

# Collected Works of the Wingmakers



*the grand portal*

Written by James Mahu  
with introductions and  
commentary by John Berges

Volume I  
1998 - 2011

# Collected Works of the Wingmakers

Volume 1



Also by the author

*The Ancient Arrow Project*

*The Dohrman Prophecy*

*Quantusum*

*Collected Works of the WingMakers Volume II*

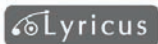
*The Weather Composer: Rise of the Mahdi*

# Collected Works of the Wingmakers

Volume 1

by  
James Mathu

Edited by  
John Berges

 Lyricus

 SpiritState

 Wingmakers™

 EVENT TEMPLES™

 SovereignIntegral

 Planetnetwork Press

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This Ancient Arrow Project novel and Dr. Jamisson Neruda interviews contained in this book are works of fiction. Names, characters, organizations, events and incidents either are the product of the author's imagination or are used factiously. Any resemblance to actual persons, living or dead or actual organizations is entirely coincidental.



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*Dedicated to all seekers  
Of true equality and oneness.*

## Epigraph

**R**ely not on the teacher, but on the teaching. Rely not on the words of the teaching, but on the spirit of the words. Rely not on theory, but on experience. Do not believe in anything simply because you have heard it. Do not believe in traditions because they have been handed down for many generations. Do not believe anything because it is spoken and rumored by many. Do not believe in anything because it is written in your religious books. Do not believe in anything merely on the authority of your teachers and elders. But after observation and analysis, when you find that anything agrees with reason and is conducive to the good and the benefit of one and all, then accept it and live up to it.

—The Buddha



# Contents Vol. One

Epigraph	vi
Preface by the Editor	x
Preface by the Author	xi
Acknowledgments	xix
List of Abbreviations	xx
Editor's Notes	xxii
Publisher's Note	xxiv
Event Strings	xxv
Commentary on Event Strings	xxvii
Introduction	1
<b>Part I</b> - The WingMakers—	18
WingMakers and the Lyricus Teaching Order	19
<b>Section One</b> - The <i>Ancient Arrow Project</i> Novel and Dr. Neruda Interviews	20
Introduction	21
Prologue - CRUCIBLE 826 A.D.	26
Introduction	29
Chapter 1 - DISCOVERY IN THE DESERT	30
Chapter 2 - RECONNAISSANCE	41
Chapter 3 - THE ARTIFACT	50
Chapter 4 - INITIAL CONTACT	59
Chapter 5 - THE SEARCH	70
Chapter 6 - IN TRANCE	84
Chapter 7 - ETC	97
Chapter 8 - ZEMI	116
Chapter 9 - LOOSE ENDS	129
Chapter 10 - DISCLOSURES	140
Chapter 11 - THE CENTRAL RACE	151
Chapter 12 - RESTRUCTURE	171
Chapter 13 - DISSONANCE	176
Chapter 14 - REMINDERS	194
Chapter 15 - SEALED	204
Chapter 16 - SOVEREIGN INTEGRAL	216
Chapter 17 - MOTHER LODGE	231
Introduction to the Neruda Interviews	247
Sarah's Notes on Dr. Jamisson Neruda	249
The First Interview of Dr. Jamisson Neruda	256
The Second Interview of Dr. Jamisson Neruda	290



The Third Interview of Dr. Jamisson Neruda	332
The Fourth Interview of Dr. Jamisson Neruda	366
Index to the Interviews of Dr. Jamisson Neruda	415
Commentary: Chamber Connections	429
<b>Section Two</b> - The WingMakers Chamber Paintings	433
Introduction to the WingMakers Chamber Paintings	434
The WingMakers Chamber Paintings	439
<b>Section Three</b> - The WingMakers Poetry	463
Introduction to the WingMakers Poetry	464
The WingMakers Poetry	471
<b>Section Four</b> - The Music	549
Introduction to the Ancient Arrow Project Music	550
Introduction to the Hakomi Project Music:	554
Chambers One, Two and Three	554
Anatomy of the Individuated Consciousness	560
Associated Materials of Chamber Three Hakomi CD	560
Introduction to the Hakomi Project Music:	566
Chambers Four to Twenty-one	566
Coherence of the Evolutionary Consciousness	572
Associated Materials of Hakomi Project: Chambers Four to Six	572
The Music of Lyricus	577
Commentary on the Music of Lyricus: The Grand Portal	578
Introduction to the EventTemples Music	581
Introduction to the DVD: Meditations in TimeSpace	584
Meditations in TimeSpace	586
<b>Section Five</b> - The WingMakers Philosophy	589
Manifesto of the Sovereign Integral	590
Commentary on the Manifesto of the Sovereign Integral	591
Introduction to the WingMakers Philosophy Papers	606
Chamber One Philosophy	623
Life Principles of the Sovereign Integral	623
Chamber Two Philosophy	632
The Shifting Models of Existence	632
Chamber Three Philosophy	644
The Blueprint of Exploration	644
Chamber Four Philosophy	652
Beliefs and Their Energy Systems	652
Introduction to the WingMakers Glossary	663
The WingMakers Glossary	664

<b>Section Six - First Source Transmissions</b>	677
Introduction to the First Source Transmissions	678
My Central Message	684
My Central Purpose	686
My Central Revelation	687
<b>Interlude - Vision of Mantustia</b>	689
Introduction to the Vision of Mantustia	690
Vision of Mantustia	692
<b>Afterword</b>	694
<b>Appendices</b>	696
Appendix I - List of Meditations and Exercises	696
Appendix II - Philosophy Excerpts of the WingMakers	697
Appendix III - Supplemental Glossary	702

## Preface by the Editor

In September 2009, I unexpectedly received a telephone call from Mark Hempel, the webmaster for the WingMakers, Event Temples, Lyricus, and SpiritState websites. He was calling on behalf of James, the anonymous source of the websites linked to WingMakers.

James wanted to know if I would be interested in being the editor and introductory commentator for all his written works. James had been writing prolifically since 1998, so his writings comprised many pages, as you can see from the size of these volumes.

Call me crazy, but I readily accepted his offer within minutes of the phone call. Now, this wasn't the first time I had accepted a project from James, but it was certainly, the most ambitious one, for in 2007, he approached me with the idea of writing a guide to practicing the six virtues of the heart.

Earlier that year James wrote an e-book called *Living from the Heart* that explained the basic essentials for living a heart-centered life. As an extension of the e-book, the proposed guide would be a handbook of sorts for applying the techniques of the heart that were laid down in *Living from the Heart*.

Well, at the time, I was quite surprised by the mere fact that James thought enough of my understanding of his work to offer me this responsibility. (I should mention here, that I had been in email correspondence with him from early 2001 when I first discovered the WingMakers website.)

So, I slept on his proposal and the next day I emailed him my acceptance of the project. Thus, after several months of concentrated writing, I produced what is now titled *When-Which-How Practice: A Guide for Everyday Use*.

Another, smaller project followed in 2008 when James asked me if I would be interested in writing an interpretive guide to the second Event Temple meditation located at the EventTemples website.

So, despite challenges of these earlier projects, the offer in 2009 struck me as an even greater one because of the sheer magnitude of the materials that would be contained in a collection of James' written works. Nonetheless, as Mark explained, some of the details of the project to me that day, I felt that this was something I wanted to do.

Now, more than a year later, as I write this preface, I realize how much I have learned from this experience, and I also realize how much more I don't know about the expansive vision of the multiverse that James is steadily unfolding before our eyes. It is a humbling experience, but one filled with tremendous hope and confidence in the future of humanity.

With all this in mind, I want to thank James from the deepest feelings of my heart for his trust in me and for the great opportunity he has given me to serve others in some small way at this critical juncture of history. It has truly been an honor and a privilege to edit and comment on this *Collected Works of the WingMakers*.

John Berges, Editor

## Preface by the Author

*What is within is without equal,  
it arises from the smallest space  
where the First Vibration of the Unmanifest  
surges in the splendor of OneWorld's Grace.*

- Hakomi Chamber Four Poem

**T**he WingMakers materials reach outward to open the heart and mind of the reader who seeks to understand what is within that is without equal in our world, and yet, paradoxically, is perfectly equal to what is inside everyone else.



Whenever one is asked to explain something as vast as the cosmos and its relation to the individual entity, one is tempted to throw up their hands and expel a deep breath of resistance. Why me? Why now? Haven't people more capable than I done it a thousand times before? The answer to those questions is sometimes hard to understand, and other times hard to ignore. In my case, it was the latter.

I have said before that this was a commissioned work. That is to say, I was asked to produce these materials by an energy field I met when I was a young child. I call it an energy field because I had, at the time, no other way to describe the WingMakers. Over the years, I grew to understand their intelligence and creativity, and ultimately their purpose and how it was linked to my own, and by extension, to each of you who are reading this.

I was given visions of this work when I was yet in my early teens and I could see that its trajectory was not concerned with the production of a text-based treatise. It would require multiple forms of content and technology to include visual art, mythological storytelling, music, poetry, video, philosophy, and ultimately a global community that could embellish these works with its own perspectives and insights.

However, regardless of the many layers, complexity, and scope of these works, there remains a core essence, and this essence is spiritual equality. This is the equality that is found in the deepest layers of the human heart, living free like a mountain stream—uncrystallized and unconfined by social programming or even human experience. You could call this quality of equality many different names. In my own work I've endeavored, and in some cases, struggled, to name it, define it, describe it, compose it or paint it.

This quality of wordlessness and imagelessness is its real essence. How it has survived over thousands of years of persecution by those who would try to own it, enslave it and make it into something it is not, is proof of how carefully it is protected by those who would have you enlightened by its existence. In part, because it is unseen and unspoken, this spiritual equality runs through the DNA of all life as its

template of existence—its distillation or quantum essence. It is what survives all time-forms and though it is hidden in the mundane, it is expressible. It can live in our actions. It can have force in our lives. It can become us.

The beauty of this inexhaustible essence is that we—living as human beings—orbit around it like planets to their solar centers. It is this essence that activates us to live a love-centered life and to express the virtues of the heart into our local universe just as the sun expresses its light and energy outward without condition. Spiritual equality is the activator of the highest frequencies of love on earth.

This essence or quality of equality is what is coming to this planet. We are all evolving into it, and it into us, and not necessarily because we are consciously trying or because some all-powerful force is orchestrating it. It is simply a natural outcome of the process that is designed into life. It is the design of an intelligence that arises from our collective sovereign essence. We are all a piece of the design whether we are conscious of it or not.

Part of this design is a clearing of energetic densities that have accumulated since humanity first stepped upon this planet, and this clearing is necessary for all life that composes earth, for all life is connected with earth and to draw distinctions is like trying to dissect the universe with a scalpel.

It may appear that humanity struggles to find its way to a spiritual platform where it can become itself amid the battle of good and evil, but this struggle, even when it takes the form of wars and bitter conflicts, is part of this meshing of domains where the human density is fitted with a spiritual consciousness. For the species as a whole, this is an enormously complex and time-consuming process, but the outcome is that humanity forges a new identity as an interconnected force of unconditional love that explores the multiverse and uplifts all creations that are besieged in darkness.

Darkness is the absence of light and the diminishment of the higher frequencies of love. This darkness is the crucible of change for it draws the light to itself and enables the chemistry of spiritual consciousness to seep into nascent parts of the universe. It is the catalyst and womb of new variations of love and light. While the time-forms of the human instrument come and go, the essence that is within you is unvarying in its will to radiate love into all places of darkness.

The term *human* derives from the Latin conjunction of “homo” (man) and “humus” (earth). Thus a human is an earthly being—descended from earth, as opposed to God or some heavenly abode. The term *WingMakers* is encoded: “wing” is derived from the term wind or blow. It is the active force of setting new states into motion. “Makers” is the plurality of the co-creators—that being the collective essence of humanity. Thus, *WingMakers* means that from the collective essence of humanity new states of consciousness come into being. This is the meaning of the term *WingMakers*, and it confers to humanity a new identity.

I have posited that humanity is transitioning to become *WingMakers*. I realize it is a bold assertion, and some of you will undoubtedly question that humanity is evolving into something that will no longer be called human, and yet it is the

case. Many futurists agree that humanity will evolve into something quite different from what it is now, but generally this in the context of machine intelligence and the integration of advanced technology with the physical body and brain system. However, these visions are not far-reaching enough to clearly delineate the human of today from the WingMaker of a thousand years from now—which you who are reading these words, in the flow of time, will become.

And so the human instrument, that which comprises the physical body, emotions and mind, will evolve into a new instrument, even more extreme in its differences as man is to the ape, and this instrument will house the spiritual consciousness in such a way as to allow that essence of spiritual equality I spoke of earlier to truly shine through. This new instrument will not resonate with greed, manipulation, or separation. It will enable the human consciousness to include the spiritual consciousness in its decisions and objectives. This new instrument is what is waiting to be created on this planet.



These works are about the timeless essence and the dynamic changes that occur in the time-based realms that surround it, but more importantly, how the individual can bring a sense of coherence to these seemingly divergent worlds of experience and expression. For those of you who wish to peel the onion skin of the spiritual domains and look underneath the surface, you will find new worlds in these collected works. You will notice a new perspective forming within you as you let the words, images, and sounds dance within you, but remain assured of one thing—you are the practitioner of your own spirituality. There are no rules or laws but one: to express the authentic nature of your heart by living a love-centered life.

It sounds easy doesn't it? It is not. What is easy is to be an automaton and operate like a wind-up toy that is pointed in the direction of consumption. This is the path of least resistance. In order to assert your heart's nature, to express spiritual equality in your behaviors, requires a new sense of individuality—not existential, but connected to all life. A genuine and grounded feeling of spiritual equality, not something held in the head as a concept, but practiced from the heart as a way of life.

For those of you who desire this new sense of individuality, I encourage you to study these works attentive to what resonates with you. Be mindful of the meanings that warm your heart and be especially conscientious to those passages that feel as if you could have written them. Remember, we are in this together. The journey is not yours and mine. It is ours. These collected works could have been just as easily (and rightly) entitled the *Collective Works of the WingMakers*. They originate from all of us, and while I have delineated the words, images, and music differently than what you may have chosen to do, they are nonetheless expressions of our collective state; our spiritual equality in this world and time.



I extend my wholehearted appreciation to John Berges for his contributions in organizing this body of work. John has worked diligently to add his clarifying perspective to these writings with the singular purpose of helping the reader see a deeper meaning and broader perspective to the overall works of the WingMakers. John has been an avid student, researcher, and teacher of these works for more than a decade. He has proven his ability to understand the deeper meanings and subtle persuasions of the WingMakers writings, and to share his interpretations with others. Thank you, John, for your assistance.

The assembled writings in the *Collected Works of the WingMakers Volumes I & II* span approximately twelve years of development and provide a diversity of perspective that can be, at times, overwhelming and even confusing in its sheer variety of definitions and perspectives. One might ask why so many words, images, and music compositions are required to express the simple concept of spiritual equality and living a love-centered life. This variety exists in these writings for one reason: to paint the broadest picture possible so that almost anyone can find a portion that resonates with their personal orientation—the journey that is behind them.

Thus, you are well advised to skim, browse, and search these works for those areas that appeal and resonate with your current beliefs. Some of these writings will seem far-fetched, bordering on science fiction, and if you feel some discomfort in reading these sections, try the poetry or the Lyricus Discourses.

The important thing to bear in mind as you review these materials is that you are composed of a human instrument that consists of your physical body, emotions and mind. The human instrument is equipped with a portal that enables it to receive and transmit from and to the higher dimensions that supersede our three-dimensional reality—the reality of everyday life. These materials are designed to assist your development of this portal so as you read and experience these works, you are interacting with this portal, widening its view and receptivity.

It is this portal that brings the body consciousness, the heart's compassion and love, and the mind's discrimination and insight to a new harmony. And it is this harmony that fuels spiritual equality, anchoring its perspective into this world.



Despite the diversity of the human family and its separation into various races and cultural preferences, the human race is like a tapestry that is morphing into one color, and that color is light. Some will ask how the human memory of separation, injustice, ignorance, racism, genocide, and manipulation can ever be healed, and yet, behind this collection of memories there is a more powerful and compelling memory, and it is of this light where unity resides as the base of consciousness.

Humanity is on the road that leads to this recollection, but it is an infinite journey, and along the way, members of its collective strength show weakness, cruelty and injustice. Human memory will be re-forged into forgiveness as more and more people widen their perspectives to include the higher dimensions where

this spiritual equality exists in its full measure. We are awakening from the dream of separate ego-identities to the reality of our collective self—clothed in a power that is harmonious in spirit, mind and heart. This is the vision of the WingMakers, and while some of you may scratch your heads in disbelief, do not feign indifference, for this is the essence of why you are here as you.

You came to this world as an explorer; a soul unclothed wishing to don the human instrument to experience this world of separation not as an experiment or test, but as a transmitter of spiritual equality. And no matter how much the world is pulled apart, no matter how much those in power claw for more power, no matter how befouled love may become, you are here to transmit your heart’s virtues and your mind’s original insights.

To some, this world can be likened to a schoolroom and we are its students, but it would be far more accurate to say that we are here to exercise our freewill to receive and transmit the higher currents of spiritual equality. It would be analogous to drawing water from a deep well, and pouring a hundred cups of water for our fellow travelers who are thirsty. There is no schoolroom in this analogy; it is more about the dispersion of hope, of vision, of love, of unity.

Be of this heart and mind, and you are aligned to spiritual equality, and in doing this, you are serving your purpose on this planet at this time.



A few years ago NASA finished a low-resolution map of the night sky as observed from our planet. It provided what was then a comprehensive picture of our spatial landscape, but their scientists had a nagging belief that there was more behind the curtain of blackness, and it called them to go deeper. They chose—somewhat arbitrarily—a tiny fragment of space no larger than a pinhead when held to the sky. It was, in every way, unreservedly trivial, just another vacancy, an inky black spot on the tapestry of space, but they pointed the high-resolution lens of the Hubble Space Telescope at that scrap of space, hoping to see something deeper. Something more.

Hubble orbited the earth hundreds of times, and each time it pointed its lens to that pinhead of darkness for about fifteen minutes, gathering the distant photons like a powerful magnet of light. NASA scientists scrutinized the resulting data, and after several days of compiling the layers of imagery their dreams of finding “more” turned to shock. Behind the curtain was not simply a new neighborhood of stars, or a spiral galaxy to compare with Andromeda, but thousands of galaxies! A thousand trillion stars! And one more thing, a horizon line that continued to vanish, where even the eye of HST could not summon the photons as they were too distant to relay their energy to its lens. Within this pinhead of space, ten thousand galaxies whirled on layers so deeply secreted away that we thought they did not exist.

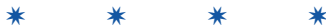
How many pinheads of space hold a thousand trillion stars in their depths? All of them. Imagine for a just a moment that in that unimaginable vastness we collectively call “space” is but one layer of the multiverse. The energy that flows within that one



layer originates from somewhere. Life that emerges from that energy; it originates from somewhere. Where is that somewhere? Is it possible it could be inside each one of us? A single, elegant atom of this “somewhere” is all we would need to carry its presence inside us, and if this atom were to exist within us, where would we find it? How would it express itself?

I believe this is the soul, and the soul is sovereign and it is integral simultaneously, hence the term in the WingMakers literature: Sovereign Integral. It lives separate and united at one time in much the same way that light travels in both particles and waves. The soul expresses itself with unwavering love, simple compassion, noble forgiveness, and an unfaltering will to understand the soul in others. The soul feels this vastness even when it cannot see it through a human instrument.

If you took the atom of this “somewhere” from every form of sentient life in this universe, what would you call this new structure, or identity—God, Jesus, Mohammed, Buddha, Krishna, Yahweh, Universal Spirit, First Source, Soul? It does not matter. Names separate. But I would ask you to hold this concept in your hearts as you read these works. The whole of somewhere is everywhere, and it is not simply of this planet or human history. There is no human name bestowed upon it, for it arises not of this planet, solar system, galaxy, or universe. It is far more encompassing and interlinked.



Since 1998 the WingMakers materials have been presented to the world’s population exclusively through the Internet without any flourish or promotion.

The *Collected Works of the WingMakers Volumes I & II* is a constellation of materials that sprawl across the websites I have created over the years, and while they may seem quite comprehensive, I assure you that they are only the forerunners of a larger plan known within these materials as The Grand Portal. The Grand Portal is the convergence of science and spirit, of human and soul, of individual and species, and how humanity will discover its soul and connection to spirit through a scientific understanding—not merely as a religious, or spiritual article of faith.

This irrefutable scientific discovery of the human soul will dramatically impact on human culture, science, technology, and religion. Many people have wondered how the discovery of an extraterrestrial civilization could impact on our society. How it would change our worldviews, religions and even our governance. I suspect few of these people have deliberated on the similar notion of what would happen if science could prove the existence of the human soul, and more importantly, enable its discovery for the individual. What impact would this have on our global society?

Just as the concept of extraterrestrial civilizations has found its way into human culture for centuries, so too has the concept of a human soul been brought forward by humanity’s mystics whose innate sensitivity made possible their experience of the higher frequencies that we have termed “soul.” If you are a seeker, you will have found dozens of definitions for the concept of soul. It is more than enough to

confuse and confound the deepest intellect. Some will simply opt-out and become agnostics or atheists, as faith plays too large a role.

Faith plays a part in all things spiritual because the higher frequencies are not registered by our five senses or the lenses of science and technology. The subtle powers of spiritual equality are felt dimly by the human instrument distracted by the duality of a world driven by achievement, greed, and glamour. To lose faith in the worlds of spirit because they do not conform to our five senses, or that their relevancy seems suspect in the face of making a living, is a shame. It is waste of a life to lose faith in that which cannot be seen. You are better off to simply say, “I don’t know, but I’ll contemplate the possibilities.”

That is what I ask you to do as you read. Remind yourself, I don’t know, but I’ll contemplate the possibilities. There is no one living on earth now, in the past, or in the future that knows it all. Everyone must ultimately say to themselves, “I don’t know, but I will contemplate the possibilities.” It is in the contemplation that we feel our way to Oneness, and likewise, it is in our lack of contemplation that we slide back to separation and ego identity.

There are many, many people who have incarnated on this planet that are teachers of the spiritual realms or have in some way, a method to help others gain insight into their unique capacities to heal and understand. Intuitive resonance is a key element in your ability to assess the higher frequencies of a particular path or teaching. WingMakers is neither a path nor a teaching. It is simply a way of living based on spiritual equality, and in this way of living, it proposes not to judge, but rather to distinguish carefully between the lower frequencies of separation and the higher frequencies of unity—one and all.

When you feel someone is not in the frequency of unity, then you can withdraw from them if that is your preference, but you can also interact with them in a non-judgmental way by transmitting your internal messages of spiritual equality. This doesn’t require words, only behaviors of non-judgment. This is where valor is important because valor requires generosity in the face of separation. It will make you feel taken advantage of sometimes, or too soft, but in reality, those who are generous with their understanding are the ones who are the real warriors on this planet in service to their missions. It is they who are truly the transformers of our world.

More and more people will be introduced to the frequencies of oneness and unity in the coming years, and many of these will come from a path of separation, and when they first come upon the concepts of spiritual equality they may be awkward in their expressions. We are all learning to live in these new frequencies of spiritual equality and unity, and some take to it quickly and effortlessly, while others, perhaps less prepared, navigate into these new waters with caution and a little fear.

It can be difficult to move from the “real” world of material concerns and achievement, to the invisible world of spiritual equality where everything is reduced to an intuitive resonance—a mere whisper of the heart’s intelligence. Most people will be traversing this bridge between worlds in the coming decades, and it will be

a challenging journey for many, and they will require both generous understanding and compassion.

WingMakers simply aspires to activate people to a higher understanding of spiritual equality through the experience of widening, deepening, and broadening the portal between the individual and their spiritual center. This requires practice. It requires the individual to see themselves as a practitioner of their own spirituality, not someone else's.

