

Chamber 16 and the MEST Universe



The WingMakers Poetry of Chamber 16
by
Darlene and John Berges

Introduction

The WingMakers materials are composed of a story, music, visual art and images, philosophy, symbolic language, and poetry. In short, this collection of media appeals to us emotionally through the art and music, and intellectually through the philosophy and story. Individuals are attracted by some things more than others and this holds true for the WingMakers materials as well. In our experience working with the materials, the WingMakers poetry is often the last component to be explored. This is probably due to the effects of our modern culture in which audio and visual mediums play a predominant role.

Having said that, the WingMakers poetry may be just as unusual as the rest of the WingMakers materials. We are not experts in poetic literature and so cannot judge the quality of the WingMakers poems. Whether they are “good or bad” in terms of poetic structure and expression is not the basis of their offering. They are designed to stimulate our emotions and arouse our thinking along the lines of life and its meaning. Aside from these major aspects the poems also offer hints and clues to the philosophy of the WingMakers.

Following the style of all true coded materials of an esoteric nature, the poetry discloses and veils information simultaneously. The WingMakers poetry can be very direct in its description of the philosophy of the WingMakers and Lyricus materials and alternatively, they can be enigmatic and obscure. In order to gain a better understanding of the poetry we offer the following dialogue from the second Neruda Interview:

Sarah:

“That’s interesting. Everything else – the paintings, music, artifacts, and philosophy – is placed one-per-chamber. Why do you suppose they’ve placed two poems in each chamber instead of one?”

Dr. Neruda:

“In my opinion it was to provide a broader perspective into the particular theme represented by a specific chamber. The poetry appears to be designed in such a way to provide both a personal and universal perspective in each of the chambers... but again, it’s just a working hypothesis at this time.”

Sarah:

“I assume from the examples you left me, that the poetry is also a bit less abstract when compared to their philosophy and paintings. Have you considered how the poetry is related to the paintings?”

Dr. Neruda:

“Yes. And I believe the poetry and the paintings have the strongest connection of all the objects in each of the chambers. I think the paintings illustrate – in some subtle way – the themes represented in the poetry. In some instances, when the painting represents an assemblage of abstract objects, the poetry is also more abstract. When the painting is more illustrative, the poetry seems more like prose.”

Sarah:

Are you saying then that the poetry carries the central meaning of each chamber?”

Dr. Neruda:

“I’m not sure, but it does seem that the poetry is somehow implied symbolically in the chamber painting that it’s associated with. The problem is that the poetry is so highly interpretive that it’s impossible to know precisely what its theme is intended to be. Also, and I should have mentioned this before, but the grammar and syntax of their language is very different from ours in that they have no end to their language punctuated with periods.

“In other words, if we made a literal translation, there would be no sentence structure... more like a logic syntactical approach... which simply means an abstracted language flow which would be, for



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most people, very difficult to understand. When I was doing the translations of the poetry, I placed it in a sentence structure that fragmented its meaning so that it could be better understood. Perhaps in the process I unintentionally changed the meaning, but it was either that or the poetry would be too abstracted to understand.”

Sarah:

“Is there a connection between the poetry and the philosophy of each chamber?”

Dr. Neruda:

“My colleague and I felt that all of the objects within a specific chamber were connected... probably in ways we couldn’t fathom. We were constantly worried that the translation indexes were somehow inaccurate, and that this was limiting our ability to see the linkages between the various objects. And of course the most puzzling connection was the technology artifacts because we had no way to probe or reach any conclusions about their purpose or function.” Neruda Interview Two p. 8-9.

In our own reading of the poems we found that the second poem of the sixteenth chamber contained the most information that could be traced to various paintings. Additionally, both chamber 16 poems shared a common theme connected to the soul, the human personality, and life in the physical world.

