke or take any drugs other than prescribed asthma medicine, which I had not taken for some time.
- (9) There is a metaphorical "Journey of Self", consisting of over 15 levels that begins at [\[http://www.wingmakers.com/intopage.html\]](http://www.wingmakers.com/intopage.html) and finishes at the Chamber of Self at [\[http://www.wingmakers.com/chamberofself.html\]](http://www.wingmakers.com/chamberofself.html).
- (10) The authors accessed the article online (03/02/27) at: [\[http://www.bio.utk.edu/Neils.nsf/\]](http://www.bio.utk.edu/Neils.nsf/) by clicking on the link "Science and the Spirit" then clicking on the link "Religion and the Brain." *Newsweek*. pp50 - . 4026 words. May 7, 2001.
- (11) See: Austin *Zen and the Brain* MIT press, 1998; Dr. Andrew Newberg *Why and won't Go Away: Brain Science and the Biology of Belief* U. of Pennsylvania; Religion in Mind 2001; Albright and Ashbrook *Where God Lives in the Human Brain* Naperville, Illinois: Sourcebooks, 2001; Alper *The God Part of the Brain: a Scientific Interpretation of Human Spirituality and God* Rogue press, see link: [\[http://www.godpart.com\]](http://www.godpart.com); McKinney *Neurotheology: Virtual Religion in the 21<sup>st</sup> Century* Am.Inst. Mindfulness, 1994; Joseph *Neurology: Brain, Science, Spirituality, Religious Experience* U.P. California, 2002.
- (12) Damasio *Descartes' Error: Emotion Reason, and the Human Brain* 1994; *The Feeling of What Happens: Body and Emotion in the Making of Consciousness* 1999. See also Rachel.
- (13) See the following chromosome 17 links:  
[\[http://us.expasy.org/cgi-bin/lists?humchr17.txt\]](http://us.expasy.org/cgi-bin/lists?humchr17.txt)  
[\[http://www.ebi.ac.uk/proteome/HUMAN/chromosomes/17.html\]](http://www.ebi.ac.uk/proteome/HUMAN/chromosomes/17.html)  
[\[http://www.ensembl.org/perl/mapview?chr=17\]](http://www.ensembl.org/perl/mapview?chr=17)  
[\[http://www.ncbi.nlm.nih.gov/genome/guide/HsChr17.shtml\]](http://www.ncbi.nlm.nih.gov/genome/guide/HsChr17.shtml)  
[\[http://iubio.bio.indiana.edu:8089/bin/gnomap?spp=man&chr=17\]](http://iubio.bio.indiana.edu:8089/bin/gnomap?spp=man&chr=17).
- (14) An account of this experience is available online in the Appendix to Lock's online publication "Wingmakers: An Interpretative Analysis — Chamber Painting 6." Link: [\[www.wingmakers.com/chamber6paper.html\]](http://www.wingmakers.com/chamber6paper.html).

- (15) Link: [[www.wingmakers.com/humaninstrumentchanges.html](http://www.wingmakers.com/humaninstrumentchanges.html)].
- (16) See *Journal of Osaka University of Arts No.25. Part 1* (Arai and Lock pp.137-39) for the *secret root*.
- (17) Some anthropologists prefer the term "Ancestral Pueblo" or Chacoans to "Anasazi" due to the latter's discriminative connotation of "ancient enemies" or "enemy ancestors" of the Navaho (Gibson *Pueblo*. 2001). See also *Ancient America*: Schaafsma 1995 21. For more on the Anasazi see: John Kantner's award-winning website "sipapu" the pre-eminent information source with a 48-page bibliography of published articles on the Anasazi: Raysmussen; and Sharp.
- (18) For more on the Hopi, Anasazi and spirals see: Mails and Evehema 116; David's online publications, and 2002 book.
- (19) See David "Arc of the Covenant" ; *Ancient America*: Kantner "The Anasazi from A.D. 900 to A.D. 1150" 7; Patterson 182; Frazier 194-8.
- (20) For spiral rock art see Patterson 185-186.
- (21) Reagan *Art and Archaeology* 34: 201-5, 210; Schaafsma 1971 15, figs. 5 and 6; 1995 Plts. 1-8, figs. 13,121,128,129,131; see illustrations in Patterson 110,210.
- (22) See: patterson 111, "Horns" 116-117, and 126-136; Sims 6-7; Ritter and Ritter 22, 57; Colton 1946 5; 1949 2, 50; Young 39, 143-144; Martynec 75 and fig. 3; Fewkes 1892 19, 22; 1897 7, Plate III; 1903 67, 107-8; Eliade 154-155; Grant 206; Grant, Baird and Pringle 40; Vastokas and Vastokas 74-75.
- (23) Excellent double-spread color reproductions of other Horseshoe Canyon anthropomorphs can be seen in *Rock Art*, by Awatsu and N.A.R.A. *tankentai* expedition staff (050-057). N.A.R.A. is the Native American Rock Art organization. See also Patterson 120; Schaafsma 61-68; Raysmussen. For other patterned body anthropomorphs see Coso Range California; Patterson 153; Grant, Baird and Pringle 39; Grant 50; and Hedges 20.
- (24) In Dinosaur National Monument, Mckee Springs, Utah, an excellent color reproduction can also be seen in the Japanese book *Rock Art: Shinwa soshite Imajineishyon* (Awatsu and Yata 059).
- (25) *Creative Mythology* 24; CG 669; Eliade *Pattens*. General meanings of the crescent were presented in Part 1 (Arai and

Lock, *Op.Cit.*,pp. 144-45).

- (26) Herbert Read on: Kandinsky 165-79, 188-95, 200-206, 222-29,235, 245, 248-252; klee 174-87, 233; Mondrian 194-204,229. See also Wingler Bauhaus. Artistic works for possible reference: "Language From 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) "from and color...are a unity..." (Jaffe 124-125). For the Bauhaus see Bayer, Gropius; Read 173-75, 204-16; Wingler.

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