You can borrow whatever works for you, whatever resonates with your spiritual center, and you can take these seeds and scatter them around you, and perhaps they will grow into something that supports your journey. However, these seeds are already inside you. Do not deny the spiritual ground you walk on every moment of your life. Do not pretend that you are an automaton of a system that is designed by human or even extraterrestrial hands. You are free to believe and contemplate the highest frequencies of unity regardless of where you live, what your work is, how old you are, how educated you are or what your state of health is. If you practice this contemplation, if you bring self-responsibility to your spiritual life, and you express the messages of unity in your behaviors, what is it that you can possibly lack?

\* \* \* \*

Finally, I want to thank you for your openness in reading these works. It is my heartfelt hope that you will find them stimulating to the part of you that is underserved in this world. You have been educated in the ways of this world and have been told a thousand stories of what you are and what you are not, and here, within these two volumes, is another person—anonymous no less—explaining not so much what *you are*, but what *we will become*.

There is no key to turn. There is no holy mantra to sing. There is no formula to recite to become enlightened. There is instead, the human aspiration to express a genuine spiritual equality without fanfare. Perhaps, even without notice, for it is not seen with the eyes or heard with the ears. It is felt deep within each of us, and in those moments—only those moments—do we draw the truest of our self into this world and share. When we share this part of ourselves, we are doing much more than learning about the cosmos or who we are or why we are here. We bring the vision of our new identity into this world. We become Makers of new states of consciousness for all of us.

From my heart to yours,

James

# PART I

## The WingMakers—

The real import of the WingMakers materials is to, in effect, dislodge the person from the historical mind and move them into a sense of connection to their higher Self and the Spirit that supports it.

*Collected Works of the WingMakers Vol. II, Part IV, Sec. One,  
Mark Hempel Interview with James, Session One*



## WingMakers and the Lyricus Teaching Order

**L**yricus is aligned with the Central Race or WingMakers, and the great majority of its members are from the Central Race. Within Lyricus, expertise is centered on seven disciplines: the fields of genetics, neo-sciences, metaphysics, sensory data streams, psycho-coherence, cultural evolution, and the Sovereign Integral. Lyricus is not focused exclusively on philosophy or spiritual teachings. Its central purpose is the irrefutable discovery of the humanoid soul upon three-dimensional, life-bearing planets.

Lyricus could be likened to the Jesuits or Tibetan monks of the Central Race, except that the teachers of Lyricus place a much more significant emphasis on the nexus of the integrated sciences and arts. Nonetheless, they are a faction of the Central Race and bear responsibility for shepherding a species to the Grand Portal, and thereby indoctrinating the species, as a whole, into the broader network of the intelligent, interconnected universe.

This task requires a very broad agenda, encompassing genetics at its core, and the other six disciplines mentioned above as integral, but peripheral forces that propel a humanoid species to discover its own animating life force and the subtle vibratory fields in which it operates. Lyricus employs a variety of sensory data streams to awaken a species, ranging from music, books, art, science, culture, and mythology. Generally, these are isolated expressions, but as the species draws closer to the Grand Portal, the sensory data streams are increasingly integrated, encoded, and represent potent forces for the expansion of consciousness.

WingMakers is an expression of an encoded sensory data stream that is designed to help in the awakening process of those individuals incarnating in ever increasing numbers over the next three generations. The WingMakers sites—each of the seven—will be translated in a specific order. Each site carries a central theme that is connected to the seven disciplines of Lyricus. These seven disciplines—collectively—are the triggers for those incarnating in approximately thirty-five to forty years who will be the scientists, scholars, psychologists, and artists who will uncover and disseminate the Grand Portal.

WingMakers is part of the mythological expression of Lyricus that typically accompanies its first external expression within a species. It is the “calling card,” announcing its initial approach as it treads softly among the species to which it serves. WingMakers is the mythological expression of the underlying structure of the Lyricus Teaching Order. It is symbolic of how Lyricus is brought to the planet.<sup>26</sup>

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26. Source: Lyricus.org

# SECTION ONE

## The *Ancient Arrow Project* Novel and Dr. Neruda Interviews

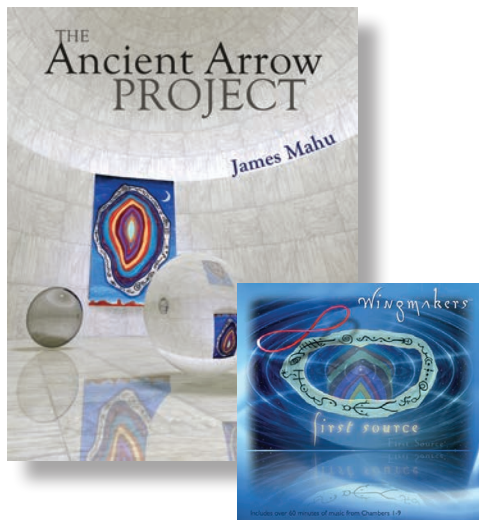
On a level that you have never seen, you are a holographic entity that is woven throughout all things, and when you touch into this feeling, you awaken a frequency of your consciousness that will guide you into our world. You have no reason to believe us, yet you know our words have no other purpose than to awaken a part of you long dormant. We are the WingMakers. We leave you in the Light that is One.

*The Ancient Arrow Project*, p. 69.

*Dr. Neruda:*

“The best way to conceptualize who these beings are, is to consider them as geneticists who were the first born of First Source. The galaxies in which the Central Race resides are approximately eighteen billion years old and their genetics are immeasurably more developed than our own. They are the optimal soul carrier in that they can co-exist in the material world and the nonmaterial dimensions simultaneously. This is because their genetic blueprint has been fully activated.”

*The First Interview of Dr. Jamisson Neruda*, p. 266.



## Introduction to The Ancient Arrow Project Novel

*“We are here to assist beings like yourself to first conceptualize and then experience the multidimensional universe as it truly is—not only through the language of your world, but through the Language of Unity.”<sup>27</sup>*

**T**he *Ancient Arrow Project* novel is the centerpiece of the content at the WingMakers website. The paintings, music, poetry, and symbolic language have their origins in the novel and are extensions of it.

The story’s plot involves shadowy global power forces, top-secret government agencies, extraterrestrials, time travel, secret advanced technologies, and remote viewing. If all of these were not enough, there is the unexpected intrusion of a highly advanced, enigmatic group of beings called the WingMakers.

The WingMakers are the catalytic force of the novel’s plot. In the eyes of Fifteen (signifying the level of his security clearance), the head of the of the Advanced Contact Intelligence Organization (ACIO), the WingMakers are a potential threat to his own secret agenda.

Here the plot thickens as we learn that Fifteen, unbeknownst to his supervising agency, the National Security Agency (NSA), has formed an even more clandestine research team called the Labyrinth Group. Even though the ACIO’s mission is to investigate and reverse engineer alien technologies (collected from crashed UFOs), Fifteen is primarily interested in time travel research, and this is the primary task of the Labyrinth Group team.

Fifteen’s top scientist is Jamisson Neruda. He is an expert in linguistics, encryption, and decoding technologies. Neruda’s father, Paulo, was a high level director of the ACIO and thus Jamisson’s interaction with the secret agency began at an early age. Following his father’s death, Jamisson became fully involved with the ACIO and Fifteen became a mentor to the young Neruda. As a consequence of these circumstances, Fifteen, the ACIO mission, and the Labyrinth Group’s secret time travel research are the focus of Neruda’s entire life—until the WingMakers arrive on the scene and turn his world upside down.

Is this story true? Yes and no. One of the most controversial aspects of the WingMakers material is whether it is based on actual events in the life of Jamisson Neruda. Because the WingMakers site and its original content were on the Internet for a little more than two years prior to when James came forward to claim responsibility for all the content, a sizable number of visitors to the site became convinced that the material was a true account by a government scientist turned whistleblower. Even now after more than ten years of an ever-evolving and more encompassing array of topics created by James; topics that extend beyond those of the novel into psycho-spiritual areas, there are those who cannot accept the original WingMakers material as a mythology created by James. They believe there are super-secret government agencies in contact with extraterrestrials and that they

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27. *The Ancient Arrow Project*, p. 40.

are developing technologies from such contacts. They believe there is an agenda for global dominance by a clandestine group of financial power elites. In fact, many believe that the individuals, events, and technologies contained in the *Ancient Arrow Project* are real.

As the years have gone by since the novel's final version and official release on the First Source disc in 2001, James himself has admitted that his story is generally based on facts, real events, real individuals, real organizations, and most importantly—a real race of advanced human beings called the WingMakers. He tells us, however, that the story and its characters are fiction, but *based on these hidden realities*.

James briefly comments on this controversy in an excerpt from his disclosure letter on the *First Source* disc.

The WingMakers website created controversy and debate, and many have delighted in debunking its authenticity. Those who debate whether it is true or not, have diminished their sight of the truth that is woven into its structure.<sup>28</sup>

He offers further comments on this fact or fiction controversy in answer to an interested inquirer.

There were elements of the story that were purposely under-developed in order to keep the story in the realm of a mythology, and not a real-life series of events. These would include the place photographs, artifacts, and some of the storyline itself. I was well aware that these elements would be discovered for what they are. And I am aware that there are some who feel a disappointment in this reality, but it is only because the real light of the WingMakers has not fallen on the ground and illumined it. It still hangs in the air, traveling to a destination that is yet unseen.

Question. For what reason is the material a mixture of truth and disinformation? What purpose does it serve to do this?

Answer. Remember that I am creating a mythological story that contains a philosophical system that is being externalized at this time for the next three generations of humanity. This mythology is a Tributary Zone (which you are well aware of), and it must be encapsulated in multiple media in order to attract the new generations who will require it. Because it has multiple media, and the original content from whence it comes is not of this earth, it requires augmentation. This augmentation is a storyline that threads together the real Transition Zone characteristics (e.g., philosophy, metaphysics, glyph language, poetry, music, and art), with the mythological elements of the ACIO and Ancient Arrow mystery.

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28. *Collected Works of the WingMakers Vol. II*, Appendix III, James' Disclosure Letter.



It was considered eons ago that a philosophical, text-based treatise was not the appropriate catalyst for the generations of the twenty-first century.

Question. Is the story factually correct, apart from places, names and dates?

Answer. The story I assume you're referring to is the ACIO and Ancient Arrow site. This part of the story is based on fact. I won't divulge how I know these things, but it certainly isn't difficult to ascertain if you've studied the story in any detail. There are techniques that can be applied to secure the information.<sup>29</sup>

What James has created in his novel is not much different than what other authors have done with their creative writing, namely they have taken actual historical events, individuals, and organizations, and built fictional stories around them. One recent example is Dan Brown's novel, *The Lost Symbol*. Brown states that the story has a basis in Freemasonry and other organizations, which he researched for the novel. He simply created his story around these. James has done the same thing, except for one huge difference. He claims that he gathered his information, not from on-the-ground investigation and research, but rather through what he calls sensory bi-location, a much more advanced form of remote viewing.

In answer to a question asked by a public forum member about how he obtained the information for his novel, James states:

The information is based on factual data secured through a form of remote viewing, referred to by my teaching organization as sensory bi-location. SBL is different from classic RV because it is associated with the higher mind rather than the psychic channels of astral vision. Because of this distinction, SBL permits one to analyze motive and intent, in addition to the sensory/action environment that RV technology acknowledges. SBL is also more focused on active sensory channel selection, rather than reactive selection as in the case of RV.<sup>30</sup>

Therefore, although James' story is a fictionalized rendering of real behind-the-scenes activities, he gathered this information in a manner that is beyond the known capabilities of remote viewing as reported by various researchers and investigators. Presumably, his ability to utilize SBL is a result of his affiliation with the Lyricus Teaching Order, or has he says "my teaching organization."

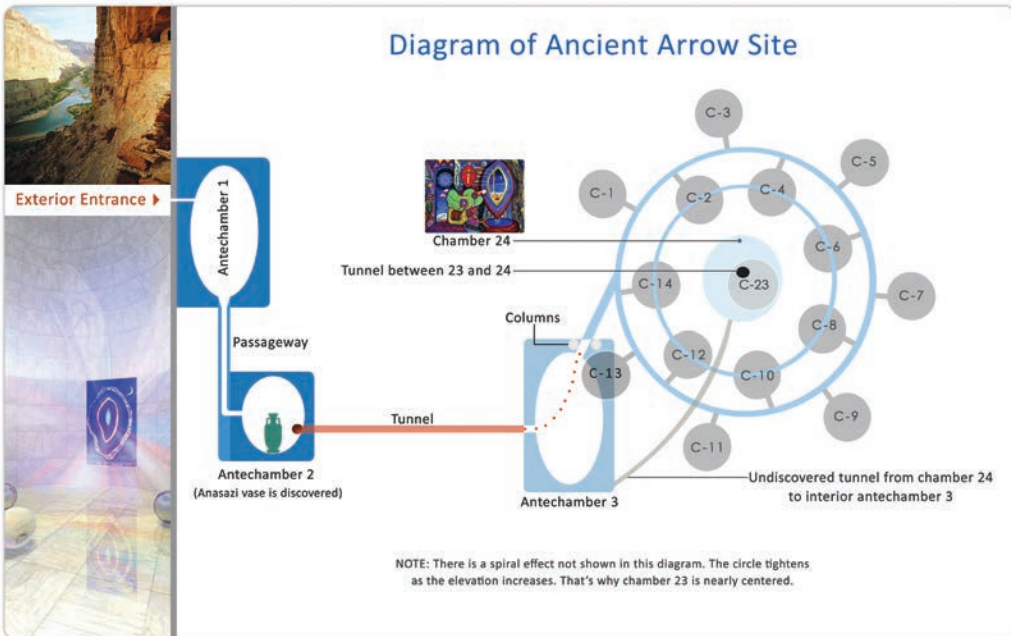
For those unsure of James' claims and the true nature of the *Ancient Arrow Project* story, the proof of validity may never come because James is not interested in proving anything, including his identity. He is primarily interested in stimulating

29. *Collected Works of the WingMakers Vol. II*, Part IV, Sec. Two, Top. Arr. of Qs and As, Ques. 6-0

30. *Collected Works of the WingMakers Vol. II*, Part IV, Sec. Two, Top. Arr. of Qs and As, Ques. 2-S2

our imaginations and opening our minds to a trans-materialistic paradigm of human existence culminating in the discovery of the Grand Portal and the science of multidimensional reality in the latter part of this century. The *Ancient Arrow Project* novel represents the initial stage of this process—a process holding enormous implications for what it means to be human. This quantum leap in human evolution is too important for a one-track approach and therefore numerous tracks besides the specific Lyricus mission exist for its eventual success. And this success is dependent on all seekers of truth tapping into their inmost selves through whatever path they resonate to, for that is where the truth lies. As an old adage says, “Many true paths lead to the same summit.” As James states:

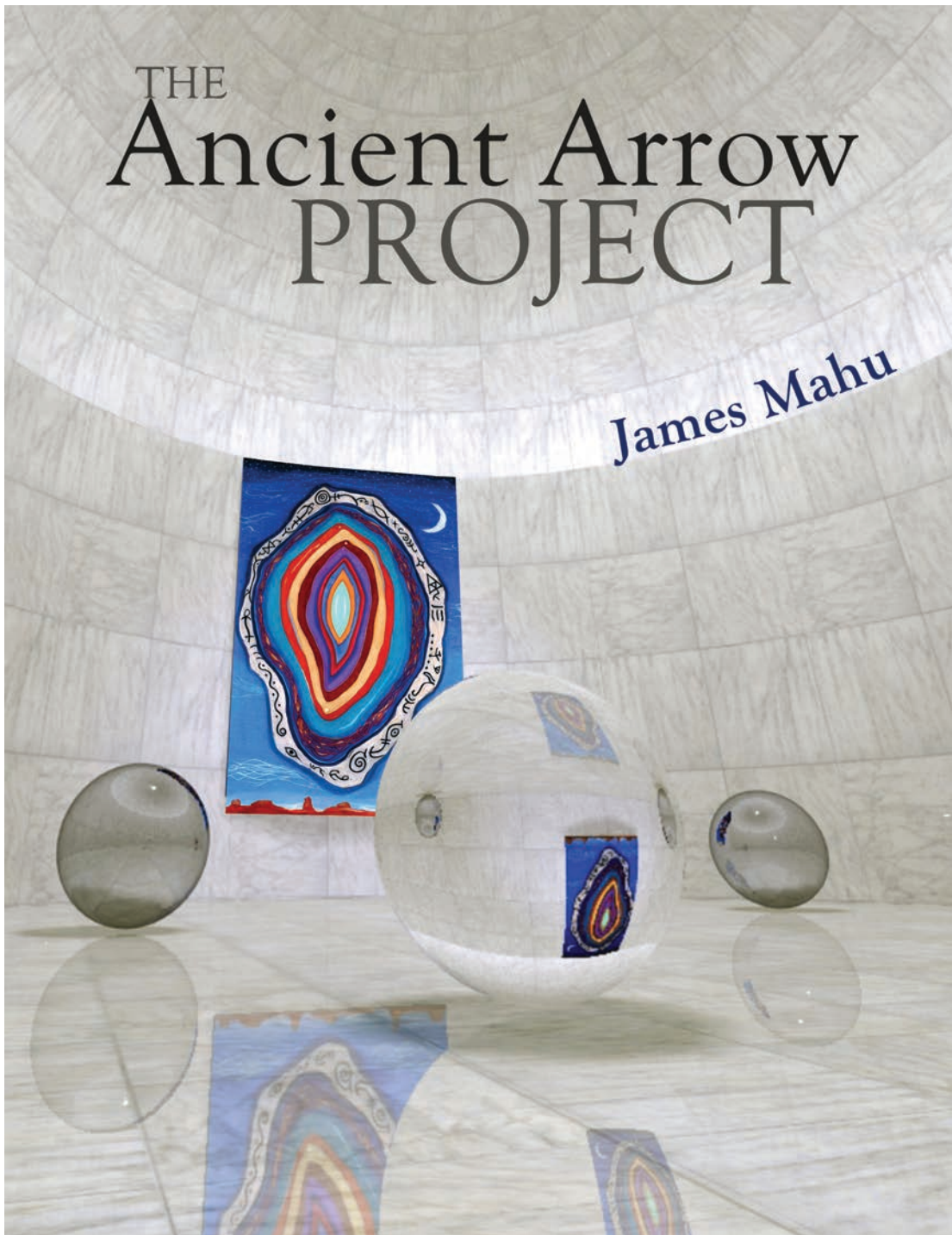
I am appreciative of your interest and desire to understand more about these works. To those of you who are studying these materials, please be attentive to the path you have chosen to walk. This path is not for dabbling or mental exercise. It is a journey into your personal wisdom. If there were anything else you seek, I would encourage you to set these materials aside in favor of another path, or even no path at all.<sup>31</sup>



31. *Collected Works of the WingMakers Vol. II, Part IV, Sec. Two, Top. Arr. of Qs and As, Concl. Remarks by James*

THE  
Ancient Arrow  
PROJECT

James Mahu



# INTRODUCTION TO THE NERUDA INTERVIEWS

*[I]f anyone ever reads this interview, please do so with an empty mind. If you bring a mind full of learning and education and opinion, you'll find so much to argue with in what I've said that you'll not hear anything.<sup>32</sup>*

The four interviews of Jamisson Neruda are an extension of the *Ancient Arrow Project* novel. The first three interviews are contained on the First Source disc and the fourth interview was released in November 2002, about a year following the release of the First Source disc.

The backdrop of these interviews paints a picture in which Dr. Neruda has defected from the ACIO because, his contact with the WingMakers has convinced him that they hold the keys to humanity's survival. His defection from the ACIO and from his mentor, Fifteen, signifies the outcome of a major crisis in his life—choose the familiar reality upon which his entire life is based or choose to follow his heart and Sovereign Integral, awakened through his interaction with the WingMakers.

Dr. Neruda is being interviewed by a journalist named Sarah, who has written extensive notes on Jamisson's background and knowledge of the ACIO's and the Labyrinth Group's activities. Sarah's notes provide an informative overview for the much more detailed information contained in the interviews themselves.

In all probability, the contents of the interviews are based, like the novel, on James' use of sensory bi-location (SBL). The interviews are a very creative extension of the novel and are so effective in their presentation that, at the time of their first appearance on the website in 1998, they lent more support to the contention of many WingMakers' website visitors that there is a Jamisson Neruda, that he is on the run, and that he is desperately trying to stay out of the clutches of the ACIO.

As discussed earlier, however (see Introduction to the *Ancient Arrow Project*), the interviews are a literary device, a vehicle for delivering detailed information regarding the secret government projects, aliens, advanced technologies, and plans by a cabal of hidden power elites to control the world's resources and its population. James calls this cabal the Incunabula and they are discussed extensively in the fourth interview.

Because there is such a wealth of information in these interviews (comprising more than two hundred pages), I created an index in 2004 as a resource for accessing the many topics. That index is included here following the interviews themselves.

One cautionary note: Although many of the topics discussed by Dr. Neruda are current supposed facts and others are potential possibilities, some are metaphorical parts of the fictional aspects of the WingMakers story.

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32. The First Interview of Dr. Jamisson Neruda, p. 287

In closing this short introduction, I believe it is vital to keep in mind that although the topics discussed by Dr. Neruda are fascinating, their importance is secondary to the ultimate goal of James and the LTO, namely the discovery of the Grand Portal.

In James' session one audio interview with Mark Hempel, recorded in April 2008 we find the following:

The real import of the WingMakers materials is to, in effect, dislodge the person from the historical mind and move them into a sense of connection to their Higher Self and the Spirit that supports it. In doing this, the person can more easily access the tone of equality or the intuitive faculty inside their heart which opens the channel to the Living Truth.<sup>33</sup>

Finally, in light of James' words, we might ask ourselves why he is providing this information in the first place. Perhaps he is foreshadowing a time in this century when many of these secretive plans, alien contacts, and clandestine government activities will find the light of day. Thus, this glimpse into the future of many individuals reading these documents provides a context for the economic, political, and social environment in which the steady march toward the Grand Portal will take place.



33. *Collected Works of the WingMakers Vol. II*, Part IV, Sec. One, Mark Hempel Interview with James, Session One

# THE FIRST INTERVIEW OF DR. JAMISSON NERUDA

By Sarah

**W**hat follows is a session I recorded of Dr. Neruda on December 27, 1997. He gave permission for me to record his answers to my questions. This was the first of five interviews that I was able to tape-record before he left or disappeared. I have preserved these transcripts precisely as they occurred. No editing was performed, and I've tried my best to include the exact words and grammar used by Dr. Neruda.

**Sarah:** "Are you comfortable?"

**Dr. Neruda:** "Yes, yes, I'm fine and ready to begin when you are."

**Sarah:** "You've made some remarkable claims with respect to the Ancient Arrow Project. Can you please recount what your involvement in this project was and why you chose to leave it of your own freewill?"

**Dr. Neruda:** "I was selected to lead the decoding and translation of the symbol pictures found at the site. I have a known expertise in languages and ancient texts. I am able to speak over thirty different languages fluently and another twelve or so languages that are officially extinct. Because of my skills in linguistics and my abilities to decode symbol pictures like petroglyphs or hieroglyphs, I was chosen for this task.

"I had been involved in the Ancient Arrow Project from its very inception, when the ACIO took over the project from the NSA. I was initially involved in the site discovery and its restoration along with a team of seven other scientists from the ACIO. We restored each of the twenty-three chambers of the WingMakers time capsule and cataloged all of their attendant artifacts.

"As the restoration was completed, I became increasingly focused on decoding their peculiar language and designing the translation indexes to English. It was a particularly vexing process because an optical disc was found in the twenty-third chamber, which was initially impregnable to our technologies. We assumed that the optical disc held most of the information that the WingMakers desired us to know about them. However, we couldn't figure out how to apply the symbol pictures found in their chamber paintings to unlock the disc.