The second chamber 16 poem is entitled, “Nothing Matters.” The companion poem to chamber 16, “Signals to Her Heart” is also of interest to us, but we will examine “Nothing Matters” first. For convenience sake, when not identifying the poems by their titles we will refer to them as 16.1 (Signals to Her Heart) and 16.2 (Nothing Matters).

MEST—Matter, Energy, Space, Time.

Scattered throughout the WingMakers and Lyricus (wmly) materials are references to matter, energy, space, and time. Sometimes all four of these elements are mentioned, sometimes less. In one instance, another component is added to the basic four. Further, the order in which they are listed is sometimes different. For instance, they might appear as time, space, energy, matter or space, time, energy, matter. It is not clear at this point whether this is important, but as we examine the material more closely, the ordering of these four items might prove significant.

It should be pointed here that the acronym, MEST, first appears in the wmly material in the third Q and A Session, under answer 7. The url is—www.wingmakers.com/answersfromjames.html. In most of the material however, the acronym MEST is not used. We use it here for simplicity.

One of the first places which MEST appears in the writings is in the WingMakers glossary under the first entry, the Human Instrument.

The human instrument consists of three principal components: The biological (physical body), the emotional, and the mental. These three distinct tools of perception, in aggregate, represent the vehicle of the individuated spirit as it interacts with the physical dimension of time, space, energy, and matter. Glossary.¹

¹ Also in the glossary under First Source, there is this: “First Source is not a manifestation, but rather a consciousness that inhabits all time, space, energy, matter, form, intent; as well as all non-time, non-space, non-matter, non-energy, non-form, and non-intent. It is the only consciousness that unifies all states of being into one Being.” WingMakers glossary. This is a rare instance in which two other elements are added to the basic four. These are form and intent.



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The most prominent and extensive reference to MEST is found in the fourth philosophy paper, “Beliefs and Their Energy Systems” within the section, “Mind-Soul Comprehension.” This is one of several exercises of the new psychology being fostered by the wmlly materials. These exercises are not the subject of this article, although we may touch on some of the theories behind them. Here is the relevant quotation from the section in question:

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**. “Beliefs and Their Energy Systems,” p.7. [emphasis, JB].

One other instance in all the wmlly material containing a concentration of the four MEST components as of this writing (March, 05) is found in the second poem of chamber 16, “Nothing Matters.” This poem, contains 17 uses of time, space, energy, and matter. Table 1 shows the number of times these four words are used in the 48 poems associated with the Ancient Arrow site Tributary Zone. A comparison of the chamber poems in the table dramatically illustrates the overwhelming presence of MEST in the chamber 16 poems. The first chamber 16 poem, “Signals to Her Heart,” contains 2 uses, while “Nothing Matters” contains 17 instances. The 16.2 poem is obviously of special importance as a possible source of information about MEST. Having said that, we also believe “Signals to Her Heart” is an important part of this study, and we will examine it later.

It should also be pointed out that the uses of these four words in the 16.2 poem are specifically directed at MEST in the technical meaning of these words as related to our physical universe. The words are not used conversationally, as for example: “have a good *time*,” “low on *energy*,” “what is the *matter*?” or “give me some *space*.”

Table 1.

Chamber Poems	Matter	Energy	Space	Time	Total
1				1	1
2				3	3
6				1	1
8				2	2
9			1	1	2
11			1	1	2
12				2	2
15			1		1
16	4	4	4	7	19
17				2	2
18				1	1
19				1	1
21				3	3
22		1			1
24				1	1
Total	4	5	7	26	42

The following page illustrates the three arrangements of these four important components along with the four chamber paintings associated with them.



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Three Arrangements of Matter, Energy, Space, Time
 within the Lyricus and WingMakers Materials

Philosophy 4 Arrangement



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.

Chamber Four Philosophy, Beliefs and Their Energy Systems, p. 9

Poem Arrangement



Space is curved
 so no elevator can slither to its stars.
 Time is a spindle of the present
 that spins the past and future away.
 Energy is an imperishable force
 so permanence can be felt.
 Matter flings itself to the universe,
 perfectly pitiless in its betrayal of soul.

Space is curved so I must bend.
 Time is a spindle so I must resolve its center.
 Energy, an imperishable force I must ride.
 And matter, so pitiless I refuse to be betrayed.

WingMakers Poetry, Chamber Sixteen Poem, Nothing Matters, stanzas 1 and 5

Lyricus Arrangement



When members of a species are in ignorance of their identity as an individuated consciousness, they are more easily manipulated and seduced by the temporal illusions of MEST (matter, energy, space, time). The MEST universe is the most external view of the multiverse, and those who identify with it as their true home are living in ignorance.

Lyricus Document, Relationship of Lyricus to Human Species, Q. and A. 9



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The Number 16

Users of the WingMakers CD-ROM entitled, First Source, Vol. 1 may have noticed an interesting feature (among many) on the top of every screen image. It is a simple, but puzzling equation: $23 - 7 = 11 + 5$ or $16 = 16$. It is quite possible that this equation has several meanings. One of those meanings may be related to chamber 16.

To date there is a chamber 16 music track, a chamber 16 painting, and two chamber 16 poems. However, no chamber 16 philosophy has yet been published. Consequently, our only source of written information about chamber 16 comes from the two poems associated with it. The equation $16 = 16$ suggests that both chamber 16 poems are equally important and should be studied together.

We have already mentioned that the 16.2 poem has the most references (17) to MEST. As a result, a little more than 40 per cent of the total quantity of MEST words in the 48 poems are contained in the chamber 16.2 poem.

Because “Nothing Matters” is the second of the chamber 16 poems, it is also the 32nd poem of the entire series. The number 32 is 2×16 , thus accentuating the apparent importance of 16. Furthermore, the total number of lines in “Nothing Matters” is 48, which is 3×16 . It is obvious that chamber 16 is important in relation to the materials related to the Ancient Arrow site Tributary Zone.

The Theme of Chamber 16

We know that this Tributary Zone is related to genetics, so a likely area to investigate is the 16th chromosome. As with all the chromosomes, the 16th is related to various aspects of the body and any defects in this chromosome lead to a large variety of disorders, just as with the other chromosomes. There are various types of defects which can lead to birth defects and diseases after birth. Beyond a defect in a particular chromosome, there can be an abnormality in the quantity of any given chromosome.

As many people know every double helix of DNA contains 46 chromosomes. Each helix should normally contain 23 chromosomes. The abnormality arises when there is an extra chromosome attached to the normal pair. (There can be instances where there is only one chromosome, but this is quite rare.) This condition of an extra chromosome is known as trisomy (3) and these are identified by the number of the chromosome with the extra copy. Trisomy can occur on any of the chromosomes, but the most common are Trisomy 13 (Patau's Syndrome), Trisomy 18 (Edward's Syndrome), and probably the most well-known, Trisomy 21 (Down's Syndrome).

The outstanding feature of an extra 16th chromosome or Trisomy 16 is that it leads to miscarriages, and in fact, is a *leading cause* of miscarriages. Here is a quotation about Trisomy 16:

Full Trisomy 16: a chromosomal disorder in which an individual has three copies of chromosome 16 instead of the usual two. Trisomy 16 is not compatible with life and is the most common chromosomal cause of miscarriages (causing over 100,000 miscarriages annually in



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the U.S. alone).²

This information accentuates the vital role of chromosome 16 in the ability of a woman to remain pregnant once conception has taken place. Notwithstanding all the other possible disorders arising from chromosome 16, trisomy stands out as special because of its destructive effect on the fetus itself. Trisomy 16 does not result in birth defects as in the other trisomy syndromes, because the fetus never reaches full term. Thus, chromosome 16 is crucial to the process of gestation and childbirth. We suggest therefore, that the fundamental theme of the chamber 16 poems and painting is the birth of a human being into the MEST universe and the natural conditions and laws which that universe imposes on the incarnated soul within the human instrument.