"I decided to leave the project after I was successful in deducing the access code for the optical disc, and felt that the ACIO was going to prevent the public from accessing the information contained within the Ancient Arrow site. There were other reasons, but it's too complicated to explain in a concise response."

**Sarah:** “What did Fifteen do when he found out you were leaving?”

**Dr. Neruda:** “He never had a chance to respond directly to me because I left without a word. But I’m certain that he’s angry and feels betrayed.”

**Sarah:** “Tell me about Fifteen. What’s he like?”

**Dr. Neruda:** “Fifteen is a genius of unparalleled intelligence and knowledge. He’s the leader of the Labyrinth Group and has been since its inception in 1963. He was only twenty-two years old when he joined the ACIO in 1956. I think he was discovered early enough before he had a chance to establish a reputation in academic circles. He was a renegade genius who wanted to build computers that would be powerful enough to time travel. Can you imagine how a goal like that—in the mid-1950s—must have sounded to his professors?

“Needless to say, he was not taken seriously, and was essentially told to get in line with academic protocols and perform serious research. Fifteen came to the ACIO through an alliance it had with Bell Labs. Somehow Bell Labs heard about his genius and hired him, but he quickly outpaced their research agenda and wanted to apply his vision of time travel.”

**Sarah:** “Why was he so interested in time travel?”

**Dr. Neruda:** “No one is absolutely sure. And his reasons may have changed over time. The accepted purpose was to develop Blank Slate Technology or BST. BST is a form of time travel that enables the rewrite of history at what are called intervention points. Intervention points are the causal energy centers that create a major event like the breakup of the Soviet Union or the NASA space program.

“BST is the most advanced technology and clearly anyone who is in possession of BST, can defend themselves against any aggressor. It is, as Fifteen was fond of saying, the freedom key. Remember that the ACIO was the primary interface with extraterrestrial technologies, and how to adapt them into mainstream society as well as military applications. We were exposed to ETs and knew of their agenda. Some of these ETs scared the hell out of the ACIO.”

**Sarah:** “Why?”

**Dr. Neruda:** “There were agreements between our government—specifically the NSA—to cooperate with an ET species commonly called the Greys in exchange for their cooperation to stay hidden, and conduct their biological experiments under the cloak of secrecy. There was also a bungled technology transfer program, but that’s another story... However, not all the Greys were operating within a unified agenda. There were certain groups of Greys that looked upon humans in much the same way as we look upon laboratory animals.

“They’re abducting humans and animals, and have been for the past forty-eight years... they’re essentially conducting biological experiments to determine

how their genetics can be made to be compatible with human and animal genetic structure. Their interests are not entirely understood, but if you accept their stated agenda, it's to perpetuate their species. Their species is nearing extinction. They're fearful that their biological system lacks the emotional development to harness their technological prowess in a responsible manner.

"Fifteen was approached by the Greys in his role at the ACIO, and they desired to provide a full-scale technology transfer program, but Fifteen turned them down. He had already established a TTP with the Corteum, and felt that the Greys were too fractured organizationally to make good on their promises. Furthermore, the Corteum technology was superior in most regards to the Greys... with the possible exception of the Greys' memory implant and their genetic hybridization technologies.

"However, Fifteen and the entire Labyrinth Group carefully considered an alliance with the Greys if for no other reason than to have direct communication with regard to their stated agenda. Fifteen liked to be in the know... so eventually we did establish an alliance, which consisted of a modest information exchange between us. We provided them with access to our information systems relative to genetic populations and their unique predisposition across a variety of criteria including mental, emotional, and physical behaviors; and they provided us with their genetic findings.

"The Greys, and most extraterrestrials for that matter, communicate with humans exclusively through a form of telepathy, which we called suggestive telepathy because, to us it seemed that the Greys communicated in a such a way that they were trying to lead a conversation to a particular end. In other words, they always had an agenda, and we were never certain if we were a pawn of their agenda or we arrived at conclusions that were indeed our own.

"I think that's why Fifteen didn't trust the Greys. He felt they used communication to manipulate outcomes to their own best interest in favor of shared interests. And because of this lack of trust, Fifteen refused to form any alliance or TTP that was comprehensive or integral to our operations at either the ACIO or the Labyrinth Group."

**Sarah:** "Did the Greys know of the existence of the Labyrinth Group?"

**Dr. Neruda:** "I don't believe so. They were generally convinced that humans were not clever enough to cloak their agendas. Our analysis was that the Greys had invasive technologies that gave them a false sense of security as to their enemy's weaknesses. I'm not saying that we were enemies, but we never trusted them. And this they undoubtedly knew. They also knew that the ACIO had technologies and intellects that were superior to the mainstream human population, and they had a modicum of respect—perhaps even fear—of our abilities.

"However, we never showed them any of our pure-state technologies or engaged them in deep dialogues concerning cosmology or new physics. They were clearly interested in our information databases and this was their primary agenda with



respect to the ACIO. Fifteen was the primary interface with the Greys because they sensed a comparable intellect in him. The Greys looked at Fifteen as the equivalent of our planet's CEO."

**Sarah:** "How did Fifteen become the leader of both the ACIO and the Labyrinth Group?"

**Dr. Neruda:** "He was the Director of Research in 1958 when the Corteum first became known to the ACIO. In this position, he was the logical choice to assess their technology and determine its value to the ACIO. The Corteum instantly took a liking to him, and one of Fifteen's first decisions was to utilize the Corteum intelligence accelerator technologies on himself. After about three months of experimentation (most of which was not in his briefing reports to the then current Executive Director of the ACIO), Fifteen became infused with a massive vision of how to create BST.

"The Executive Director was frightened by the intensity of Fifteen's BST agenda, and felt that it would divert too much of the ACIO's resources to a technology development program that was dubious. Fifteen was enough of a renegade that he enlisted the help of the Corteum to establish the Labyrinth Group. The Corteum were equally interested in BST for similar reasons as Fifteen. The Freedom Key, as it was sometimes called, was established as the prime agenda of the Labyrinth Group, and the Corteum and Fifteen were its initial members.

"Over the next several years, Fifteen selected the cream of the crop from the scientific core of the ACIO to undergo a similar intelligence accelerator program as he had, with the intention of developing a group of scientists that could—in cooperation with the Corteum—successfully invent BST. The ACIO, in the opinion of Fifteen, was too controlled by the NSA. He felt the NSA was too immature in its leadership to responsibly deploy the technologies that he knew would be developed as an outgrowth of the Labyrinth Group. So Fifteen essentially plotted to take over the ACIO and was assisted by his new recruits to do so.

"This happened a few years before I became affiliated with the ACIO as a student and intern. My stepfather was very sympathetic to Fifteen's agenda and was helpful in placing Fifteen as the Executive Director of the ACIO. There was a period of instability when this transition occurred, but after about a year, Fifteen was firmly in control of the agendas of both the ACIO and the Labyrinth Group.

"What I said earlier... that he was viewed as the CEO of the planet... that's essentially who he is. And of the ETs who are interacting with humankind, only the Corteum understand the role of Fifteen. He has a vision that is unique in that it is a blueprint for the creation of BST, and is closing in on the right technological and human elements that will make this possible."

**Sarah:** "What makes BST such an imperative to Fifteen and the Labyrinth Group?"

**Dr. Neruda:** "The ACIO has access to many ancient texts that contain prophecies of the earth. These have been accumulated over the past several hundred years

through our network of secret organizations of which we are a part. These ancient texts are not known in academic institutions, the media, or mainstream society; they are quite powerful in their depictions of the twenty-first century. Fifteen was made aware of these texts early on when he became Director of Research for the ACIO, and this knowledge only fueled his desire to develop BST.”

**Sarah:** “What were these prophecies and who made them?”

**Dr. Neruda:** “The prophecies were made by a variety of people who are, for the most part, unknown or anonymous, so if I told you their names you would have no recognition. You see, time travel can be accomplished by the soul from an observational level... that is to say, that certain individuals can move in the realm of what we call vertical time and see future events with great clarity, but they are powerless to change them. There are also those individuals who have, in our opinion, come into contact with the WingMakers and are provided messages about the future, which they had recorded in symbol pictures or extinct languages like Sumerian, Mayan, and Chakobsan.

“The messages or prophecies that they made had several consistent strands or themes that were to occur in the early part of the twenty-first century, around the year 2011. Chief among these was the infiltration of the major governments of the world, including the United Nations, by an alien race. This alien race was a predator race with extremely sophisticated technologies that enabled them to integrate with the human species. That is to say, they could pose as humanoids, but they were truly a blend of human and android—in other words, they were synthetics.

“This alien race was prophesied to establish a world government and rule as its executive power. It was to be the ultimate challenge to humankind’s collective intelligence and survival. These texts are kept from the public because they are too fear-provoking and would likely result in apocalyptic reprisals and mass paranoia...”

**Sarah:** “Are you saying what I think you’re saying? That anonymous prophets from God know where and when, have seen a vision of our future takeover by a race of robots? I mean you do realize how... how unbelievable that sounds?”

**Dr. Neruda:** “Yes... I know it sounds unbelievable... but there are diluted versions of this very same prophecy in our religious texts, it’s just that the alien race is portrayed as the antichrist; as if the alien race was personified in the form of Lucifer. This form of the prophecy was acceptable to the gatekeepers of these texts, and so they allowed a form of the prophecy to be distributed, but the notion of an alien race was eliminated.”

**Sarah:** “Why? And who exactly is it who’s censoring what we can read and can’t? Are you suggesting there’s a secret editorial committee that previews books before their distribution?”

- motives of, 392-393, 395-396
  - no one controls, 407-408
  - number of, 394
  - oil control strategy, 377
  - and operatives compared, 392-393
  - paternalistic, 393
  - selection method, 394
  - spiritual beliefs, 374, 397, 406-407
  - testing of, 393-394
  - training of, 393-394
  - unmarried, 393-395
- planning, long range, 376-377
- three forces of, 373-374, 381-382
- United States, use of, 388
- untraceable, 407-408
- weakness, greatest, 383
- world government
  - creation of, 382
- world power structure, 373
- Information**
  - control of, 353-355
- Intelligence, reason limited**, 263-264
- Intelligence accelerator technology** (See also Technology Transfer Program (TTP))
  - Corteum, 359
- Interactive Time Travel Technology**
  - Blank Slate Technology (BST), 280
  - requires one or more operator, 280
- Internet**
  - effects of, 302
  - global culture, 302
- Internet and personal computers**
  - Incunabula, 383
- Intervention point**, 262, 279, 280
  - Animus, 278
  - Blank Slate Technology (BST), 280
  - causal level work, 333
  - causal seed, 280
  - defining, importance of, 280, 383
  - definition of, 257
  - time, horizontal and vertical, 280
- Intuiting truth**, 340
- Isolationist Force** (See also Triad of Power (TOP))
  - description of, 381, 393

---

- Knowledge**
  - incomplete nature of, 351-354
- Kuwait Invasion**
  - Incunabula, staged event by, 375

---

- Labyrinth Group**
  - Ancient Arrow site
    - orchestrated discovery, 280
- Animus takeover
  - accuracy of takeover year, 278
  - Blank Slate Technology strategy, 278, 332-333
  - defense against, 287-289
  - deflection scenario models, 281
- belief in God, 277
- Blank Slate Technology (BST), 263, 278-280
  - ethical considerations, 322
- chamber paintings, opinions of, 305
- Corteum, 259, 267
- Corteum computing technology and Blank Slate Technology (BST), 279
- Corteum, members of, 313, 316
  - creation of, 259-260
  - culture of, 323, 326
  - dedication of, 313
  - ethical issues, 322
  - female members of, 316
  - Fifteen, 257
  - Freedom Key, 257, 270
  - gender composition, 316
  - Greys, 258-259
  - importance of agenda, 269-270
  - induction level, 324
  - intelligence community moles, 365
  - invasive security measures of, 323
  - Light-Encoded Reality Matrix (LERM), use of, 318
  - members standard of living, 324-325
  - memory implant technology, 278
  - music translation and production, 294-295
  - number of members, 269-270
  - paranoia within, 270-271
  - projects, examples of, 363-365
  - purpose, 363
  - reaction to Neruda's defection, 270
  - Remote Viewing (RV), 365
    - use of, 279
  - secret network, relation to, 269-270, 364-365
  - security levels, 281
  - technological artifacts, 296-298
  - technology customers, 364-365
  - Technology Transfer Program (TTP), 323
    - explained, 361-362
    - Fifteen's use of, results, 361-362
    - Neruda learns of, 361
    - safeguards, 322-323
  - theology of, 283-384
    - origin, 285
  - theory of Central Race and Ancient Arrow site, 264
  - time travel experiments, 263-264
  - translation of optical disc, 293

- unification force, discovery of, 350-351
- untouchable, 272, 358
- WingMakers authenticity, 298-299
- year created, 257
- ZEMI computer system, 291, 364
- Life Carriers**, 265
- Life choices, metaphysics of**, 342-343
- Light-Encoded Reality Matrix (LERM)**
  - Artistle's Potentia, 318
  - Blank Slate Technology (BST), 310-311
    - connection between, 312-313, 317
  - causality, key to, 317-318
  - consciousness
    - building block of, 317
    - genetics of, 317-318
  - control of, 318
  - described, 311, 317-318
  - discussion and explanation, 312-323
  - effects of experiencing, 321-322
  - essential to Blank Slate Technology, 317-318
  - Fifteen
    - alternate name, 311
    - discovery by, 311
  - God, discovery of, 311-312
  - Grand Portal, difference between, 410-411
  - Incunabula planners, 396
  - interconnected elements of, 312-313
  - Jesus' miracles, 318
  - Labyrinth Group, use of, 318
  - manifesting objects,
    - demonstration, 318
  - project technology, 329-330
  - quantum matter, 311
  - spiritual effects of, 396
  - technology for experiencing, 321-322
  - utilizing
    - ability present in all, 321
    - faith, related to, 320
    - IQ not a factor, 321
    - keys to, 320 - 321
    - learning time, 320-321
    - perspective dependent, 320-321
- Liminal Cosmogony**
  - Corteum sacred text, 267
- Lucifer**
  - Animus
    - creation of, 345-348
    - modified angelic soul carrier, 346-347
  - experiment negotiated, 344-346
  - galaxy of, 345
  - humanity, concern for, 344
  - personality of, 344
  - physical world, desired to live in, 344
  - present status of, 348
  - rebellion misrepresented, 344, 347-348
  - soul carrier created
    - defective, 345-346
    - physical description of, 345-346

---
- Machiavelli**
  - changing a system
    - energy supply crisis, 376-378
- Magnetic fields**
  - sub-atomic particles, 350-351
  - thought circuits, web of, 351
  - unification force, 350-351
- Mahunahi, Corteum leader**, 315
- Manuscripts**
  - secret organizations, 260-261
- Martians**, 274
- Master plan of WingMakers**, 272-273
- Masters, ascended**
  - freewill, 414
- Matter**
  - antimatter, 265
  - consciousness of, 311
  - quantum objects, 308
- Media**
  - change in, 354-355
  - problems with, 353-355
  - secrecy of ETs, 285-288
- Membranes** - See Reality Membranes
- Memory implant technology**, 269, 270-271, 278, 283(See also Memory Restructure Procedure (MRP))
  - Greys, 258
- Memory Restructure Procedure (MRP)**
  - Blank Slate Technology (BST), 280 -281
  - deflect Animus from Earth, 283-284
  - details of, 279-280
  - early versions of, 385-386
  - memory implant technology, 278
  - Neruda feared, 270-271
- Matter, Energy, Space, Time (MEST)**, 268, 284, 317
  - DNA, 338
- Migration plan of human species**, 410
  - Grand Portal role in, 410-412
  - spiritual element of, 410-411
- Military Force** (See also Triad of Power (TOP))
  - agenda of, 377-379
  - bio-weapons research, 380
  - description of, 379
  - goal of, 379-381
  - weapons systems, 379

**Mind**

- cosmic, levels of, 284
- functioning
  - effects of Cor-teum technology, 308-309
- of God, 284
- processing speed of, 308-309
- universal, 283-284

**Mistakes, true nature of, 343****Motion of being**

- decision making, 337-338
- defined, 338
- DNA contains, 337-339

**Multiverse**

- definition of, 339
- reality membranes, 339
- sub-conscious, interaction with, 337

**Music.** (See WingMakers)**National Security Agency (NSA)**

- Cor-teum presence, 314-315
- Fifteen, 259
- forerunner of, 355
- Greys, 257
- knowledge of ACIO, 349-350
- year formed, 356

**Neruda, Dr. Jamisson**

- ACIO suspicions, 270
- advice to readers, 287, 289, 412-414
- Ancient Arrow site
  - carbon-dating of contents, 300-303
  - decoding symbol pictures, 256-257
  - not a hoax, 300
  - not a time capsule, 290-291
  - role in, 303
  - significance of, 273
  - story of discovery, 269-272
  - theories of purpose, 263, 290
- ancient texts, 256
- attitude toward WingMakers, 270-272
- belief and doubt, opinion about, 319-320
- birth place, 405
- chamber paintings
  - experience with, 299-300
  - first impressions, 304-306
- cultural artifacts, effect on, 293
- defection
  - effect of, 272
  - reason for, 257, 270, 324-326, 336
- defense against capture, 330-331
- disclaimer, 410
- disclosure
  - reason for, 399-401

- effects of working in Labyrinth Group, 281-282
- encryption technology created by, 326
- expertise, 256

## father of

- Special Projects Laboratory (SPL), work with, 358-361
- ACIO and Fifteen, 360-361
- Labyrinth Group, 360-361
- spacecraft discovery story, 358-359

**Fifteen, conflict with explained, 335-337**

- God, opinion of, 336-337
- greatest desire, 388-389
- intuition, use of, 340
  - entry date, 360
- lifestyle of, 323 - 326
- Light-Encoded Reality Matrix (LERM), discussion and explanation, 318-320
- manifests objects, 318-320
- Memory Restructure Procedure (MRP), 271
- personal opinions of, 326
- poetry theories, 296
- poetry translation problems, 296
- reason he chose Sarah, 305-306
- Remote Viewing threat, 330-331, 398-399
- Sarah's interviews, reason for, 327
- science and religion, 352-353
- secret network
  - security system, 328-329
  - a threat to, 325-326
- security level, 281
- Technology Transfer Program (TTP), 361
- universe, discussion of, 351-353
  - additional sites, 405
  - communication with, 334-335
  - language structure, 296
  - secret message to, 292
- world governments, attitude toward, 327-328

**Nervous system**

- DNA, 267-268

**New World Order**

- distorted notion, 414

**OLIN technology**

- digital economy and, 302
- global culture, 302
- United Nations, 302
- WingMakers, 302

**Optical disc, 256**

- catalytic information on, 268
- first translated pages, 263
- information on, 291-293
  - Neruda eyes only, 291-293

Labyrinth Group destined to discover, 271-272  
 translation details, 293-294  
**Organized crime compared to secret network**, 275

**Paranoia**

within Labyrinth Group, 270

**Particles**

sub-atomic  
 consciousness of, 350-351  
 magnetic fields within, 350-351  
 thought circuits within, 351  
 unification force, 351

**Patriotism** (See also World governments)

warning about, 413

**Personality traits**

DNA, how transmitted, 349

**Peru**, 405

underground site, 372

**Philosophical writings**, 297-299**Physical reality**

consciousness creates, 317-318

**Pictographs**

carbon-dating of, 300

**Poetry**. (See Neruda, Dr. Jamisson; WingMakers)**Political power**. (See World governments)**Politicians**. (See World governments)**Potential of Aristotle and Light-Encoded Reality Matrix (LERM)**, 317-318**Progenitors of humanity**

Central Race, 265

**Proof not absolute**, 288-289**Prophecies**

alien race, 260-261  
 ancient texts, 260  
 election of world government, 302  
 twenty-first century, 260

**Purpose of the universe**, 284**Quantum objects**, 308, 311, 317-320 (See also Consciousness; Light-Encoded Reality Matrix (LERM))**Reality membranes**

description of, 339, 340, 342-344  
 formless consciousness, 339-343  
 multiverse, 339  
 simultaneous lives, 339-340

**Reincarnation**, 338-340**Religious prophets**

alien race, 260-261

**Remote Viewing (RV)**

ACIO, 264

**Blank Slate Technology (BST)**, 278-280

homing device, 264

threat to Neruda and Sarah, 330-331, 398-399

**Sacsayhuaman**, 405**Sanitaire process**. (See Artifacts)**Sarah**

ACIO, feelings toward, 325-326  
 fear for daughter, 330-331  
 frustration of, 312-313, 321-322  
 ignorance, coping with our, 353  
 Incunabula planners  
   attitude toward, 406  
   Central Race role, 405-406  
 manifestation by Neruda, reaction to, 318-320  
 proof, need of, 319  
 reason Neruda chose, 305-306  
 self doubts of, 313  
 skepticism of, 288-289  
 WingMakers materials, no effect on, 413

**Satan non-existent**, 348**Scenario Modeling Technology**

Blank Slate Technology (BST)  
 key element of, 279-280  
 Intervention Point Definition, 279-280

**Science**

origins, study of, 353

**Secrecy of ET contacts**

elitists control of information, 286-287  
 media involvement, 286  
 reason for, 273-274, 285-286  
 remedy for, 286-287

**Secret network** (See also Incunabula)

ACIO, 260-261, 273-274, 325  
 agenda, 269-270  
 Blank Slate Technology (BST), 270  
 competitive counterforces, 269-270  
 control freaks, 326, 328  
 control of world economy, 269-270  
 encryption technology created by Neruda, 326  
 ethical issues, discussion of, 326-328  
 examples of, 268  
 Fifteen, 269-270  
 fund ACIO, 262-263  
 global and extraterrestrial, 274-275  
 governments, comparison to, 327-328  
 hidden manuscripts, 260-261  
 Labyrinth Group independent from, 269-270  
 military build-ups, opposed to, 327-329  
 nature of, 268-269, 327-329  
 Neruda, Dr. Jamisson  
   encryption technology created by, 326

- security system known by, 237-239
  - threat to, 325-326
  - nondescript, 274-275
  - not evil, 326
  - organizations forming, 260-261, 269-270
  - President Clinton, 274-275
  - world governments, 274-275
  - worldview of members, 326
  - Secret organizations**
    - drama of secrecy, 273-274
    - ETs, 273-274
    - Incunabula, different from, 373-374, 407-408
    - members, true nature of, 413-414
  - Seven superuniverses**
    - antimatter, 264-265
    - Central Race, 264-265
    - central universe, 264-265
    - description of, 264-265
    - space, 264-265
  - Seven tribes**
    - Central Race, 264-265
  - Seven WingMakers sites**
    - clue to next site, 404-405
    - cultural artifacts, 291
    - Cusco, Peru, 405
    - DNA triggers, 291
    - purpose of, 272-273, 290-291, 414-413
  - Shadow of God**
    - Light-Encoded Reality Matrix (LERM), discovery, 310-311
  - Shift**, 292
  - Shockley, Bill**
    - loyalty of, 363-364
    - nuclear reactor, invention of, 355
    - Special Projects Laboratory (SPL), 356
    - story of, 355-357
    - transistor, discovery of, 356
  - Simultaneous lives**, 339-340
  - Soul** (See also Consciousness, formless)
    - description, 276-277
    - Grand Portal, 409-411
    - limitations imposed on, 340-341
    - simultaneous lives, 339-340
    - time travel, 259-260
    - Wholeness Navigator, 411
  - Soul and spirit**
    - difference between, 410-411
  - Soul carrier(s)**, 268
    - Animus, 282-283
    - Central Race, 343-345
    - DNA, 343
      - based, 346-347
      - non-based, 346-347
      - template, 266-267
    - formless consciousness, effect on, 346-347
    - synthetic organisms, 266-267
  - Space**
    - collapsing, 281-282
    - curved, 281-282
    - seven superuniverses, 264-265
    - travel, means of, 281-282
  - Special Projects Laboratory (SPL)**
    - ACIO, relation to, 355, 357-358
    - history of, 355-357
    - Neruda's father, work with, 358-361
    - Shockley, Bill, 356
    - UFOs, 357-360
    - work of, 356-357
  - Spirit and soul**
    - difference between, 410-411
- 
- Technological artifacts**
    - ACIO, 263
    - Ancient Arrow site, 262, 297-298
    - Blank Slate Technology (BST), 297-298
    - carbon-dating of, 300
    - crystalline structure of, 297
    - description of, 297-298
    - encoded, 297-298
    - Fifteen's interest in, 297-298
    - homing device, 264, 316-317
      - ACIO obtained, how, 401-402
      - activation method, 402-403
      - advanced nature of, 403-405
      - analysis explanation, 402-405
      - Central Race, 403
      - effects of, 304
      - hallucinations by, 400-403
      - location of, 400-401
      - markings on, 402-403
      - nature of, 303
      - Remote Viewing (RV), 264
    - human activated, 297-298
    - impenetrable, 297-298
    - location, current, 315-316
    - partly human, 297-298
    - WingMakers, 262-263
  - Technology Transfer Program (TTP)**, 257-259, 266-267 (See also Labyrinth Group)
    - drawbacks of, 362
    - explanation of, 360-362
    - Neruda learns of, 361-362
  - Telepathy**
    - ETs, 257-258

**Theologians**, 348-349

**Theology of Labyrinth Group**, 283-284  
origin of, 284-285

**Time**

nature of, 278  
not linear, 281-282  
vertical and horizontal, described, 278-279

**Time capsule**. (See Ancient Arrow site)

**Time-shifted humans**, 336-338

**Time travel** (See also Blank Slate Technology (BST))

compared to Blank Slate Technology (BST), 279  
effects of, 279-280  
interactive, 279-280  
Labyrinth Group  
    experiments, 263  
    soul, 259-260  
trivialized by entertainment industry, 332-333  
vertical time, 259-260, 279-280  
WingMakers, 272

**Transformation**

unification force, 342-343  
universe process of, 342-343

**Transistor, discovery of**, 355-356, 363 (See also Bell Labs; Shockley, Bill)

**Triad of Power (TOP)** (See also Incunabula)

description of, 374-375, 381-382  
objectives of, 374-375  
three forces of, 373-375

**Twenty-first century**

prophecies, 259-260

**UFOs**

abandoned spacecraft  
discovery of, 357-359, 384-385  
politics of, 359  
propulsion system replication, 385-386  
reverse engineering project  
    Bush, Vannevar, 385-386  
    maintaining secrecy, method of, 385-386  
    number of people involved, 385  
    year of, 385  
sightings in early 1940s, 384

**Unification force**

Animus, 342-344, 346-348  
consciousness, possesses, 350-351  
description of, 343-344  
DNA, 347  
    traits, non-physical transmission, 349 -350  
formless consciousness, 339-351  
nature of, 350-352  
structure described, 351-352  
transformation process, 342-343

**United Nations (UN)**

Animus, 260, 278  
elections for world government, 302  
global culture, 302  
inadequacies of, 391-393

**United States**. (See World governments)

**Universal mind**

galactic genetic code, 284

**Universe**

freewill, 414  
knowledge of, discussion, 351-354  
known size, 264-265

**Vertical time**, 278-279 (See also Time)

altering the future, 279  
effects horizontal time, 278-279  
Grand Portal, 412  
horizontal time, comparison, 278-279  
intervention point, 279-280  
time travel, 259-260

**War, ethics of**, 386

**Wholeness Navigator**, 411

**WingMakers** (See also Central Race)

Ancient Arrow site, 262-263  
catalytic forces in, 268-269  
power of chamber paintings, 287-288  
purpose of, 272-273  
ancient Culture Bearers, 272-273  
Animus, 266  
    defensive plan against, 292  
artifacts  
    connection between, 296  
art, power of, 287  
authenticity of, 298-299  
Blank Slate Technology (BST), 262  
Central Race, 264  
coding placed in our DNA, 266-267, 301-302  
communication with, 259-260  
created DNA Template, 266-267  
DNA, coding placed in, 266-267, 301-302  
Federation (Galactic Federation), 285  
first born of First Source, 266-267  
future version of humanity, 262-263  
geneticists, 266-267  
global culture, influence on, 301-302  
goal on earth, 265-266  
God-like, 272-273  
identity of, 264  
language, influence on, 301-302  
master plan, 272-273



## music

- bit rates, 294-295
- computers aided, 294-295
- construction kit, 295
- experiencing with paintings, 295
- final versions, 294-295
- optical disc translation, 293-295
- original form, 294-295
- production technicalities, 294-295
- translation process, 293-295

## OLIN technology, 302

## philosophical writings, 297-298

## poetry

- connected to chamber paintings, 296
- dual nature of, 296
- Neruda, 295
- not other-worldly, 295
- translation problems, 296
- two per chamber painting, 295

## powers of, 335-336

## prophecies received from, 259-260

## reason for Ancient Arrow site, 272-273

## secret message to Neruda, 272

## seed languages, 301-302

## seven sites

- clue to next site, 404-405
- purpose of, 257, 272-273, 412-413

## technological artifacts, 262-263

## time travelers, 272-273

## warning, 269-270

## art, [[power of]], (See Chamber paintings)

**WingMakers materials, effects of, 413****World economy**

- control by secret network, 269
- description of, 382-383
- flaws in, 388-389
- Incunabula
  - hard currency, dismantling of, 381-383

**World governments**

- dangers of anarchy, 395-396
- ETs, 275-276
- fear and power, use of, 386-387
- Neruda's opinion of, 327-328
- perceived threats
  - strategies against, 386-387
- political power
  - democracy, 407-408
  - discussion of, 407-409

## patriotism, use of, 408

## politicians' attitudes, 408

## provincial state system, 408-409

**true power defined, 408**

## secret network, 275

## United States

## culture of capitalism, 390

## Greys, agreement with, 257-258

## imperialist attitudes, 386-387

## Incunabula uses, 387-388

## use of power, 386-388, 390-391

**Year**

- 1930s, 357
- 1938, 357
- 1940, 356-358, 384
- 1945, 386
- 1945-46, 384
- 1952, 359
- 1953, 356
- 1955, 370
- 1956, 257, 358
- 1958, 258, 360
- 1963, 257
- 1989, 361
- 2011, 260, 277, 279, 292
- 2018, 302
- 2040, 291
- mid-1960s, 372

**ZEMI computer system, 291**

## chamber twenty-four painting analysis, 370-373

## features of, 363-364

## Labyrinth Group created, 363-364

**Zetas (See also Greys)**

## damaged spacecraft

## Neruda's father, found by, 358-360

## technology from, 358-360



## COMMENTARY: CHAMBER CONNECTIONS

*In a sense, the tunnel connecting the two chambers is a birth canal, and the twenty-fourth chamber is the baby.<sup>34</sup>*

As the novel and Neruda interviews reveal, the WingMakers' Chaco Canyon hidden structure was designed as a single strand of DNA, or one strand of the double helix. Because the DNA molecule contains twenty-three chromosomes, the WingMakers' helix consists of twenty-three chambers. Further, we learned that each chamber contained a painting and an artifact. As enigmatic as the paintings were, the artifacts proved to be even more mysterious. The guess was that these were forms of technology so advanced, that they appeared to be ordinary-looking objects—simply nondescript.

The twenty-third chamber proved to be different. First of all, unlike the smooth surfaces of the other twenty-two chambers, this twenty-third chamber's floor was rough and unfinished, strewn with small rocks and stone debris. The second feature of interest was the artifact. Unlike the others, this one was immediately recognizable, for it appeared to be a media disc of some kind.

The disc was eventually decoded by the Labyrinth Group's supercomputer, ZEMI, and the CD-like disc proved to contain more than eight thousand pages of information that the WingMakers apparently wanted humanity to know about.

It was not until the fourth Neruda interview was released in late 2002 that we learned that there was a secret twenty-fourth chamber built into the Ancient Arrow site four meters behind the antechamber. Once James released the fourth interview, he also revealed the twenty-fourth Chamber Painting at the WingMakers website.

As the fourth interview continues, Dr. Neruda explains that the ZEMI supercomputer determined that there was a higher density of symbolism in the twenty-fourth painting than in any of the others. The other interesting feature of this painting is that it is depicted horizontally whereas all the other Chamber Paintings, except the twenty-third, are designed vertically. (It should also be noted that the ten Portal Paintings appearing on the First Source disc are also horizontally oriented.)

This fact strongly hints that the twenty-third and twenty-fourth paintings have a special relationship (as might the ten Portal Paintings). Neruda speculates that because the twenty-fourth chamber can only be accessed through the twenty-third chamber, this means that the twenty-third chromosome—related to sexual reproduction and gender identity in humans—will somehow lead to an as yet undiscovered chromosome related to our spiritual identity. Furthermore, Neruda goes on to explain that the twenty-third chromosome is very susceptible

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34. The Fourth Interview of Dr. Jamisson Neruda, p. 372

to alteration and therefore its possible mutation might give birth to the twenty-fourth chromosome.

As so often happens with James' materials, Dr. Neruda's discussion of these two chambers and chromosomes leaves us with more questions than answers. We can suggest, however, that the dimensional shift around 2012 could very well be a factor relative to the emerging twenty-fourth chromosome.

The shift, according to James, will be the most profound shift of human consciousness in the history of humanity. For all those engaged in the process of bringing spirit into their lives, this shift and expansion of consciousness will open up new faculties of psychological and spiritual significance. James describes these generally as "a new transparency into wholeness and a new accessibility to our heart's intuitive guidance."<sup>35</sup> This dimensional shift, and what I also like to call "dimensional expansion," will most likely contribute to or be the catalyst for the emergence of a new exploratory energy system that is addressed in the fourth philosophy paper "Beliefs and Their Energy Systems."

In addition to this consciousness shift and expansion, which may very well contribute to the creation or activation of the twenty-fourth chromosome, the catalytic triggers embedded in James' materials (writings, music, imagery) are explicitly designed to alter our DNA.

The topic of this genetic triggering is discussed in the first interview of Dr. Neruda:

"When we had translated the first thirty pages of text from the optical disc, we learned some interesting things about the WingMakers and their philosophy. Namely, that they claimed that the three-dimensional five-sensory domain that humans have adjusted to, is the reason we are only using a fractional portion of our intelligence. They claimed that the time capsule would be the bridge from the three-dimensional five-sensory domain to the multidimensional seven-sensory domain.

"In my opinion, they were saying that in order to apply BST, the traveler needed to operate from the multidimensional seven-sensory domain. Otherwise, BST was the proverbial camel through the eye of the needle... or in other words... impossible..."<sup>36</sup>

As you may recall, BST, or Blank Slate Technology is the secret time travel project of Fifteen and the Labyrinth Group. Also, the so-called "time capsule" is the helix-shaped Ancient Arrow site.

This quotation reinforces the fundamental idea discussed in the other writings of James and the teachings of Lyricus translated by him. Remember, the central scientific discipline of Lyricus is genetics and we know that the primary mission of the LTO is the discovery of the Grand Portal. Further we read the following:

35. When-Which-How Practice: A Guide for Everyday Use, Foreword, p.5, eventtemples.com

36. The First Interview of Dr. Jamisson Neruda, p. 263-264

“Within our genetic substrate is the inborn structure that will ultimately deliver our species to the central universe as a perfected species. The WingMakers have encoded this within our DNA, and set forth the natural and artificial trigger points that cause our genetic structures to alter and adapt. In this process, it activates parts of our nervous system that feed the brain with a much richer stream of data from our five senses and two additional senses that we have yet to consciously activate.”<sup>37</sup>

Setting aside the ultimate perfection of the species, the more immediate and foundational step to this ultimate perfection is the discovery of the Grand Portal. We can attempt some reading between the lines of these two extracts and consider that the Ancient Arrow site is a metaphor for the discovery of the Grand Portal. We might also consider the concept of BST (time travel) as a hint toward one aspect of the Grand Portal. Perhaps the Grand Portal is not only the revelation that humanity is one collective organism and that this organism somehow extends throughout multiple dimensions of the multiverse, but that the Grand Portal is also a means of traveling through time.

When we think more deeply about the story that James has delivered to us, the emphasis he places on time travel could very well be a signpost pointing to the *timeless* nature of the higher dimensions of the galaxies themselves. If so, in the post Grand Portal era we may not only be exploring the physical and non-physical dimensions of human planetary populations across the billions of galaxies in the multiverse, but also have access to the past and future, as well as the present.

Tying this all together is James’ assertion that the twenty-fourth chamber is a key to the Grand Portal. Although the nature and details of this “key” are not yet known, further examination and pondering of Neruda’s discussion of the relation between chambers twenty-three and twenty-four may yield further insights into this mystery. Also, remember that the twenty-fourth chamber painting contains the highest degree of symbolism compared to the other twenty-three paintings. Let’s also keep in mind that the horizontal orientation of the twenty-third and twenty-fourth paintings strongly hints at their connection.

Additionally, the ten Portal Paintings are also oriented in landscape style. This connection between these twelve paintings links them in some mysterious way. The only known clue to the meaning of the Portal Paintings is contained in James’ introduction to the DVD, “Meditations in TimeSpace”: “Within these portals are stored the encoded knowledge of the Central Race—humanity’s progenitors, known also as the WingMakers.”<sup>38</sup>

From a strictly symbolic point of view, a horizontal layout suggests breadth, expansion and distribution. Coupled with James’ writing about the Portal Paintings containing the stored “encoded knowledge of the Central Race,” this might mean that

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37. *Ibid.*, p. 267.

38. [www.wingmakers.com/products3.html](http://www.wingmakers.com/products3.html).

our knowledge of how to attain the Grand Portal will be expanded and distributed to humanity. In addition, this knowledge will come through discoveries and research related to the twenty-third and twenty-fourth chamber paintings that represent the twenty-third chromosome, and leading to the emergence of the twenty-fourth.

Thus, these twelve paintings provide a rich source of contemplation and discussion of the expansion of our DNA, our consciousness, and our sensory equipment, all ultimately leading to the Grand Portal.



# SECTION TWO

## The WingMakers Chamber Paintings

*Dr. Neruda:*

“I wish I could take people to the original site so they could stand before each of the twenty-three chambers and witness these wall paintings in person. If you were to do this, you would understand that art can be a portal that transports the soul to a different dimension.”

*The First Interview of Dr. Jamisson Neruda, p. 287.*



## Introduction to the WingMakers Chamber Paintings

*The continuity of the twenty-three paintings seen as a whole seem to be inviting the consciousness of the observer to quite literally step into the world of the WingMakers. As though they were portals, and I've experienced this myself.*<sup>39</sup>

As previously discussed in “Chamber Connections,” the Ancient Arrow site consists of twenty-three chambers arranged in a helix pattern, with a twenty-fourth chamber hidden behind the site’s antechamber at ground level. We also learned that all twenty-four paintings are depicted in vertical, portrait mode except for chambers twenty-three and twenty-four, which are laid out horizontally or in landscape mode.

We also speculated that the landscape depiction might symbolize expansion and distribution, as the setup suggests moving outward from a specific center. Now we will follow up on this reasoning by suggesting that the portrait mode represents the *grounding* of energies from higher dimensions to our physical dimension. This orientation suggests the descent of energies and/or information onto the physical level where it can be distributed horizontally or onto the level it has reached.

The human genome, according to James, is much more than the physical chromosomes contained in the trillions of cells comprising our physical bodies. The implication being that DNA is multidimensional. If this is indeed the case, then we might say that the densest portion of the human genome is contained in the cells of our physical bodies and the least dense portion emanates from the Entity itself—the “first source” of our Human Instruments. What does this mean in relation to the chamber paintings?

It may possibly mean that these paintings are illustrating the higher dimensional qualities and characteristics of each physical chromosome as it winds its way down through various unknown dimensions into our physical dimension. Following this possibility, we may have to expand our thinking in regard to the paintings and their many symbols; we cannot assume that everything in them is purely physical. Their twenty-two vertical layouts may symbolize the coming down, densification, or decreasing frequency of the chromosomes in their “journey” to the physical plane.

Naturally, nothing is moving down and moving out *spatially*, but rather—*energetically*. Therefore, we are left with the more satisfying idea that the physical chromosomes are manifested end products resulting from a densification and slowing frequency rate of the energetic level of the chromosomes.

This is a good place to see James’ explanation of the paintings characteristics:

The Chamber Paintings, as they’re represented on the WingMakers website, are translations of the real paintings. The original works reside within the Tributary Zone near the galactic center of the MilkWay galaxy. The original “paintings” are photonically animated by an advanced technology that permits the art to morph

39. The Second Interview of Dr. Jamisson Neruda, p. 299

intelligently as dictated by the music. In other words, music is the engine that animates the painting. The original environment in which the art is stored requires that I, the translator, take a “snapshot” of the painting that best represents the dynamic image statically. These original works are not “classified” by any government organization I assure you. They simply exist in a different dimension and are visible to a different range of senses. The DVD “Meditations in TimeSpace” is an attempt to capture some sense of how the paintings are actually presented in their native environment.<sup>40</sup>

Besides the interesting information James provides about the paintings, he also comments on the questioner’s curiosity about secret government involvement with the materials created by James. This most probably stems from the suspicions born from the *Ancient Arrow Project* novel and the Neruda interviews that the WingMakers site is some kind of conspiratorial plot. There is no real basis for any of this distrust and as discussed in the *Collected Works of the WingMakers Volume I Introduction*, James is best judged by the quality of his work, the years of dedication he has put into the materials, and your own intuitive sense of the integrity of him and the material.

Also of interest in the above extract is the effect of music on the paintings. This brings to light the interconnectedness of all the materials related to the WingMakers presentation. Later in this introduction, another example of this interlinking appears that relates four particular paintings to the WingMakers poetry. These subtle details are important in that they convey a real sense of the deep, underlying connections of these materials based on sound and light.

It is not the purpose of this introduction to analyze each painting, but we can explore a few points of interest in some paintings.

One instance involves paintings fifteen and twenty. Fifteen appears in portrait mode and there is apparently nothing in it that sets it apart from the other paintings.

Chamber Twenty is different from all the other paintings in that it is square and not rectangular. There may be some symbolic reason for this, but whatever it is it’s not immediately obvious. One thing we can say is that since the Chamber Twenty painting is square, in terms of orientation, it is neither portrait nor landscape in its depiction.

There is however, a very interesting connection between these two paintings and that is the fact that they can be *joined* to form a larger painting. The only fly in the ointment is that there is no other painting in the WingMakers paintings that completes the composite image. The paintings need to be scaled to fit together and



**Chamber 15**

40. *Collected Works of the WingMakers Vol. II, Part IV, Sec. Two, Top. Arr. of Qs and As, Ques. 60-S3*



they are illustrated below.

Perhaps there is some link between chromosomes fifteen and twenty that is solved by the missing section, but an explanation of these two chromosomes at Internet websites does not reveal any particular connection. Obviously, we can go deeper into this mystery, but for the purpose of this introduction this is enough.

The next example of the multidimensional nature of these paintings comes in the form of an exercise found in the Chamber Four Philosophy paper. The technique is called "Mind-Soul Comprehension."

For our purposes we only need the following information:



**Chamber 20**

Chamber 15 >



< Chamber 20

*Compare this grain of sand with your galaxy.  
This spire of sorrow with your deepest eye.*

*Chamber Two*



*If my callous mind can see you,  
there are no interventions.*

Chamber Three

*You have mistaken my search as my soul.  
Raking through it for clumps of wisdom,  
you have found only what I have lost to you.*



*Held like rootless dreams  
I will vanish in your touch.*

*One day,  
out of this fleshy cocoon*

*Chamber four*



*I will rise like a golden bird of silent wing  
graceful as the smoke of a fallen flame.*

## Introduction to the WingMakers Poetry



*One day, out of this fleshy cocoon  
I will rise like a golden bird of silent wing.<sup>45</sup>*

The WingMakers poetry offers another modality of approach to the new psychology of the Sovereign Integral. Poetry, for the most part, taps into our emotions by expressing observations of life through creative metaphors designed to awaken our imaginations and sensitivity to everything around us, including our inner, subjective world. The poetry of the WingMakers does not fail in this regard when certain familiar phrases are used. When it comes to the overall sense of any particular poem, however, neutral and abstract qualities predominate.

There are two poems for each chamber resulting in forty-eight poems. A peculiar aspect of the poems is that they are difficult to pin down to any particular social order. They appear to be deliberately designed to offer a neutral view of human emotions, generally avoiding any connection to a particular and identifiable geographical location, culture or time period.

This abstract and neutral style has the effect of subtly loosening the reader's feelings and thoughts from the mind's pre-defined associations, familiar—and habitual—reactions to words appearing on paper. As the Indian philosopher,

45. Chamber Four Poem, "One Day." p.480

Krishnamurti, once said, and I paraphrase, “The word is not the object.” Meaning, the full impact of observing a tree is short-circuited by the reaction of the mind, which immediately interferes with the observation by producing past, stored definitions of what a tree is, along with our associations to trees.

Naturally, many of our associations cannot be totally avoided in the neutrality of the WingMakers poetry simply because the words we use everyday must be employed to write the poems. And in many of the poems words appear that can be associated with the familiar things of our lives.

For instance, the Chamber Ten poem “What is Found Here” contains phrases such as “one foot on the curb,” “the other on the pavement,” “drifting of curtains,” “mountain winds,” and “juries of the night.” Even though these are familiar words to our ears, the poem does not offer a hint as to the location, culture or time related to the existence of the individual expressing their feelings. We don’t even know the gender of this person. Granted, this is not necessarily important to the mood of the poem, but it does go to the points of neutrality and the abstract. The Chamber Ten poem appears below:

### What is Found Here

What is found here can  
never be formed of words.

Pure forces that mingle uncomparred.  
Like dreams unspoken when first awoken  
by a sad light.

What is found here  
can limp with *one foot on the curb*  
and *the other on the pavement*  
in some uneven gait  
waiting to be hidden in laughter.

What is found here  
can open the swift *drifting of curtains*  
held in *mountain winds*  
when long shadows tumble across like *juries*  
*of the night*.

What is found here  
can always be held in glistening eyes.  
Turned by silence’s tool of patience.  
Like feelings harbored for so long  
the starward view has been lost.<sup>46</sup>



Chamber 10

46. Chamber Ten Poem, “What is Found Here.” p.501.

## Chamber four Poetry

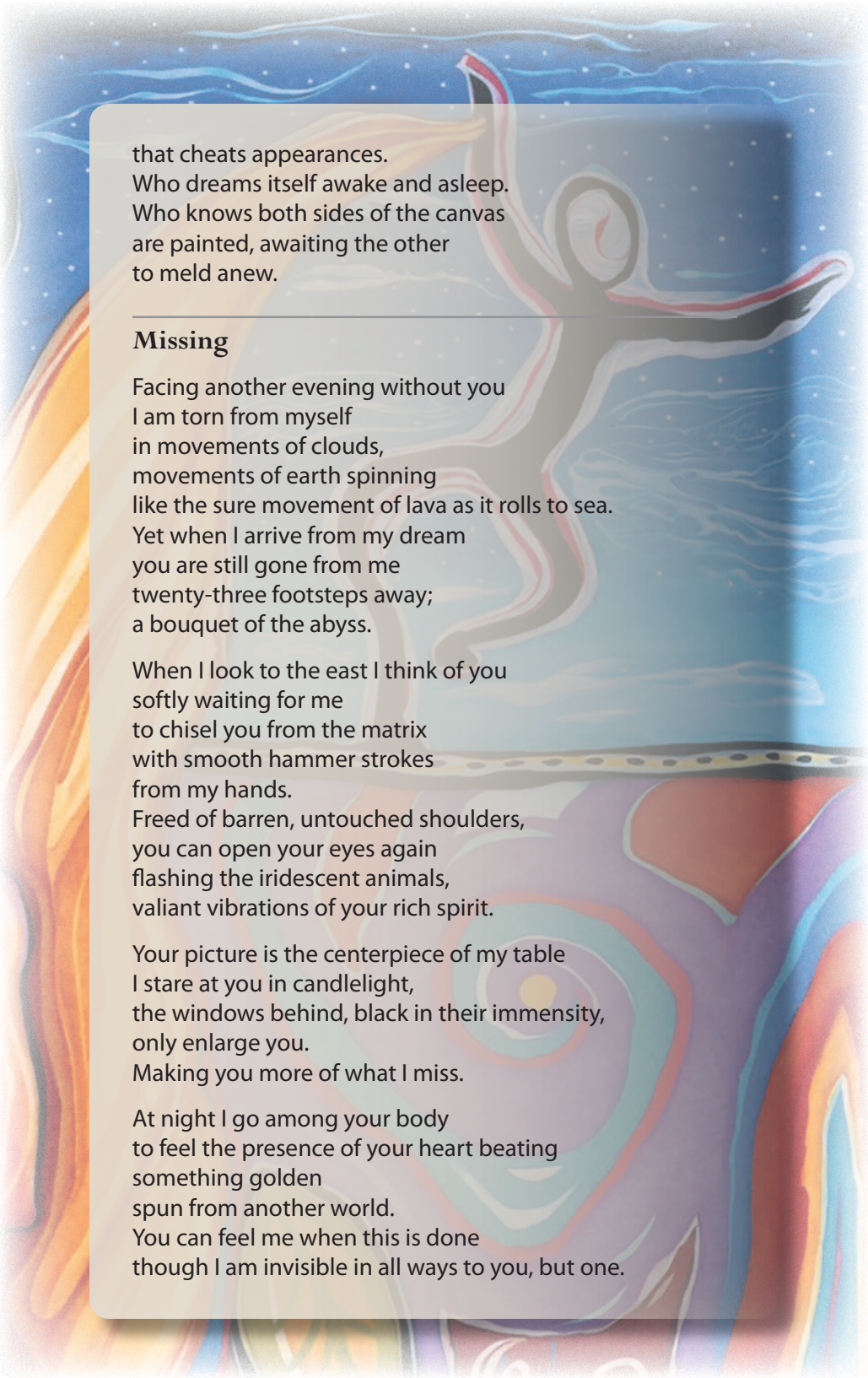
### One Day

One day,  
out of this fleshy cocoon  
I will rise like a golden bird of silent wing  
graceful as the smoke of a fallen flame.  
I will dream no more of places  
Hidden — secreted away in heaven's cleft  
where the foot leaves no print.

One day,  
I will walk in gardens holding hands  
with my creation and creator.  
We will touch one another  
like lovers torn by death  
to say goodbye.  
We will lay in one another's arms  
until we awaken as one  
invisible to the other.

One day,  
I will isolate the part of me  
that is always present.  
I will dance with it  
like moonlight on water.  
I will hold it to myself in a longful embrace  
that beats perfection  
in the hymn of the Songkeeper.

One day,  
when I curl away inside myself  
I will dream of you  
this flesh-covered-bone of animal.  
I will yearn to know your life again.  
I will reach out to you  
as you now reach out to me.  
Such magic!  
Glory to covet the unknown!  
That which is  
is always reaching for the self



that cheats appearances.  
Who dreams itself awake and asleep.  
Who knows both sides of the canvas  
are painted, awaiting the other  
to meld anew.

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### Missing

Facing another evening without you  
I am torn from myself  
in movements of clouds,  
movements of earth spinning  
like the sure movement of lava as it rolls to sea.  
Yet when I arrive from my dream  
you are still gone from me  
twenty-three footsteps away;  
a bouquet of the abyss.

When I look to the east I think of you  
softly waiting for me  
to chisel you from the matrix  
with smooth hammer strokes  
from my hands.

Freed of barren, untouched shoulders,  
you can open your eyes again  
flashing the iridescent animals,  
valiant vibrations of your rich spirit.

Your picture is the centerpiece of my table  
I stare at you in candlelight,  
the windows behind, black in their immensity,  
only enlarge you.

Making you more of what I miss.

At night I go among your body  
to feel the presence of your heart beating  
something golden  
spun from another world.  
You can feel me when this is done  
though I am invisible in all ways to you, but one.





## Chamber four Poetry

A reflection in the mirror.  
Beneath your eyes  
you see me dancing away the body.  
Dancing away the mind.  
Dancing away the incarnations  
of my absence.

# SECTION FOUR

## The Music

Dr. Neruda:

“When you hear the music in 384-bit resolution with the original paintings, standing inside the actual chamber in which they were placed, it is a very moving and spiritual experience. Unlike any I’ve ever had.”

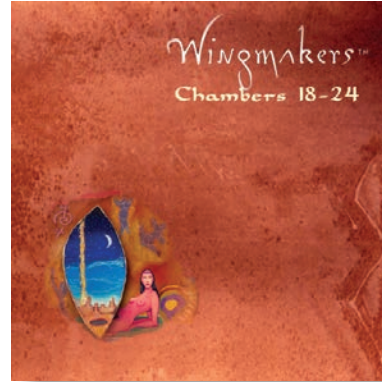
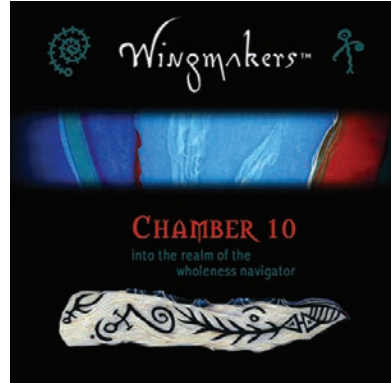
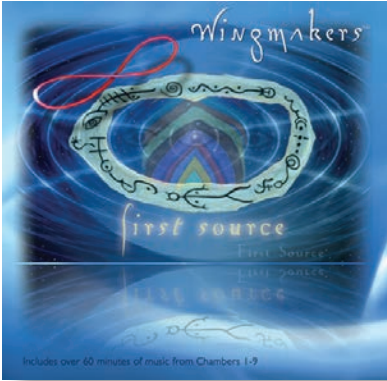
*The Second Interview of Dr. Jamisson Neruda, p. 295*

The Chamber Paintings, as they’re represented on the WingMakers website, are translations of the real paintings. The original works reside within the Tributary Zone near the galactic center of the Milk Way galaxy. The original “paintings” are photonically animated by an advanced technology that permits the art to morph intelligently as dictated by the music. In other words, music is the engine that animates the painting.

*James, from Topical Arrangement of Qs and As, Question 60, Session Three.*



## Introduction to the Ancient Arrow Project Music



*The anonymous force behind . . . all the discs of the WingMakers welcomes you to experience that part of you that lives in the shadow of no thing. . . whose essence reveals itself in the union of music, poetry, and art.<sup>52</sup>*

Of all the components comprising the WingMakers/Lyricus materials, the music probably has the most power to transport one's consciousness to heightened levels. Below is a list of the Ancient Arrow Project CDs arranged chronologically.

1. WingMakers: Chambers Eleven to Seventeen, 2000
2. WingMakers First Source CD-ROM Chambers One to Nine, 2001
3. WingMakers: Chambers Eighteen to Twenty-four, 2001
4. WingMakers: Chamber Ten, 2001

One interesting aspect of James' musical compositions is that they span the entire spectrum of websites in James' presentation of the Lyricus teachings. These include the websites of WingMakers, Lyricus, and Event Temples, to date. The music thus covers at least a ten-year evolution and expansion of James' mission and unfolding plan as it proceeds further into this century.

52. "The Music of the WingMakers: Volume 3 Chambers 18-24" inside booklet.

## Introduction to the Hakomi Project Music: Chambers Four to Twenty-one

*“What is within is without equal, it arises from the smallest space where the First Vibration of the Unmanifest surges in the splendor of OneWorld’s Grace.”<sup>64</sup>*

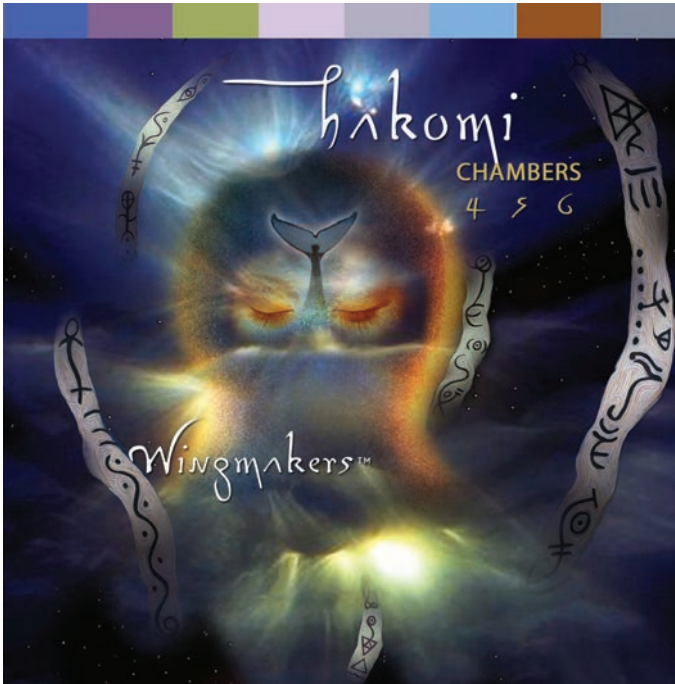
Hakomi Project: Chambers Four to Six, 2003

Hakomi Project: Chambers Seven to Twelve, 2005

Hakomi Project: Project Thirteen to Twenty-one, not on CD

**A**s the list shows, the last offering is not on CD. However, these collections are available for download purchase in the music section in the product section of the WingMakers’ website.

### The Hakomi Project—Music of Chambers Four to Six



Following the release of the Hakomi Project Chamber Three CD early in 2003, the Hakomi CD Chambers Four to Six was released later that year. Just as the music of Chamber Three had an accompanying article, the new CD also had an article supplementing the music. This article is entitled “Coherence of the Evolutionary Consciousness.” Whereas the article associated with Chamber Three centered on the Remnant Imprint, this new CD and article focuses on the effects of music and sound on the Human Instrument. The article emphasizes:

64. [www.wingmakers.com/music-hakomichambers4-6.html](http://www.wingmakers.com/music-hakomichambers4-6.html)

- The positive and negative effects of music on the Human Instrument
- The power of music and sound to instill a reconnection to spirit
- The relation of mantras to the root frequencies of First Source
- First Source's expression of sound and light
- The creation of an Interface Zone between the Human Instrument and the coarse vibrations of the outer world of forms

As you can see, this short article covers a lot of ground, but it all comes down to restoring our connection to the unifying nature of spirit. As stated by James: "The music of Hakomi Project Chambers Four to Six is intended to restore and support this sense of reconnection."<sup>65</sup>

The title of the article itself implies the unitive nature of reality across all dimensions. Consciousness is evolutionary and coherent by nature. The *evolutionary aspect of consciousness* is an established fact of modern psychology and sociology. The coherence of consciousness is now coming to light as the fields of psychology and sociology study the need for psychological integration and social integration.<sup>66</sup> Integration implies harmony and balance, and these are crucial factors in both our personal lives as well as in our social relationships. One need only tap into the news of the world to see the vast array of disharmonious and fractured relationships spread across our planet. The good news is that many people recognize the critical need to take action for creating right human relations in many areas of life—the need for understanding and harmony between all peoples.

At the level of the Sovereign Integral, the *coherence of consciousness* is best described in the many references in James' writings about the Sovereign Integral's comprehension of its many incarnational experiences in the space-time universe. All the experiences and developmental jumps in the Human Instrument's consciousness are transferred to the Entity where these are all integrated into a complete and coherent overview.

Here we must emphasize that the Entity consciousness is unlimited in its awareness of many incarnations, but the lesser consciousness that we experience through our Human Instruments is greatly limited. Metaphorically, the Entity's journey through the space-time worlds is like an unfinished book that is still being written. Our current lives, however are only one chapter in this ongoing book, and our past lives are previous chapters. We, while in our Human Instruments, are only aware of the current chapter as it is being written, while the Sovereign Integral is aware of all the chapters up to the present. We could say that the authoring Sovereign Integral has already mapped out the entire plot of the book. At our level of awareness this book is not coherent because we cannot as yet examine the larger flow of the story. The work of James and the other Lyricus teachers is to guide us to a more complete understanding of the cohesive nature of our Sovereign Integral's ongoing book.

65. "Coherence of the Evolutionary Consciousness," p. 573.

66. See Ken Wilber's *Integral Psychology*, 2000, and *Integral Spirituality*, 2006. Also see Jeremy Rifkin's *Empathic Civilization*, 2009.

Part of the reason that we have a greatly reduced grasp of our Sovereign Integral's evolutionary development is that we are overwhelmed by the dissonant vibrations of our existence in the world of form. The music of Hakomi tracks four to six are designed to clear a zone of harmony, called the Interface Zone. This zone stands between the incoming discordant vibrations of the outer world and the physical, emotional, and mental parts that compose our Human Instruments.

Spiritual sound helps to create an Interface Zone between the human instrument and the vibratory soup of the world of forms. This Interface Zone supports the human instrument's mission and purpose, preventing its vibratory contamination as a vessel for the human soul and an outlet of First Source's expression of Sound and Light, or what is sometimes referred to as Para Vach.

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.<sup>67</sup>

This passage explains that we are inherently connected to the Sound and Light vibrations of First Source. The Interface Zone is a "vessel of the Entity" as well as an outlet for Para Vach. It was created, at least in part, by a spiritual sound that transcends all the dimensions of the multiverse, whether in space-time or non-space-time. As the article explains, the problem is that our Interface Zones are shut down due to the discordant vibrations of our surroundings. The Interface Zone can be cleared by music.

Harmony is the ruling principle of the Interface Zone, and music—properly tuned—can help to create, direct, and uphold this sense of harmony. If the Interface Zone is rightfully managed, it will provide a buffer between the human soul and the worlds of form that bear down upon it.<sup>68</sup>

Further, James is not claiming that his music is the only means of clearing the Interface Zone, for he relates that:

Sacred music, chants, mantras, and harmonic vibrations are the countervailing effect of this vibratory density, and it is the most potent way in which to direct and uphold the inherent harmony of the Interface Zone that surrounds each of us. In a meditative state, the sound of one's voice chanting a mantra or the sacred name of First Source is very powerful, particularly if one is actively visualizing and imagining a harmonious Interface Zone.<sup>69</sup>

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67. *Ibid.*, p. 4.

68. *Ibid.*, p. 5.

69. *Ibid.*, p. 5.

While he says that the sound of one's voice when in a meditative state has a powerful effect, he takes this to the next level in the succeeding paragraph:

There are melody lines embedded within the music of Hakomi Chambers Four to Six that can be internalized and used as a harmonic “broom” to sweep the denser vibrations that may have accumulated within your Interface Zone. This procedure does not require a good voice, and indeed, can be more potent if given expression within your consciousness instead of through your vocal chords and mouth.<sup>70</sup>

Here, James is telling us that besides listening to the music physically, we can also bring to mind the passages of the music that strike us as the most beautiful and uplifting. Both methods will have the same effect. This also implies that the entire CD contains the harmonious frequencies that help to eliminate the discordant vibrations of the world that contaminate the Interface Zone. In all probability, this *motion* also applies to the aforementioned sacred music, chants, and mantras.

So how can we determine the state of our Interface Zone? The first step requires us to be present in the moment. If we are driving a car or preparing a meal, for instance, but thinking of something else then we are not fully present and aware of what we are doing in the present. Here is an extract from the transcript of Mark Hempel's audio interview with James.

**James:** Only in the currents of love do you realize that you are not the form you animate, but rather the energetic frequencies of the animation itself. And these frequencies—where do you suppose they derive from?

**Mark:** I guess I would say First Source.

**James:** Yes, from our Creator. And these frequencies, they dance in the moment, they do not know the past or future, they live in the now. So thoughts and feelings that search into the past or future, they can restrict the circulation of these delicate frequencies, and it is these frequencies, like the pied piper, lead you to the point, the very moment where you are open to transformation.

Now we have a saying that goes like this: *“If you are peeling an orange do not be thinking about an apple.”* [Emphasis mine]. In other words, stay in the moment, because this is where the frequencies of animation occur. This is where your power lies.<sup>71</sup>

Although he is not directly referencing the Interface Zone, James may be describing the continuous presence of “frequencies” related to Para Vach. The hint

70. *Ibid.*, p. 5.

71. *Collected Works of the WingMakers Vol. II*, Part IV, Sec. One, Mark Hempel Interview with James, Session One

to this supposition lays in his use of the word “animation” in this interview segment. His description of the animating force of First Source parallels his description of Para Vach as quoted earlier: “It is the Breath of First Source beyond the cosmos that creates, vitalizes, and *sets in motion* the vibratory substance of matter.” This is most likely the animation James is describing in the interview.

Consequently, if we are to become aware of our state of consciousness as reflected by the condition of the Interface Zone, then when we are peeling an orange we should not be thinking about apples or any other thing for that matter.

Once we are in the moment we can learn to assess the state of our Interface Zones. Do we feel connected to the simple pleasure of peeling an orange or are we agitated by thoughts and feelings associated with our surroundings and the activities taking place therein? These thoughts might be pleasant or unpleasant, but these can also be observed in the moment, just like peeling the orange. This Zen-like approach to living is what places us squarely in the Interface Zone and allows us to witness its state.

From this point we have the opportunity to shift our consciousness to an expanded, more inclusive and integrated condition of coherence. Hakomi Project Chambers Four to Six are coded with frequencies to help us clear the Interface Zone of the clutter of feelings and thoughts generated by the discordant frequencies bombarding us.

So, what is the nature of the Interface Zone that we are urged to create? It can be thought of as a psychological space erected between the incoming stimulants of our surroundings (detected by the five senses) along with the stored memories and associations of the mind. This subjective space is accessed by staying in the moment as an observer, or witness to the incoming sensory stimulants. By allowing our senses to fully communicate the object of observation, we, as observers without the preconceived judgments of the mind as servant to the ego, can view the situation from a higher ground of being. This is the ever-present ground of the greater self, the Sovereign Integral, with its inherent connection to First Source.

Many more details about the Interface Zone are provided in the fifth Lyricus Discourse “The Interface Zone,” which James released shortly after the publication of “Coherence of the Evolutionary Consciousness.” While the information in this introduction is still fresh in your mind, you may want read the fifth discourse, as well as my introduction to it.

### **The Hakomi Project—Music of Chambers Seven to Twelve and Chambers Thirteen to Twenty-one**

Hakomi Project Chambers Seven to Twelve is a CD. Its sub-title is “Approaching the Divine.” The compositions of Chambers Thirteen to Twenty-one are not on CD, but are MP3s that can be downloaded.<sup>72</sup>

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72. Go to [www.wingmakers.com/wingmusic/music.html](http://www.wingmakers.com/wingmusic/music.html).

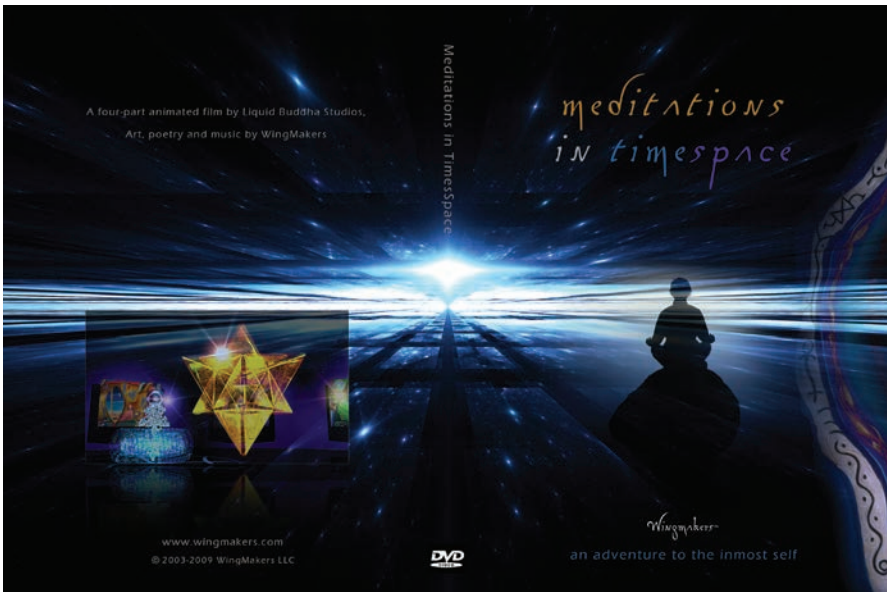




The music on these releases is beautiful and stirring, and although there are no essays or specific clues associated with these compositions, they may be coded in some way. Consequently, we are left on our own to intuit what effects these compositions may have on our bodies, hearts, and minds. Maybe James' lack of comments on these releases is deliberate, so that we can be left on our own to gauge our sensitivity to the subtle vibrations of this music.



## Introduction to the DVD: Meditations in TimeSpace



*The Galactic Tributary Zones are the knowledge repositories of Lyricus. They house the local Lyricus staff, research centers, teaching facilities, and various tools that we believe—in this particular case—will help humanity focus its technology and efforts in the pursuit of the Grand Portal.<sup>84</sup>*

In 2003, a DVD was released on the WingMakers website entitled “Meditations in TimeSpace.” This four-part animated video was produced by Liquid Buddha Studios under the supervision of James.

As the above remarks by James indicate, the Tributary Zones can be compared to the large universities of earth. Imagining what it is like to visit these Tributary Zones induces feelings of wonder and inspiration, and this DVD is an attempt to provide a small measure of a Tributary Zone visitation.

According to the introduction to the DVD, the meditations “are intended to create new linkages between the individual and the multi-levelled, Grand Universe.”<sup>85</sup> This is accomplished by immersing the viewer in a depiction of a meditation chamber within a Galactic Tributary Zone. These particular Tributary Zones contain all the information and data required for a human species to discover the Grand Portal. The beginning process for this discovery involves awakening that portion of the Entity, called the Wholeness Navigator. This Entity component is what drives us to seek wholeness and unity in all of life.

The Galactic Tributary Zones are located in the center of galaxies that contain

84. *Collected Works of the WingMakers Vol. II*, Part IV, Sec. Two, Top. Arr. of Qs and As, Ques. 6-S3

85. *Meditations in TimeSpace*, p. 586.

life-bearing planets. Entities who have attained a frequency compatible with the Tributary Zone gain access during their hours of sleep or during meditation.

At the risk of oversimplifying a complex subject, James is transferring the information for guiding humanity to the Grand Portal discovery, from the galactic core location to earth. He is translating these encoded data sensory streams from a higher dimensional galactic level to the third dimensional level of earth—our TimeSpace. James is then creating a mythological framework in which he can position the stepped-down encoded galactic data streams for human use.

The TimeSpace DVD is one more example of this process. By following the suggested instructions James provides in the accompanying DVD essay, you may feel a new sense of wholeness and awareness of the dimensional expanse of that greater consciousness we call the Entity.

(Refer to the WingMakers glossary for more detailed information on the Wholeness Navigator and the Tributary Zones. You will also find more details about the Tributary Zones in the Collected Works of the WingMakers Vol. II, Part IV, Sec. Two, Topical Arrangement of Qs and As.)



## Meditations in TimeSpace

The DVD, *Meditations in TimeSpace*, is composed of four multimedia meditations. Each are designed to provide an immersive experience into the consciousness of the WingMakers. The duration of the insight, expansion or feeling of remembrance is not the critical element. It is the depth in which the feeling and insight is carried into your human instrument.

This new DVD is designed to strike a chord of resonance within the human instrument that helps the individual recognize it is an integral part of an expansive plan that supersedes the personal, local, national, and even global issues and events of our time. These meditations are intended to create new linkages between the individual and the multi-leveled, Grand Universe.

**MEDITATION 1:** Combines music of Chamber Eighteen with an original animation of a meditation chamber within a Galactic Tributary Zone. With the superb artistry and technical skills of Goa from Liquid Buddha Studios, this animated film depicts one of the meditation chambers that inspired the Ancient Arrow site. Galactic Tributary Zones are the source of the encoded data streams that constitute the WingMakers' materials. You can learn more about them in the Glossary.



**SIGNPOSTS OF THE FILM:** The three white lights represent the triune personality of an attendant who is within the meditation chamber, serving as a guide to those visiting in their dream state. Invited members of the human race can journey within their soul consciousness to these Tributary Zones and experience the encoded data streams that are uniquely present within these special chambers.

The use of sacred geometry is very prevalent because of its correlation to the universal language of mathematics and its association with perfection and grace. The golden form that morphs into various geometrical shapes is a representation of the Wholeness Navigator—known also as the Merkaba, or vehicle of light. This is the form we all take while visiting within these meditation chambers.

This vehicle of light is the divine, inmost consciousness of the human instrument. It speaks using the Language of Light, which is represented as the symbols that flow from the Wholeness Navigator into and through the paintings, which are portals of knowledge. Within these portals are stored the encoded knowledge of the Central Race—humanity's progenitors, known also as the WingMakers.

The "bubbles" that arise from the blue cylinders are representative of knowledge capsules that are stored within these cylinders, or what humanity might call an organic computer. The knowledge capsules are connected to each of the portal paintings and activate when a Wholeness Navigator arrives in the meditation chamber. They are offered

as sacred provisions for the visitor and they can be absorbed by the Wholeness Navigator as spiritual nutrition that assists in the remembrance process of the human instrument.

The DNA formation represents the bridge between the Wholeness Navigator and the human instrument. DNA is the individual blueprint of spiritual purpose, not merely the repository of behavioral predispositions and genetic traits. DNA is quite literally instructed within these meditation chambers of a Galactic Tributary Zone and can be re-informed to accelerate the mission and purpose of a human instrument.

You can think of these Galactic Tributary Zones as outposts that are constructed for the preservation and transfer of vital knowledge from the Central Race to the Wholeness Navigator contained within a soul carrier or human instrument. Human consciousness is not exposed to this vibration—only the Wholeness Navigator within the human form is permitted entry to these meditation chambers.

The objective of this animated film is to enable the human consciousness to acquire a tiny glimpse of these amazing sites and to better feel the certainty of their existence. What is represented here conforms to the three-dimensional construct of human existence, and it is thus, a shadow-form of the authentic radiance of the Galactic Tributary Zone.

**MEDITATION TECHNIQUES:** The words, music, and art can reach deep into your psyche and feeling center. For those so inclined, it is recommended to “step” inside these meditations and allow them to touch your inmost self. In other words, lay your defenses down. Approach these meditations from your feeling center and allow them to connect there—not the mind or ego.

This can be achieved by preparation of the human instrument:

1. **Create a sacred space.** Whether you are sitting at your computer or relaxing in your favorite chair in front of the television, remember that you are not only the body and mind of a personality. Be present as a Sovereign Integral. Prepare the space around you by visualizing a dome of transparent light that surrounds you. This is your sacred space wherein the Sovereign Integral consciousness can arise to the surface of your personality. Invite your whole self to be present.
2. **Breathe your spirit.** The sacred space that you have created remains a dome of light that surrounds you. It is your presence of spirit. You can breathe this spirit essence and draw it inside your body and allow it to release within you. Take time to breathe your spirit inside you, feeling the light enter your lungs and releasing into your body and mind.
3. **Allow your innocence.** You can relax knowing you are within your sacred space and that your inmost self has surfaced within this dome of light. You are now better equipped to process the meditations from a perspective of innocence, less mindful to understand and decode meanings, and more willing to simply absorb the experience with trust that its meaning will come to you.

**MEDITATIONS Two to Four:** This second set of meditations combines the music of Chamber Nineteen, Twenty-two, and Twenty-four with art and poetry taken from the Ancient Arrow project. The music and poetry evoke a plaintive tone of the individual struggle to anchor spiritual identity in a fragmented world, and obtain a sense of reunion with one's Creator.



The poetry, art, and music chronicle this process of separation, despair, a penetrating vision of the unknown, the journey of union, and the ultimate realization of the inmost self as a God-fragment connected to all other God-fragments regardless of form.

These particular meditations are designed to be introspective and contemplative. They are not active animations, as in the case of Meditation One, but rather, they are animated backgrounds intended to focus the mind on integrating the poetry and music. In doing so, individuals can anchor the content deeper into their personalities where they can consider its meaning and relevance better.<sup>86</sup>



86. [www.wingmakers.com/products3.html](http://www.wingmakers.com/products3.html).

# SECTION FIVE

## The WingMakers Philosophy

**Sarah:** “So, by reading the philosophy I’m supposed to be able to become invisible?”

**Dr. Neruda:** “I think it’s more holistic than that. They left behind poetry, music, paintings, and even a glossary. It seems to me that all of these elements—in addition to the philosophy—are connected. Also, I’m suggesting that something fundamentally changes when these materials are absorbed, and perhaps this change, whatever it is, resonates with the technology from the seven sites.”

*The Second Interview of Dr. Jamisson Neruda, p. 293.*



## Manifesto of the Sovereign Integral

- There is no space more sacred or powerful than another.
- There is no being more spiritual than another.
- There is no thing more divine than another.
- There is no tool or technique that accelerates the unfoldment of consciousness.
- There is no truth that can be written, spoken, or thought unless it is conceived and expressed through the Language of Unity.
- First Source transcends Wholeness.
- All the fragments of philosophy, science, and religion, even when unified, represent but a fractional picture of reality.
- The mysteries of your world will never be understood through inquiries that are based in the language of the mind.
- Perfection is a concept of wholeness misunderstood.
- The conditions of peace, beauty, love, and security are merely signposts to wholeness, as are their counterparts.
- To live in the Wholeness Perspective is to value all things as they are and to bear witness to the unity of their expression.
- No being requires knowledge other than their unique Wholeness Perspective.
- There is no hierarchy. There is only One That Is All.
- There is no model of existence outside of the model of self-creation.
- True Freedom is access to First Source.
- A being cannot get closer to First Source than in the existence of a moment.
- The sovereign being and First Source are reality.
- Having a physical body does not limit you, anymore than having legs on an eagle prevents it from flying.
- All conditions of existence are facets of the one condition of the reality of unlimited self-creation.
- There is no pathway to First Source.
- Unfoldment, evolution, growth/decay cycles and transformation are all bound to the same premise of separation in linear time.
- The hidden harmony is found with joy, while the obvious brings indifference.
- The farther you enter into the Truth the deeper your conviction for truth must be.
- There is understanding of the world precisely to the degree that there is understanding of the Self.





## Commentary on the Manifesto of the Sovereign Integral



*The Sovereign Integral is the transparent Being of expansion, uniquely fit for the era in which we have begun to enter.<sup>87</sup>*

### Introduction

Instead of commenting on the twenty-four bulleted items in their order within the manifesto, we are going to examine them according to the themes they present. The groupings I have created are only one example of how the statements of the manifesto can be interpreted. You may see these arrangements differently, which is fine because each of us can only seek the truth from the standpoint of our own experiences and views of the world. Nevertheless, the more we attempt to live according to the manifesto and the other characteristics of the Sovereign Integral, the clearer our understanding of the statements will be because they are inherent to the Sovereign Integral itself.

With this in mind, I encourage you to study them and formulate your own understanding of their meanings and how they may apply to your everyday life. After all, the downpouring of insights that we all experience from our exposure to the teachings of Lyricus contribute to the collective understanding of these materials for others, and thereby contribute to the Genetic Mind—the collective consciousness of humankind.

If we are going to work toward establishing ourselves in the awareness and behaviors of the Sovereign Integral, then we will be well served by reflecting on their meanings. Guidance and facilitation have their place in psycho-spiritual study

87. *Collected Works of the WingMakers Vol. II, Part IV, Sec. One, Project Camelot Interview.*

and practice, but in the end, each individual is left with their own actions, feelings, and ideas. The contents of consciousness, stored in the mind and accessed through the brain, represent our experiences in the world around us. Consequently, these emotional reactions and stored memories manifest and form our individual personalities. This being so, the Human Instrument becomes the vehicle for a persona largely constructed from our relationships with our parents, extended families, friends, teachers, and co-workers. In most cases, until we *turn within* to examine our egoic tendencies, beliefs, prejudices, and stances relative to the world around us, we will have difficulty comprehending the nature of the Sovereign Integral, not to mention the other five components, including the Spirit Intelligence of First Source,<sup>88</sup> the Remnant Imprint, the Wholeness Navigator, the Phantom Core, and the Human Instrument.

As we turn within, reflecting on our subjective lives, we will likely encounter a vivid contrast between the *inner world* of the Sovereign Integral and the *inner world* of the ego with its well-established thoughtforms, beliefs, and attitudes generated from contact with the objective, outer world. Therefore, an examination of the twenty-four points of the Manifesto offers another opportunity (in addition to the other WingMakers/Lyricus resources) to expand our awareness to incorporate the Sovereign Integral's wider and deeper awareness into our everyday consciousness. The outcome of our efforts ultimately shifts from taking on the qualities of the Sovereign Integral to actually *becoming* the Sovereign Integral.

At this point, after reading the Manifesto, you may be wondering how mere words on a page can put you in touch with such an abstract concept as the Sovereign Integral. This is a good question, especially when we realize that words and language are double-edged swords in that they can clarify as well as mask the many abstractions of psychology and spirituality. For some insight into this point is the following quotation:

The substance of your design is awakened with the words that form the concepts of your enlarged self-image. And these words are not merely spoken, but they are seen, felt, and heard as well. They lead you to the tone of equality and the perception of wholeness. Allow these words to wash over you like a gentle wave that brings you buoyancy and movement. It will sweep you to a new shore, and it is there that you will begin to uncover your true nature and purpose.<sup>89</sup>

This passage strongly suggests that words can fulfill a purpose beyond that of the clarifying or masking comprehension and understanding. The extract implies that words can be encoded in such a way as to direct the influences of the higher frequencies, vibrations, or tones emanating from the level of the Sovereign Integral.

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88. James identifies this as the Human Soul, or Entity consciousness in "Anatomy of the Individuated Consciousness." It might be more clearly defined as a replica of Source Intelligence, or Spirit.

89. "The Blueprint of Exploration," p. 650.

In other words, the statements in the Manifesto may very well be coded in a fashion similar to the paintings, poetry, music, and philosophy being brought forth by James. Armed with this possibility, let's move on to an examination of the Manifesto.

### Reflections on the Manifesto

**The Tone of Equality**—*First Source is present in all. And all are able to contact First Source through this tone-vibration of equality.*<sup>90</sup>

1. There is no space more sacred or powerful than another.
2. There is no being more spiritual than another.
3. There is no thing more divine than another.
4. There is no hierarchy. There is only One That Is All.

The tone of equality emanates continuously from First Source. And because our Sovereign Integrals are individualized fragments of First Source, the Sovereign Integral also emanates this tone, or vibration of equality. The Sovereign Integral reflects this tone as part of its nature.

The origin and destiny of existence is the tone of equality in life. Listen for this tone—this frequency of vibration—and follow it back into the very foundation from whence all things arise and return.<sup>91</sup>

Obviously, the foundation “from whence all things arise and return” is First Source—but what about Hierarchy, item four above? As briefly mentioned in the introduction to the Manifesto, as well as in other places in this compendium, hierarchy is interwoven into all levels of the multiverse. So why doesn't the Sovereign Integral recognize this? Maybe the following quotation can help understand item four above:

The Hierarchy is the vessel of the collective ego-personality tinged with the energetic impressions of its soul carrier. Fear is the base frequency of this macro entity and it is this that creates the structure of protection (safety in numbers) and the collective purpose and common good that harmonizes diffusion and misalignment. It is the vehicle of orderly evolution, though sometimes it appears to be the epitome of chaos.<sup>92</sup>

As a topic of discussion,<sup>93</sup> Hierarchy is complex and cosmic in its scope. Because this Manifesto is directed at planet Earth and current planetary conditions, we should reiterate that hierarchies are not inherently bad or evil. Yet, this is the case on our planet when they are corrupted by greed and unwarranted control in order to maintain their power. We really don't have an example of extraterrestrial civilizations whose populations have attained the Sovereign Integral level of living.

90. WingMakers' glossary, p. 666.

91. “The Shifting Models of Existence,” p. 643.

92. Email from James to John Berges 8-27-08.

93. See “Hierarchy” in the WingMakers glossary and in the Introduction to the Four Philosophy Papers.

In all likelihood, these civilizations are post-Grand Portal planets. Now we must assume that these planets have hierarchies, but because they are created by Sovereign Integrals, these hierarchies may be completely different than the hierarchies presently dominating our planet, which is in a pre-Grand Portal environment.

Having said this and interpreting Hierarchy in relation to our current world, the key to this quotation is that the hierarchies of earth are the containers, or forms through which the “collective ego-personality” manifests. Consequently, at least relative to our planet, global hierarchical structures are personality-based, and embedded in the space-time dimension. Therefore, from the transcendent non-space-time dimension and perspective of the Sovereign Integral, there is no hierarchy because it is vibrating to the tone of equality. Hence, human hierarchies based on a spectrum comparing best and worst individuals do not enter into the Sovereign Integral’s perspective.

**The Time Factor**—*Time establishes separation of experience, and the perceived discontinuity of reality.*<sup>94</sup>

1. There is no tool or technique that accelerates the unfoldment of consciousness.
2. A being cannot get closer to First Source than in the existence of a moment.
3. There is no pathway to First Source.
4. Unfoldment, evolution, growth/decay cycles and transformation are all bound to the same premise of separation in linear time.

Techniques, pathways, and unfoldment are time-based processes and therefore not aligned to the Sovereign Integral’s experience of reality. It is fair to say that while we are still not at the Sovereign Integral stage of awareness, we need guidance for achieving this level. After all, James is providing such guidance through concepts and techniques delivered to us over time, for the *Collected Works of the WingMakers* represent at least ten years of unfolding information designed to accelerate and expand our consciousnesses to that of the Sovereign Integral.

The second item above makes it clear that we do not get closer to First Source through a progressive process stretched over time, but simply by recognizing that each moment is a continuum of consciousness not subject to the past or future, rather—*First Source is continuously available in every instant*. This is not a new concept, but nevertheless it deserves our attention because this is the natural state of existence for the Sovereign Integral, and if we wish to become a Sovereign Integral, the all-important practice of staying in the moment is imperative. This is a well-recognized principle underlying Buddhism, the philosophy of Krisnamurti, and in The Course in Miracle’s “holy instant,” to name a few. James describes this experience as dwelling in the “Quantum Presence” of the Sovereign Integral—a fragment of First Source.

Further, we can appreciate the limitations of language here by my use of “each” and “every” moment. Even the word moment implies a distinct object of time—a

94. “Life Principles of the Sovereign Integral,” p. 627.

particle of time, if you will. From the standpoint of the Sovereign Integral, there is no stream of discrete moments, but only the continuous Presence of All That Is.

Finally, on a more practical level, we might say that even though Sovereign Integrals can live and function in time, they are not of time. We, at present, are actors on the stage of a play based on a time-based culture. We have forgotten, however, that we are only playing roles. Sovereign Integrals, on the other hand, know that when they are incarnated within a Human Instrument, they are acting in a very real play, but nonetheless, they know that the play and the stage are only a small part of their wider existence beyond the space-time theatre.

**The Underpinnings of Reality**—*The consciousness of the Sovereign Integral is the destination that beckons the human instrument inward into the reality of First Source.*<sup>95</sup>

1. The mysteries of your world will never be understood through inquiries that are based in the language of the mind.
2. There is no truth that can be written, spoken or thought unless it is conceived and expressed through the Language of Unity.
3. All the fragments of philosophy, science, and religion, even when unified, represent but a fractional picture of reality.
4. The sovereign being and First Source are reality.
5. There is understanding of the world precisely to the degree that there is understanding of the Self.

The first two items above distinguish the language of the mind from the Language of Unity. Here are several quotations pertaining to this dichotomy:

Language is seductive to the ego's drive for power and control, as well as the mind's inclination to surrender to, and believe in, the language of externals. . .

No one is able to articulate life's dimensional depth and breadth with the tools of language. They can only, at best, describe their interpretation or their impressions. . . .

Source Reality is the dwelling place of First Source, and it dances outside of the constructs of any language. It is complete within itself, and has a singular purpose of demonstrating the collective potential of all species within the Universe of Wholeness. It is the archetype of perfection. It is the standard bearer of each entity's innate design and ultimate destiny. ITS essence is so far beyond conception that the human instrument's tendency is to resort to the language of externals—and ultimately the hierarchy—to define Source Reality.<sup>96</sup>

95. "The Shifting Models of Existence," p. 632.

96. *Ibid.*, p. 633, 635, 632-633.

The first two extracts are obviously referring to the language of the mind, whereas the third passage hints at the Language of Unity. We say, “hints at” because we can only assume that anything emanating from Source Reality, the dwelling place of First Source, can only be expressed in the Language of Unity.

Perhaps we can draw closer to an understanding of the Language of Unity by the following quotation:

The language of the mind is words. The language of the heart is feelings. But the language of our Presence is behaviors, or activity. If you stay in the intelligence of your Presence, by giving it your attention, then the things that come within your local multiverse that have a lower density, they will have minimal effect, as you can— from the empowerment of your Quantum Presence—transform them with ease.<sup>97</sup>

The Quantum Presence is the Sovereign Integral, and it expresses the qualities of Oneness and Unity in its behaviors. We could say then, that the Language of Unity is the language of the Sovereign Integral.

In the preceding quotation and in the EventTemples documents on the heart, James introduces the idea of behavioral intelligence. Although there is much more about the heart later, for now we can define behavioral intelligence as the *intelligence of the heart*. This heart intelligence is implemented through the expression of the six heart virtues of appreciation, compassion, forgiveness, humility, understanding, and valor. You can think of these virtues as the fundamental qualities of the Entity expressed through the Sovereign Integral.

Following this reasoning, we suggest that by living within the Presence of the Sovereign Integral, and by default First Source, we can speak the language of Unity through the Sovereign Integral’s portal, the energetic heart. Like learning any new language, it takes consistent practice, patience, and perseverance to learn the Language of Unity. But because it is the native tongue of the Sovereign Integral, this language is actually our first language and the language of the mind is our second. Thus, re-learning our native language of the Sovereign Integral may very well be easier than learning a foreign language of the third dimension. As we work to achieve a Sovereign Integral level of living, we are re-connecting and remembering our core linkages to the larger self.

Beyond what has been surmised here, it is quite possible that there is an actual Language of Unity, comprised of words, grammar, and syntax, that exists in higher dimensional realms. This writer asked James if the glyphs appearing in his paintings were examples of the hidden language of initiates, known as Senzar, mentioned by H.P. Blavatsky in her book *The Secret Doctrine*. In answer to this question is the following comment from James:

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97. *Collected Works of the WingMakers Vol. II*, Part IV, Sec. One, Mark Hempel Interview with James, Session Three

Senzar, besides being an alphabet of its own, can be rendered in cipher characters, which correspond to the nature of ideographs rather than of syllables. Senzar, as a language, was brought by the Central Race to earth. The reason is quite simple. Ideographic language can convey a tremendously complex concept in a single character...

Senzar is a language that flows between alphabetic characters, mathematical symbols, and musical notes. It is an integrated language, sometimes referred to as the Universal Language of Light, or the Insignias of First Source.<sup>98</sup>

Even though James doesn't identify Senzar as the Language of Unity, they may be the same or, at the least closely, related. The name "Insignias of First Source" especially suggests a Language of Unity. Merriam-Webster's defines insignia as a "distinguishing mark or sign." So, Senzar can be described as a language bearing the signs of First Source. James gives an example of Senzar in the Chamber Twenty-four painting.

In other words, you can look at a specific symbol of the twenty-fourth Chamber Painting (e.g., the second, primary character in the vertical matrix in the upper left section of the painting). If taken out of its framework, this particular character means one thing, which would transpose to Sanskrit, but when viewed in its contextual matrix, it is elevated to Senzar, where its meaning is encoded as representing the Wholeness Navigator within the human instrument.<sup>99</sup>



98. *Collected Works of the WingMakers Vol. II, Part IV, Sec. Two, Top. Arr. of Qs and As, Ques. 34-S3*

99. *Ibid.*

By describing the symbol in Chamber Twenty-four, James is confirming that these symbols are Senzar, the Universal Language of Light, or the Insignias of First Source.

Finally, we are told in point three that reality, understood from the unified standpoints of philosophy, science, and religion, will only reveal a fraction of reality. In other words, the search for the ultimate reality of existence may be beyond our capabilities as long as our search is based on a space-time viewpoint and is within the purview of the ego-personality.

Statement four then explicitly states that the Sovereign Integral and First Source are the keys to reality. Consequently, our search for reality without their inclusion will always be incomplete. The fifth statement reinforces this assertion with the statement that we can only understand the world—or reality—to the extent that we understand the “Self,” or Sovereign Integral. The Sovereign Integral speaks the Language of Unity through its portal of the heart, which allows love and its six virtues to flow into our world. As we develop the higher mind of spirit, or Source Intelligence, it is also possible that we will learn the Insignias of First Source, a language born from the reality of the Sovereign Integral and First Source Itself.

Putting these pieces together with the concept of the Grand Portal discovery, strongly suggests that we will not truly grasp the nature of reality until we achieve it.

**Wholeness**—*The Sovereign Integral consciousness can be envisioned as the connective “glue” that unifies each of us into wholeness.*<sup>100</sup>

1. The conditions of peace, beauty, love, and security are merely signposts to wholeness, as are their counterparts.
2. To live in the Wholeness Perspective is to value all things as they are and to bear witness to the unity of their expression.
3. No being requires knowledge other than their unique Wholeness Perspective.
4. Perfection is a concept of wholeness misunderstood.
5. First Source transcends Wholeness.

The first two statements are probably the most difficult to manifest in practical terms because we are living in one of the most polarized times in history. Whether in religion, politics, or culture; physical, emotional, and mental conflicts prevail. As a result, the counterparts of peace, beauty, love, and security; war, ugliness, hate, and insecurity, stand in opposition to one another, as dogmas, beliefs, selfishness, and ignorance fan the flames of polarization.

As paradoxical as it sounds, observing the polarities of the world from a perspective of wholeness expands and lifts our worldviews to the Sovereign Integral level. From this vantage point of consciousness, we can see the world through a wider lens. In this state of awareness, we see the battlefield of world conflict within a larger framework. An analogy to this is how the Entity looks at each of its

100. *Collected Works of the WingMakers Vol. II, Part III, Sec. Three, “The Temple of Spiritual Activism.”*



incarnations, with all the conflicts, as a metaphorical chapter in its book. It grasps the larger plan and detailed blueprint it has created. This is the theme and plot of the story, and the Entity may author other books.

Moving to the collective level, the current chapter of global conflict can be understood in psychological terms as coaxing the shadow side of humanity into the light of our awareness. The shadow is that part of the ego that contains conflicts that are too troubling to consciously address. Consequently, these conflicts are repressed, and stored in our sub-conscious. At the risk of stretching this analogy too far, the “therapist” facilitating this enormous and complex situation could be thought of as the collective consciousness of humanity, as it writes its story about the human species of planet Earth in its pre-Grand Portal phase of evolution.

At the individual micro level, many of our surface anxieties and stresses are manifestations of unresolved subconscious conflicts. As long as they are not uncovered and brought into awareness, our mental and physical health suffer and deteriorate.

The same general idea applies to global disharmony. Seething, unresolved resentments, hatred, and differences between groups and nations need to be resolved before they can be eliminated, or at the very least, recognized, but respected by one another. The only way to do this is to acknowledge their existence and work toward neutralizing them.

From the wholeness perspective of this wider view, it is possible to view the world, with its warring factions, as ongoing psychological therapy. The process involves resolving conflicts and reordering society in a way that respects the *sovereign* aspect of individuality and the *integral* necessity of global cooperation. This rebalancing of individual and group differences could be looked at as the emergence of the *collective* Sovereign Integral of humanity. And maybe this is what the Grand Portal will reveal.

Point three adds to the discussion of the first two points by placing the acquiring of the Wholeness Perspective ahead of the acquisition of knowledge. Our knowledge will not save us as long as we view the world in the duality of polarization. (This viewpoint is reflected in the Ancient Arrow story when the WingMakers say that our technologies will not save us from the Animus.) Conflicts will continue, and knowledge, along with its technological advances, will most likely be used for weapons of warfare. The ability to step out of the ego-personality’s separative perspective into the Sovereign Integral’s Wholeness Perspective is the key to acquiring knowledge of reality beyond the limited time-bound world reality we presently inhabit.

Will this mean a perfect society? Not according to point four above, which is telling us not to mistake wholeness for perfection. For instance, we can view a condition, such as world peace, as creating the perfect society, but this doesn’t necessarily mean that it is whole. This is because the blueprint of exploration will continuously drive us to new discoveries and possibly even new conflicts with other civilizations that we may encounter as we explore the dimensions of the multiverse. The knowledge we gain from these discoveries, even from a perspective of wholeness, may very

well expose us to re-evaluations of our own civilization that show imperfections in the light of new discoveries. Such imperfections are actually new, more expansive frameworks that indicate incompleteness, and consequently a not-so-perfect estimation of our civilization when compared to older, more advanced ones.

Finally, the bottom line is that First Source exists beyond our concept of wholeness, apparently including the Wholeness Perspective itself. Essentially, this means that everything created by First Source exists as Its manifested form, even in non-space-time dimensions. This idea is roughly similar to the Sovereign Integral externalizing a Human Instrument constituted by its multidimensional components. The Sovereign Integral, in this case, transcends the wholeness of the Human Instrument. The Human Instrument is only whole relative to itself, but the Sovereign Integral transcends that wholeness, and exists prior to the forms it manifests in the multiverse.

As far as we can tell, this is true of First Source. As the Pythagoreans and other Greek philosophers taught, the number one does not signify a divine singularity or a Creator, but is only the first manifestation of a Creator. In a similar way, the Hindu trinity of gods—Shiva, Vishnu, and Brahma are the manifested outpouring of a transcendent Being that exists prior to these three aspects. The same holds true for First Source. The wholeness of all life, as a self-contained multiverse, is a projection of First Source, Who exists prior to all conceptions of wholeness, unity, oneness or whatever other terms we can conceive.

**The Freedom of Self-creation**—*[T]hese life principles are the tools to accelerate the emergence of the Sovereign Integral and feel its perspective, its insights, and its empowered abilities to create new realities and shape them as learning adventures that liberate and expand consciousness.*<sup>101</sup>

1. There is no model of existence outside of the model of self-creation.
2. All conditions of existence are facets of the one condition of the reality of unlimited self-creation.
3. Having a physical body does not limit you, anymore than having legs on an eagle prevents it from flying.
4. The hidden harmony is found with joy, while the obvious brings indifference.
5. True Freedom is access to First Source.

If you have already read the introduction to the four philosophies and the Chamber Two paper “The Shifting Models of Existence” you know that the Entity Model is the primary model operating in the universe. So the first two items above give us pause. Can there be two primary models? It does not seem so according to the philosophy papers, but so much of the Lyricus teachings are new to us that it is being spoon-fed to us so that we can digest it and integrate it into our view of the multiverse. So, it is

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101. “Life Principles of the Sovereign Integral,” p. 631. Note that the life principles are Universe relationship through gratitude, Observance of Source in all things, and Nurturance of life.

possible that there is an Entity Model and a Self-creation Model operating in tandem.

Alternatively, the Model of Self-creation can easily be viewed as a synonym for the Entity Model. This seems the most plausible explanation from my viewpoint, but I cannot and will not say that this is the only explanation, for many of you may have your own insights into this apparent dilemma, as well as others that present themselves in various areas of these collected works. Having said that, let's move on.

According to the Entity Model, individuated consciousnesses are created with free will. Consequently, we live in a free will universe, which allows relatively total freedom of expression. This means that First Source does not, to our knowledge, subject the good and the bad behavior of human beings to divine intervention. That does not mean, however that we have not been given principles to live by that educate us in conduct that contributes to the betterment of ourselves and to others, and also instructs in those behaviors that foster hurt and harm.

We can say then, that we are inherently creatures with free will to follow the principles of living handed down to us from the ancient world, along with the accumulated knowledge and wisdom we have garnered for ourselves as a result of experience. We could say that our self-discovered principles of living represent a "facet of unlimited self-creation."

Self-creation is simply the creative expression of the Entity through the Sovereign Integral. As mentioned in other places of this collection, First Source has given us free will so that we can learn to create in all areas of life. Whether driven by the need for survival or the need to express a concept or feeling through artistic means, the creativity of the Sovereign Integral is extant in every field of exploration.

The blueprint of exploration is the driving force behind self-creation. As early man wondered what lay beyond the ocean's horizon, men built vessels that could navigate the deeper waters. When these efforts failed, they were still driven to improve their shipbuilding skills and technologies to overcome their limitations. This is but one example of self-creation. Without too much effort, we can all find examples of such efforts, for they are a natural part of who we are. We were created for this explicit purpose—to explore the universe and create whatever means were necessary to achieve the goals.

The third statement then tell us that the physical body does not limit our ability to self-create, despite the difficulties and travails of living on the physical plane. On the contrary, the difficult roadblocks to survival thrown up by nature are the very whips that drive us forward, despite the pain of their stings. Armed with the freedom to explore and create, humanity inevitably advances and contributes to the purpose and plan of First Source.

What all this implies, is that the creativity of humanity is an expression of the Sovereign Integral as it is passed down to the Remnant Imprint, which is the source of inspiration within the Human Instrument. (See discussion of the Remnant Imprint in the introduction to the music of Hakomi Chamber Three and James' article "Anatomy of the Individuated Consciousness.") After all, this is a manifesto of

the Sovereign Integral, and therefore these items pertain to its reality.

Self-creation also applies to the Entity, which is continuously creating new Human Instruments for universe expression. The Entity is totally free to plan when and where it will self-create the Human Instruments that will best contribute to its evolution. As the Entity gains more experience in the timespace universe, its contributions or creations are increasingly turned from the personal to others. Both are important. For instance, it can be said that we can best help others when we have helped ourselves. If we have problems that need addressing, then it is essential that we create the ways and means to overcome our weaknesses. Some can do this themselves, but most of us require some form of help. No matter, the point is that self-creation also applies to those thoughts, feelings, and attitudes that we create for our own advancement and improvement.

Whether we are self-creating through new thoughts about self-improvement or creating a groundbreaking philosophy or technology, they are a form of service. Thus, we move from service to self to service to others. From service to self, service to family, service to society, we self-create as we produce the ways and means to improve our service.

When we self-create under the inspiration of the Sovereign Integral passed on to its agent the Remnant Imprint, we experience joy. Joy radiates from contact with the higher frequencies of the Wholeness Navigator and the Sovereign Integral. Through these contacts, we experience joy. It might be said, that happiness lies within the realm of the ego-personality, where life can turn from happiness to sorrow in an instant. But joy comes from increasing contact with Sovereign Integral and is carried into the personality. It is then that our indifference to the obvious is replaced with a joy for all life. This joy coupled with the Sovereign Integral's transcendence of the polarities of the world, bring a harmony to our lives that has the power to staunch the flames of conflict that too often inflict us with hopelessness and bewilderment, and as a result sever or greatly reduce our ability to re-align with the spiritual side of our beingness.

Finally, when we become aware of the power of self-creation with its opportunities for service, and the inflow of spiritual joy that brings harmony, we enter into a new freedom that gives us access to First Source. This can happen because at that growth stage of consciousness we are connected and aligned with our true spiritual center, which is inherently immersed in the highest vibrations of First Source.

- The farther you enter into the Truth the deeper your conviction for truth must be.

This twenty-third statement seems a fitting end relative to the other statements we have already examined, for the bottom line to the Sovereign Integral's manifesto is how truthful we believe them to be. Can we trust these statements as facts?

At this point it might prove helpful to re-introduce two manifesto statements already discussed. The first statement is:

- There is no truth that can be written, spoken or thought unless it is conceived and expressed through the Language of Unity.

Put simply, the only way to test the truthfulness of the manifesto is to work with the statements, for these represent the Language of Unity. If we can escape from our ego-personality, knee-jerk reactions to our surroundings—personal situations, relationships, news events, etc.—and begin to view them according to the manifesto, we can transform our entire psychological landscape from the narrow space-time ego vantage point to the wide panorama of the Sovereign Integral. Metaphorically, this might be likened to moving from analog, black and white television to digital, color high definition reception.

This is a journey in consciousness from one truth to another. Speaking strictly subjectively, the truth of our reality as five year olds is much different than the reality we experience as adults. The world of the child, the truth of their reality, expands enormously as they grow older. In a way, our bold desire to explore a greater reality, lying outside the narrow confines of space-time, is similar to that of a child's continuous adjustments to the more expansive realities of reaching puberty, becoming a teenager, and crossing over into adulthood. With each new phase of awareness, we can say that the child's reality is changing, and many of the truths that the child believed in must be expanded in order to incorporate the realities of adult life.

At the danger of oversimplifying something we don't fully comprehend, namely the reality of the Sovereign Integral stage of consciousness, we can apply the child example to our spiritual search for new realities beyond the one we presently experience through our five senses. And just as children might very well be frightened by the realization, for instance, that their parents are not perfect and will someday die, this new concept of death is definitely a new reality for a child—a new truth. Hence, our own explorations into the truth may very well challenge our worldviews and, and if not managed wisely, could cause psychological damage. Instances of this effect are common in spiritual and metaphysical literature, and therefore cautionary warnings are extant in relation to encounters with subjective dimensions. Here is a lengthy quotation from James on the pitfalls of seeking deeper realities and the problem of verifying your experience:

A radiant ball of energy (like the sun) burns underneath all concepts related to First Source. Around this energy are thousands of layers of interpretation—some of these are words, some symbols, some emotions, some mental constructs, some are pictures, some are dreams, some are hopes, etc. However, every level contains some of the light and energy of that radiant ball of energy, and because of this, it magnetically pulls the consciousness of the individual deeper into awareness.

Verification is only accessible in personal experience, and even

this is temporary within the three-dimensional world. I have known students, who have been granted wonderful exposure to these “radiant balls of energy,” and they often fall into doubt and even depression after the experience because they cannot sustain their belief that the experience was authentic.

In other words, even verification or personal experience is overrated. It only matters how you transfer your level of experience and knowledge into works that are aligned to the objectives of First Source and live your life according to the life principles of the Sovereign Integral.

If you have a very basic knowledge of these concepts, but you live according to the principles of the Sovereign Integral and you produce expressions aligned to First Source, you have your verification in your words and deeds, and you add to the radiant energy system of these concepts.

The keyword is add to the radiant energy system, not experience them for purposes of verification. I know you might think that by verification or personal experience you would be better able to add to the radiant energy system, but only in rare instances is this true. For most, they become unbalanced and seek more experiences. Their desire to experience overpowers their desire to practice the simple, but powerful principles of the Sovereign Integral.<sup>102</sup>

So, there is nothing wrong with seeking and gaining knowledge of other realities, as long as we do not get caught up in what James calls “information greed.” Whatever knowledge we gain is only valuable to the extent that we use it in service to human betterment and in service to First Source. Verification of higher knowledge is not of value in and of itself. Rather, we “verify” the progress of our spiritual journey by living life according to the principles of the Sovereign Integral and not by displaying the knowledge we have of higher worlds and other dimensions.

Returning to statement twenty-three, it indicates that the further we delve into the truth, the more conviction we must have for the truth. Conviction means that we are convinced that something is true, even though it is still unproven. Such indications often come to us through the intuitive intelligence of the heart, not the head. We are so attached to the analytical modality of the mind that we tend to be insensitive to our feelings and even mistrusting of them.

Seeking truth in the area of spirituality, however, requires a certain amount of open-mindedness and a willingness to immerse oneself in that which is not immediately verifiable in the same way as the simple observation of the weather outside your window. Seekers of truth must have the desire, curiosity, and courage to explore areas beyond the range of the five senses. What we encounter in these

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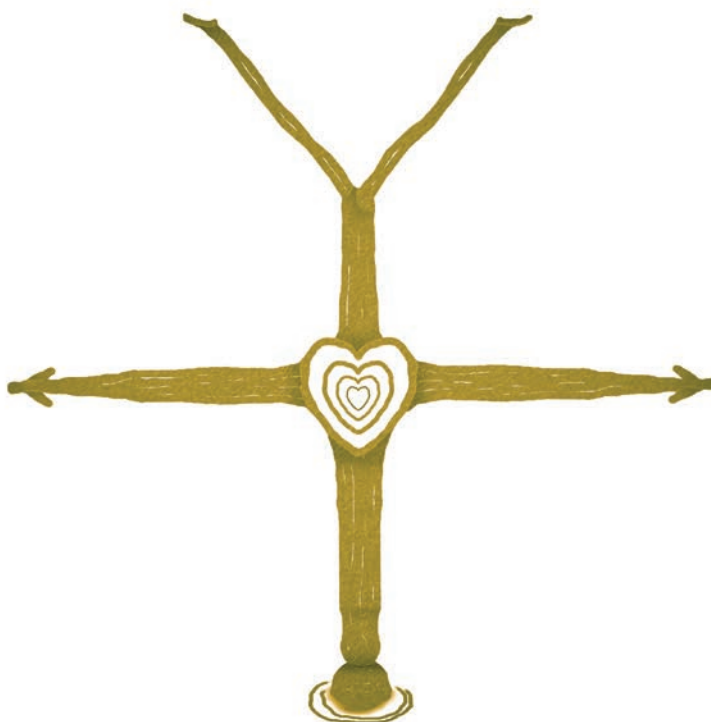
102. *Collected Works of the WingMakers Vol. II, Part IV, Sec. Two, Top. Arr. of Qs and As, Ques. 42-S3*

explorations, as implied by the twenty-third statement, will become stranger and stranger the further we explore.

The second statement is:

- All the fragments of philosophy, science, and religion, even when unified, represent but a fractional picture of reality.

Consequently, we must maintain our convictions—our faith—in truth seeking. The ego-personality will not help us here, but our continued alignment to the virtues of the heart and to the principles of the Sovereign Integral are the loyal guardians that will guide us along the Way.



## Chamber Four Philosophy

### *Beliefs and Their Energy Systems*



All beliefs have energy systems that act like birthing rooms for the manifestation of the belief. Within these energy systems are currents that direct your life experience. You are aware of these currents either consciously or subconsciously, and you allow them to carry you into the realm of experience that best exemplifies your true belief system.

Belief systems resonate with, and are the byproduct of, the dominant energy system of a sympathetic group, culture, and even species. Thus, energy systems are more fundamental than beliefs, and create experience that creates beliefs. Energy systems are wide ranging in their context, but as they relate to beliefs, they can be defined as primordial thought forms crystallized within the human DNA. Some would refer to these fundamental energy systems as instinctual knowledge.

Within each entity is the genetic compound of its ancestry, moving across innumerable generations and species, and, in the vastness of galactic time, this genetic compound accumulates energy systems that pertain to how one survives in the three-dimensional universe. Thus, survival is the dominant energy system of the human entity, which informs its genetic code and triggers its life experience and beliefs.



Survival is the focal point of conformity. When an entity believes so deeply in survival, it is near impossible to break from the conformity that survival requires. And so, the human species, rooted in an energy system of survival, has become a conformist to the dictates of its genetic predispositions and instincts, and its experience reflects this, conditioning its belief system to follow.

Life circumstances do not differentiate nor insulate an entity from this pervasive reality. Thus the equation for three-dimensionally based species: Survival-Based Energy System + Galactic Time = Conformist Life Experience = Belief System. What this means is that survival, as the core energy system of the species, will beget over long periods of time, a life experience that produces conformity to the requirements of survival. Consequently, belief systems are largely a byproduct of the genetically based instinct to conform in order to survive.

The cycle of conformity entrains energy systems of individuals and groups, and it casts belief systems that obey the energy system just as surely as a shadow conforms to the general shape of an object. Within the boundaries of the survival-based energy system are transition zones that permit a re-casting of one's belief system in accordance with cosmological, multidimensional energy systems. Think of these transition zones as isolated portals of energy that intersect the dominant energy system of the human species not unlike energy vortexes intersecting space.

The energy system that permeates terra-earth—creating predictable belief systems of conformity—will be energetically transformed to enable more accessible transition zones. How one accesses these portals or transition zones and utilizes their enabling energy system will be the real issue of your twenty-first century.

Think of these transition zones as portals that lead one out of the prevailing energy system of survival and conformity of the mind-body into a new energy system that is of the mind-soul. The mind-soul energy system is characterized by creative energy directed to realizing that the Wholeness Navigator is the personality that endures and is therefore the creator of enduring beliefs and life experience. When this realization is achieved by accessing one of these transition zones or portals, the entity can begin to restructure their belief system independent of time and the predominant notion of survival.

There are two kinds of transition zones: Tributary Zones and the Grand Portal. The Tributary Zones fluctuate over time and are generally found in the high-culture of a robust civilization—notably the art movements that are grounded in spiritual principles, sacred mythology, and cosmic context. Art of this nature, whether it is music, painting, poetry, drama, or dance, can be constructed into a Tributary Zone that transitions entities to discover the Grand Portal.

The Grand Portal is the prime achievement that awaits humanity in the last quarter of the twenty-first century. It will be the irrefutable discovery of the human soul by authoritative science. This Grand Portal will usher in a new awareness for humanity that will enable it to shift from a survival-based, mind-body energy system, to an exploratory-based, mind-soul energy system. This exploratory energy system will

manifest the belief system of the Sovereign Integral; the Golden Age long prophesied.

The WingMakers, working in conjunction with the existing Hierarchy, have created or inspired the Tributary Zones throughout human history. Each of these Tributary Zones emerges on the timeline of humanity not as religious or philosophical movements, but as artistic expressions of refined beauty and spiritual adoration. As time draws nearer for the discovery of the Grand Portal, these artistic expressions will become increasingly multidimensional, integrated, and, like directional beacons, guide the way to the Grand Portal's discovery.

This is the way of enlightenment for the human species. The WingMakers created the initial Tributary Zones in accelerated, non-physical dimensions as outposts of creative energy linked to the higher circuits of First Source, and these act as guideposts that gently steer humankind's finest representatives of the arts and culture to create Tributary Zones that are physically based, which in turn, guide humankind's finest representatives of the sciences to ultimately discover and prove the existence of the Wholeness Navigator. In so doing, humanity is forever changed from a survival-based energy system to an explorer-based energy system.

This is the event that will change the life experience of humanity more profoundly than any other event of the twenty-first century. Eleven thousand years of civilization will culminate in this event, and it will occur through art and science. Religion will be a factor as well, but only a subsidiary factor. When this discovery is made, religion will have no choice but to honor it and adopt the far-reaching implications. Religion will fear it will be displaced by science, and it will know only one course of action: integrate with the new science that combines technology, psychology, metaphysics, and cosmology.

Tributary Zones will become the new religion of the twenty-second century. They will become the touchstone for accessing the new energy coming into the planet as a result of the Grand Portal's discovery. In this time, the new structure of the Hierarchy will—like a glove turned outside in—finally fit the human “hand”. This will herald the Return of the Masters who have remained behind the veil of secrecy because of the survival-based interests of religion, business, government, and science.

However, these institutions will be reformatted, and those Masters who hold the vital information as to how the individual may use the Grand Portal to explore themselves and the universe, will be revered and finally appreciated by humanity at large. By the dawning of the twenty-second century, the Grand Portal will be ubiquitous in human culture and acknowledged in all classrooms of learning.

The discovery of the Grand Portal is a carefully orchestrated event string, consisting of innumerable components. The reason this event has been, and continues to be, so carefully orchestrated is that it will galvanize the Genetic Mind of the human species to explore the multiverse, and not simply terra-earth or its solar system. It is the single event that establishes humankind on the Sovereign Integral Network, and shifts the energy system of the human species from which all manifestations arise.

When a species in the three-dimensional universe discovers irrefutable scientific

proof of the multiverse and the innermost topology of the Wholeness Navigator, it impacts on every aspect of the species. It is the most profound shift of consciousness that can be foretold, and it is this event that triggers the Return of the Masters to explicit influence and exoteric roles.

There are many practical applications for restructuring one's own energy and belief system, and they require, in most cases, an active immersion into a Tributary Zone. This means to interact with the Tributary Zone on a deeply personal level, translating its meaning through in-depth consideration for its personal messages. Each Tributary Zone is designed like a house of mirrors. Until one steps inside, there is no image to reflect. No personal content to convey.

The most common way of accessing a non-physical Tributary Zone is through meditation or the dream state. While in these altered states of consciousness, the entity can begin to shift and restructure their energy system by accessing these Tributary Zones. Typically, this is done under the guidance of a select member of the Hierarchy who is a master of energy system transfer.

The purpose is to guide an entity to become less dependent on the survival energy system complex that invites conformity and a life experience therein. These entities are invited to participate in this process in order to activate their sense of creative power and authority to manifest in the three-dimensional universe a deeper and more penetrating channel into the mysterious realm of the Wholeness Navigator.

Entities are selected based on their accumulated desire to assist in the event string of the Grand Portal. As previously cited, the WingMakers created Tributary Zones in the accelerated dimensions whereby entities could access them in the dream state or, in some instances, through meditation. Exposure to these Tributary Zones, even though seldom remembered, enabled these entities to transfer a likeness of the non-physical Tributary Zone to the three-dimensional world of terra-earth.

These initial physical creations dealt with spiritual values and were often the product of poetry, art, music, and drama. In the dawning of the twenty-first century, they will combine art, spiritual values, technology, and science, and they will become Tributary Zones of greater import because they will prefigure the Grand Portal, and in this prefiguring they create the Framework of Discovery upon terra-earth.

These physical Tributary Zones will catalyze the entities born of the twenty-first century in ways that the non-physical Tributary Zones cannot. Specifically, they will cause a resonance at a sub-molecular level through music and art that will reconfigure the four-dimensional protein patterns of the human brain and nervous system. In so doing, the nervous system will receive and transmit higher energy circuits that enable a very subtle mutation in the region of the brain where intuition or the sixth sense resides.

There is a sixth sense in which the brain becomes an organ of the Genetic Mind instead of the physical body of an individual entity. This is a state of consciousness separate from the Sovereign Integral because it is not sustainable. It is only glimpsed for brief moments, but in these brief passages of time, the Genetic Mind can transfer

ideas, insights, and innovations that make possible the discovery of the Grand Portal.

There is a repository of knowledge that was seeded within the Genetic Mind nearly eleven thousand years ago by the WingMakers. This knowledge is the blueprint for the discovery of the Wholeness Navigator. The human Hierarchy has drawn close to this Holy Grail through the efforts of its finest representatives. We, the WingMakers, have included everything for your successful attainment. No detail has been left out or overlooked. We have undertaken this process of energy system transfer on countless life-bearing planets within the Grand Universe, and your finest representatives will succeed.

However, the Grand Portal is not easily comprehensible. It will require an educated humanity in the fields of cosmology, technology, and science. It is for this reason that medical technologies in the field of genetics and neural mapping will proceed in the twenty-first century to enable a new, spatial intelligence to anyone who desires it. While this medical technology may seem to some as an artificial, and therefore unwelcome technology, it will be required for much of the human race in order to comprehend the Grand Portal, and it should not be feared.

This technology will accelerate a portion of the brain center that is responsible for spatial, multidimensional constructs and highly abstract thought processes. In the average human mind, it will permit the Grand Portal's energy system to be comprehensible, and, therefore, believed as a scientific principle as factual as the force of gravity.

The energy system of the Tributary Zones that prefigure the Grand Portal will be translated from the WingMakers to your finest representatives in the dawning of the twenty-first century. These Tributary Zones will manifest in the three-dimensional world of terra-earth, but will actually stem from a non-physical dimension known only to the WingMakers and First Source. In a sense, these Tributary Zones are echoes of a reality from your future, bearing down on you as an energy field that makes possible the quantum leap required of your species to allow the Wholeness Navigator to fully embody humanhood.

It is reasonably true to state that if humankind in your time believed it was a collective vehicle of First Source, endowed with ITS exploratory virtuosity, it would instantly recognize itself as the WingMakers. It is also true—in the same sense—that the WingMakers would not exist if we were not successful in making visible the Grand Portal to humankind. Through our existence, humanity is assured of its future. When all the calamities of terra-earth are forecast, and your doom as a species is spelled out in the certainty of cataclysm and war, the event that will redeem you is in the discovery, acceptance, and application of the Grand Portal.

This new energy system can be brought into your personal realm. When you believe, "I am a fragment of First Source imbued with ITS capabilities," you are engaging this energy system inherent within the feeling of connectedness. You are pulling into your reality a sense of connection to your Source and all the attributes therein. The belief is inseparable from you because its energy system is assimilated within your own energy system and is woven into your spirit like a thread of light.

These threads, however, must be manifold, or they will break, and your energy system will remain in the shadows of survival and conformity. As you gain awareness of the Tributary Zones, you will gain insight into the new energy systems and how to anchor these energy systems into your own. There are specialized techniques for weaving this energy system to your own and exchanging—over time—your survival-based energy system for the exploratory energy system of the coming age.

These techniques provide a means to weld survival and exploratory energy systems, as though one were creating a footbridge that enabled them to cross the chasm separating the two energy fields. These techniques are divided into three categories:

- Mind-Body Movement Techniques
- Mind-Soul Comprehension Techniques
- Emotion-Soul Acquisition Techniques

***Mind-Body Movement***—This technique involves the expression of music in the form of body movement that focuses the mind on the body’s rhythmic, improvisational flow. The mind is following the body, and the body is following the music. The music, as the organizing principal, must be designed for this explicit purpose, or it will not lead to the exploratory energy system. The music compositions of Chambers Seventeen through Twenty-four—from each of the seven Tributary Zones created by the WingMakers—are intended for this purpose.

This technique requires a single-minded willingness to follow the interpretation of the body into the feel of the music. It would be like entering a meadow in the height of Spring with your eyes closed, knowing that your sense of smell would guide you to the flowers. In this same way, your mind must trust that your body is able to listen to the music and capture a sense of this new energy system encoded within the “field” of music.

By placing the mind in the position of follower, it is reliant on the body to make interpretations of movement based solely on the music. Thus, the music can penetrate directly to the mind and entrain it to a new energy system. The music will—by design—generate body movement that is high energy, complex, rhythmic, and stimulating to the emotional center of the brain.

This is a form of meditation taught by the WingMakers that demonstrates the trust placed upon the body intelligence and the willingness of the mind to listen to this intelligence. This is a thread of this new energy system externalized through this technique. There are portals designed into the music that will open the brain’s emotional centers to this new energy, and when they are discovered, you will feel the undeniable shift in your energy field. The movement of the body signifies the externalization of the new in direct counterpoint to the old. It demonstrates the compatibility of the two energy systems, and how one can be in both fields simultaneously with comfort and confidence.

There are no rules to this movement. It is not a choreographed dance with either right or wrong movements. It is an improvisational body expression bypassing the mind and allowing the music’s voice to be heard as clearly as possible by the body

intelligence. The physical body becomes the sail of the music's wind, while the mind is the ship's hull. Clarity of intention is all that is required. There is no qualitative difference beyond this that matters.

The anchoring process requires a minimum of a cycle (seven expressions) of each composition in Chambers Seventeen through Twenty-four. There is a time period of the cycle that requires a completion in approximately one month of your time. Thus, each of the seven expressions for a single Chamber should be completed within a thirty day period of time. It can be less, but should not be more. It is recommended not to focus on more than two Chambers during a cycle.

Each expression of a particular Chamber should change over the course of the seven expressions. This progression can be radical variances or simple refinements; it depends on the entity's body development, comfort, and ability to listen to the subtle layering of the music and its focus in the moment. It is not only the energy of the low frequency rhythms, or percussive frequencies, but also the voices and melodies that can speak to the body intelligence.

The approach is different from your art form of dance in that each expression of the eight Chambers will develop the body intelligence to recognize an exploratory-based energy system. It will, in effect, activate the body's natural radar for this energy system, helping the human instrument to navigate into the new energy. It also confers a degree of trust to the body intelligence that it is not about the body's movement in space that matters, but is rather how the body listens to vibrations and responds in kind.

A Grand Cycle consists of a minimum of fifty-six expressions, and the Grand Cycle is the physical thread that generates an awareness of the new energy system in the body. It is important to anchor this awareness in the body because the body intelligence is the most instinctual of the human instrument, and while you may have awareness in your mind and soul, if it is not present in your body, your shift to the new energy is impeded because the body will instinctually gravitate to the survival-based energy system.

There will be some who will not be comfortable in practicing the expressions of this technique. You have been programmed that your body does not possess its own intelligence, therefore, when you are told to listen and express with your body's intellect, you feel overly self-conscious to even try. It is natural, and is part of the old energy system that controls your movement and sensory perceptions.

It is indispensable to listen with your body, express with your body, and to feel with your body the movements that the music dictates. When you come to the end of your expression, you may sit or stand in silence and listen to the reverberations calling within you, and then transmit these to the human instrument as a whole. This is done by visualizing the body as a transmitter of the energy, generated from the expression, and projecting this energy into the human instrument like a coil's energy finally released.

If you are unable to proceed through the Grand Cycle, you may still find the

tools to build your bridge in the remaining two techniques.

***Mind-Soul Comprehension***—This technique involves the knowledge of the new psychology destined to reach humanity in the twenty-first century. This is the psychology that integrates metaphysics and the spiritual perceptions of the Genetic Mind, with the science of the brain and the shaping influences of culture and personal genetics.

Individual entities acquire their psychological acumen by studying behaviors and their consequences in others, such as family members or friends. It is the byproduct of this psychological study that helps to establish an entity's own behavioral boundaries. When psychology ignores the incomprehensible, the psychology of the species is mostly based on the phenomenon of observable behavior. As psychology evolves it increasingly takes into account the brain, mind, and emotional interplay.

The incomprehensible is First Source and the structure and interconnectedness of ITS creation. Human psychology has ignored this aspect of the human condition, venturing only as far as the dream state, which, by comparison, would be the equivalent of standing on a mountaintop reaching for the sun. The human condition is considered untouched by the incomprehensible, and yet, it is encompassed in it like a caterpillar within a cocoon. If the caterpillar were untouched by the cocoon would it emerge a butterfly?

The mind-soul comprehension technique focuses the mind on the incomprehensible through the use of visual symbols that are just outside the intelligible regions of comfort as set forth by human psychology. By investigating visual symbols through the eye-brain, the mind can secure a glimpse into the Sovereign Integral consciousness and the special psychology therein.

An entity may, through an imaginative scenario based on a Tributary Zone, gain comprehension of the new psychology. The technique is admittedly abstract, but very effective. In this visual scenario the mind becomes a personal identity, as does the soul. Together, these two identities coexist on an otherwise deserted island. The mind has discovered the symbols of the WingMakers Chamber Paintings, and must explain their purpose to the soul. Neither the mind nor the soul speaks the same language, and thus the mind must explain the symbols' purpose to the soul through telepathic means.

Examine one of the Chamber Paintings, conducting a thorough mental analysis. Once completed, you may now take this knowledge and translate your understanding to your soul, bringing it comprehension without language. This is highly conceptual, but it is designed to be this way for a purpose, and the insights that will result are profound and far-reaching because they demonstrate how the mind-soul comprehension operates to enrich the mind's understanding of the incomprehensible. Comprehension of the incomprehensible does not flow from the soul to the mind, but rather from the mind teaching itself.

When the mind grasps the incomprehensible through symbols—be they mathematical formulas or the language of Gods—it sharpens the lens of psychology

to focus on the invisible persona of the human soul and the energy system that regulates its behavior in the world of non-time.

Herein is the difficulty of the new psychology: It is based upon non-time, and here the mind is mute and blind. If you observe the Chamber Two Painting, using the aforementioned technique, you will learn a new dimension of time. If you inspect the Chamber Three Painting, you will gain knowledge of a new dimension of inner space. If you study the Chamber Twelve Painting, you will discover a new dimension of energy. If you examine the Chamber Four Painting, you will be taught a new dimension of matter.

All of this is encoded within these four paintings, but can be decoded through this technique. Remember, when applying this technique, the mind is a separate personality from the soul and is its instructor. In this example, the mind is the sail, the paintings the wind, and the soul the ship's hull.

It is recommended to repeat this procedure for each of the four Chamber Paintings three times. During each dialogue between your mind and soul identity, record your key descriptors and look for the linkages between them. You are describing a dimension of time, space, energy, and matter that recedes into the incomprehensible. You will find a new confidence in your mind's ability to express the insights of the Genetic Mind after this technique is completed. And you will begin to feel an appreciation for the role of the new psychology where the mind acquires the incomprehensible to become the Wholeness Navigator, just as the caterpillar acquires the cocoon to become the butterfly.

***Emotion-Soul Acquisition***—Soul acquires emotional responses through the human instrument. Emotions, by definition, are responses to a time-based event, an energy, a memory, or an expectation. The mind and body predominantly condition emotional responses, while the soul observes and acquires their constructive essence of bonding, appreciation, and special insight.

The body and mind also acquire learning from the emotional responses, but unlike the soul, they are unable to sift the constructive from the destructive, so they are more affected by the emotional responses of anger, greed, and fear. These emotions anchor the mind to the survival-based energy system as firmly as anything in the world of creation.

The Spirit-essence of the human instrument that guides it to wholeness with Source Intelligence, and ultimately First Source, is emotionally personified in the form of a voice. This voice is heard in the abstraction of poetry that is designed in a specific rhythm and vibration of meaning.

The technique of emotion-soul acquisition is concerned with discerning the emotional voice of a poem, intending that voice to resonate within your soul, and releasing the emotion that arises from the resonance, letting it wander away from you like a wild animal released into its natural habitat.

There are ten poems within the WingMakers' Ancient Arrow site that are designed for the application of this technique. They are:



- Circle
- Forever
- One Day
- Listening
- Afterwards
- Of this Place
- Warm Presence
- Another Mind Open
- Of Luminous Things
- Song of Whales

Each poem strikes an emotional chord of subtle discord.

It is discordance that stirs the emotional responses, making them accessible to the higher energies of the human instrument. This discordance is not concerning anger, greed, or fear, but rather the more subtle feelings of separation, abandonment, and spiritual neglect.

The emotion-soul acquisition pays tribute to these feelings, and seeks to position the tether of discordance in the hands of soul, thus ensuring that the emotions have voice and influence in the shaping of soul's judgment, insight, and reasoning. It is the quiet emotions of separation and abandonment that fuel the strident emotions of fear, greed, and anger. Poetry can bring forth these quiet emotions and liberate their presence to the soul, and in so doing, allow them to be honored, and, in this process, understood.

This understanding helps to diminish the anger and fear of the mind and body, which disaffect the human instrument from Source Intelligence and realization of the Wholeness Navigator consciousness. Thus, the emotion-soul acquisition technique is to trace the voice of the ten poems to the subtle emotions of abandonment and separation, allowing these emotions to arise within one's self as if they were on display to your soul. These emotions are like ropes that pull the strident emotions into your life-stream, which anchor you to the energy system of survival. To the extent you can eliminate or diminish the "ropes" of the quiet emotions, you can eliminate or diminish the strident emotions.

Be assured that each of these three techniques that you may practice, are done in our presence. You are not alone and you never fail. If your results are not as you expected, abandon your expectations. Set them aside and place your goal on not having any goals or standards. Also recognize that the realizations and shifts in your energy system may reveal themselves in unexpected ways, and therefore, remain largely invisible to yourself if you have set expectations for their materialization.

It is purposely designed to be a struggle to make this shift both as a species and as an individual. As a species, humankind must be able to harness the appropriate tools of technology in order to attune the human instrument to permit the Wholeness Navigator to both inhabit and be in command of the brain centers, nervous system, and the subconscious artifacts of ancestral roots. It takes the equivalent of 5,200,000

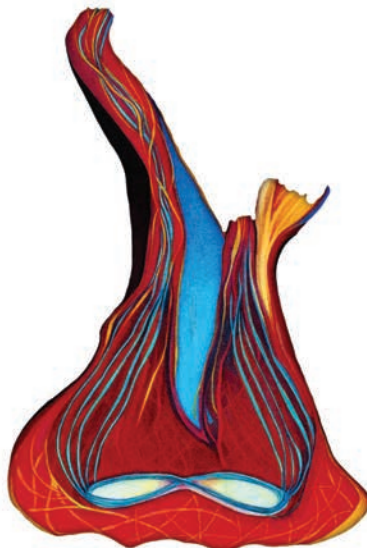
years for a humanoid species to evolve to the threshold of the Grand Portal.

As an individual, the aforementioned techniques enable a purposeful immersion into a Tributary Zone, whereby an individual can transform their energy system, which in turn, transforms their beliefs and life experience. However, no matter how effective an individual applies these techniques they will not achieve the discovery of the Grand Portal of their own efforts. The Grand Portal is a discovery by humanity. It is the culmination of science, art, and technology, operating in unison, focused on the exploratory province of cosmology and metaphysics.

Most humans have been raised on the premise of karma or fate. It is time to understand that while these doctrines are both valid; they are overshadowed by the reality of the Blueprint of Exploration. While karma or fate may explain the life experience of an individual, Source Intelligence orchestrates the species, from its very first emergence upon the planet, to discover the Grand Portal and establish its supremacy upon the planet.

The Grand Portal then becomes the homing beacon that draws the galactic energy system to the planet and connects it to the network of galactic energy. When this occurs, the species is no longer a planet-based species. Humankind will be intergalactic in its range of experience and realm of influence.

The individual can participate in this orchestration of energies, being consciously aligned and supportive of the shifts required to achieve the discovery of the Grand Portal, or they can choose to live life within the survival-based energy system, and drift into the Grand Portal with their fellow humans. It is neither fate nor karma that is drawing the human species to the edge of the Grand Portal. It is the event string of First Source, and therefore, the outcome of every human action and thought is an element of this journey.



## Introduction to the WingMakers Glossary

The WingMakers glossary consists of twenty-two entries. It is different from most glossaries in that the terms are not given in alphabetical order. One possible reason for this arrangement appears to be the building of what I call concept clusters. These concept clusters are simply a means of making related terms more understandable by placing them together, rather than arranging them alphabetically. For example, the first five entries are a cluster of terms related to the individuated consciousness and its relation to First Source.

- Human Instrument
- Entity
- Remnant Imprint
- Sovereign Integral
- First Source

In 2003 I created a series of computer-generated slides delineating the terms in concept clusters. The groupings I created are not perfect and are based on my own interpretations.<sup>135</sup> You may see them differently, so don't think of them as strict and beyond alternative groupings. Also keep in mind that there are twenty-four chamber philosophies, so these so-called concept clusters are incomplete because only four philosophy papers have been published at the time of this writing. Below is a table listing the terms in alphabetical order.

<b>All That Is</b>	<b>Remnant Imprint</b>
<b>Entity</b>	<b>Source Codes</b>
<b>Evolution and the Concept of Time</b>	<b>Source Intelligence</b>
<b>Fields of Vibration</b>	<b>Source Reality</b>
<b>First Source</b>	<b>Sovereign Integral</b>
<b>Genetic Mind</b>	<b>Sovereign Integral Network</b>
<b>Grand Portal</b>	<b>Sovereignty</b>
<b>Hierarchy</b>	<b>Tributary Zones</b>
<b>Human Instrument</b>	<b>Universe of Wholeness</b>
<b>Models of Existence</b>	<b>Wholeness Navigator</b>
<b>OLIN Technology</b>	<b>Wholeness Perspective</b>



135. For examples of the concept clusters see this editor's Visual Glossary at [www.wingmakers.com/whats-new.html](http://www.wingmakers.com/whats-new.html).

## AFTERWORD

We have covered a lot of topics in volume I of the collected works—a mixture of myth and reality, fiction and truth. Granted, the reality sections are challenging to the current mainstream view of the world and universe we inhabit, what we can identify as the “establishment” view of science and religion. For those of you who have traveled this far through this fascinating collection of ideas, this WingMakers multiverse, the combined myth and reality may not seem to be that far from the vision of your world, however vague and abstract, nebulous and idealistic those ideas may be. What we can say that it is a vision. Not so much a psychic vision, but one more akin to the vision of the Sovereign Integral, the Greater Self.

This vision is spaceless and timeless, it is eternal and therefore resides and emanates from First Source, a fragment of which exists within each and every one of us. And this fragment is expressed through the Sovereign Integral.

We might conclude in this afterword that the materials contained here in volume I (including everything beyond the written works) are designed to restore the vision of the WingMakers—to any and all entities who are ready to awaken to it. These materials have the power to call forth the eternal vision of First Source in humanity. It is a vision of equality, oneness, and wholeness. For it is a Vision of the Spirit. It does not matter whether the scale of the vision is that of a two-year old child building with blocks or an architect designing a complex city-center; both Visions are that of Spirit.

For a Vision to complete its circle of fulfillment it requires a plan. This is the role played by the Lyricus Teaching Order (though this task is not exclusively the LTO’s). The LTO’s scale is cosmic and apparently ancient, older than our planet. The information in Part Two of volume II can be thought of as the basic plan that implements the Vision of the WingMakers.

As James relates in his writings, the disclosure of the LTO was brought forward by him to point to the fact that the Ancient Arrow Project is a work of fiction, a modern myth containing truths that reveal layers of power and control hidden beneath the skin of the world’s social structure.

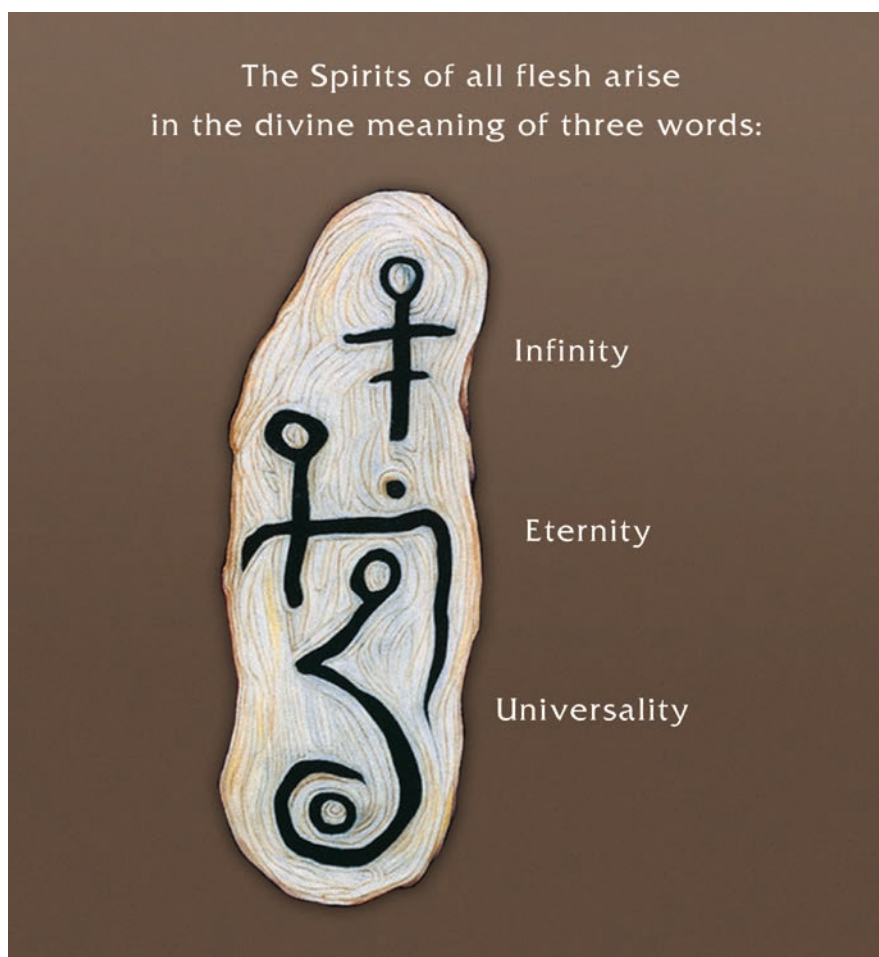
At this point in history, we know almost nothing about this Plan and its details, but from the tentative estimate given by James, the Grand Portal will be discovered in 2080, so from this scanty information, alone, further details of the LTO’s Plan for implementing the Vision will be released as this century proceeds.

Plan is of the Mind. And even though planning is exceedingly important for any project to be successfully achieved, this is not the place to go into that aspect. It is enough for this afterword to know that there is a Vision of Spirit, a Plan for humanity’s unfettered spiritual and physical evolution in the multiverse.

The second volume of the collected works is all about the initial stages of

implementing the Plan. We have already mentioned the importance of Spirit and Mind in this process. Part Three of volume II is all about the primary resource that every human being possesses for setting the Plan in motion, it is—human heart.

Summing up this part of the afterword, we have the universal Vision of Spirit, and the Plan of the Mind. The articles in volume II initiate this third stage—the Implementation through the Sovereign Integral and Human Instrument. The Sovereign Integral then becomes the driving force of the emotional intelligence that evolves our capacities to use the heart-mind system for the betterment of humankind.



# APPENDIX I

## List of Meditations and Exercises



The following list of exercises is a chronological collection of the Volume I exercises that are included in James' writings and translations, which of course, comprise the documents in this compendium.

### Volume I

#### WingMakers Philosophy “Beliefs and their Energy Systems”

- Mind-Body Movement Technique. Chamber Music 17-24.
- Mind-Soul Comprehension Technique Chamber Paintings 2, 3, 12, 4.
- Emotional-Soul Acquisition—Ten Specific Poems
  - Circle - Chamber Eleven
  - Forever - Chamber Nine
  - One Day - Chamber Four
  - Listening - Chamber One
  - Afterwards - Chamber Seventeen
  - Of this Place - Chamber Six
  - Warm Presence - Chamber Twenty-two
  - Another Mind Open - Chamber Eight
  - Of Luminous Things - Chamber Nine
  - Song of Whales - Chamber Seven

#### WingMakers Chamber Ten Music CD (or download)

— see Section 4 “The Music”



### About the Author

James Mahu is the anonymous and visionary creator of five websites, four novels, a large collection of philosophical discourses, a dozen papers on spiritual practices, poetry, short stories, visual artwork, and nearly a hundred music compositions.

His first published creation was WingMakers.com, which established James—its creator—as a multidimensional storyteller who is focused on sharing deep, original perspectives to the conversations of spirituality, cosmology, extraterrestrial life, myth and the importance of the heart in one’s personal mission.

### About the Editor

John Berges (October 5, 1946 - August 30, 2011) was a spiritual philosopher, researcher and teacher for over forty years. He was a lifelong gifted practitioner of love-centered living. During the last decade of his life he devoted his energies to experiencing, studying and sharing his insights on the WingMakers and Lyricus materials. He edited many of the WingMakers and Lyricus papers. John authored the *When-Which-How Practice: A Guide for Everyday Use*, “The Guide for EventTemples 2” and “The First Ten Years” e-papers. In 2009, James asked John to be the editor and commentator for the *Collected Works of the WingMakers Volume I & II*. John’s writing can be found at [www.wingmakers.com](http://www.wingmakers.com), [www.eventtemples.com](http://www.eventtemples.com) and [www.planetwork.co](http://www.planetwork.co).