As briefly mentioned already, poem 16.2 is much more transparent in describing this theme, while 16.1 is much more subtle. At a certain point, however, 16.1 will contribute to a better, more expanded understanding of the entire theme of chamber 16. If poem 16.1 is subtle, the chamber 16 painting is close to obscure.

The Chamber 16 Poem, *Nothing Matters*

Here is poem 16.2, the 32nd poem of the 48 within the Ancient Arrow site Tributary Zone. The poem is taken directly from the First Source CD-ROM.

1. Space is curved
2. so no elevator can slither to its stars.
3. Time is a spindle of the present
4. that spins the past and future away.
5. Energy is an imperishable force
6. so permanence can be felt.
7. Matter flings itself to the universe,
8. perfectly pitiless in its betrayal of soul.

9. You can only take away
10. what has been given you.

11. Have you not called the ravens the foulest of birds?
12. Is their matter and energy so different than ours?
13. Are we not under the same sky?
14. Is their blood not red?
15. Their mouth pink, too?

16. Molten thoughts, so hot they fuse space and time,
17. sing their prophecies of discontent.
18. Listen to their songs in the channels of air
19. that curl overhead like temporary tattoos
20. of light's shimmering ways.

21. Am I merely a witness of the betrayal?
22. Where are you who are cast to see?
23. How have you been hidden from me?
24. Is there a splinter that carries you to the whole?

25. If I could speak your names I would call you to my side
26. and take your hands so gentle you would not see me,
27. feeling only the warm passage of time

2

rarediseases.about.com/gi/dynamic/offsite.htm?zi=1/XJ&sdn=rarediseases&zu=http%3A%2F%2Fwww.trisomy16.org



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28. and the tremor of your spine moving you to weep.
29. Space is curved so I must bend.
30. Time is a spindle so I must resolve its center.
31. Energy, an imperishable force I must ride.
32. And matter, so pitiless I refuse to be betrayed.
33. So I stand naked to the coldest wind
34. and ask it to carve out an island in my soul
35. in honor of you who stand beside me in silence.
36. Lonely, I live on this island assured of one thing:
37. that of space, time, energy, and matter;
38. nothing matters.
39. Yet when I think of you in the cobwebbed corner,
40. hovelled without wings
41. like a seed planted beneath a dead tree stump,
42. I know you are watching
43. with new galaxies wild in your breast.
44. I know you are listening
45. to the lidded screams smiling their awkward trust.
46. All I ask of you is to throw me a rope sometimes
47. so I can feel the permanence of your heart.
48. It's all I need in the face of nothing matters.

The Birth Theme, Lines 33-45

Although it appears backwards, we will study the end of the poem first, because it describes the condition of the personality within the MEST dimension. This occurs in the final third of the poem. As noted earlier, there are 48 or 3 x 16 lines altogether. Consequently, one approach to interpreting the poem involves dividing it into 3 parts of 16 lines each.

Lines 33-38 clearly indicate that the human personality is now living on an island somehow cut off from its soul or greater self. This island is not necessarily a physical island, although it could be. It more likely signifies the human instrument which, by its very nature, severely limits contact with the Wholeness Navigator. This theme will be discussed in greater detail later. The lines appear below:

- 33 So I stand naked to the coldest wind
34 and ask it to carve out an island in my soul
35 in honor of you who stand beside me in silence.
36 Lonely, I live on this island assured of one thing:
37 that of space, time, energy, and matter;
38 nothing matters.

The following lines 39-45 appear to be in a different voice, because the speaker is describing the “other” as without wings and living in a hovel.

- 39 Yet when I think of you in the cobwebbed corner,
40 hovelled without wings
41 like a seed planted beneath a dead tree stump,
42 I know you are watching
43 with new galaxies wild in your breast.
44 I know you are listening
45 to the lidded screams smiling their awkward trust.

It is here that this poem as well as the other Ancient Arrow poems become



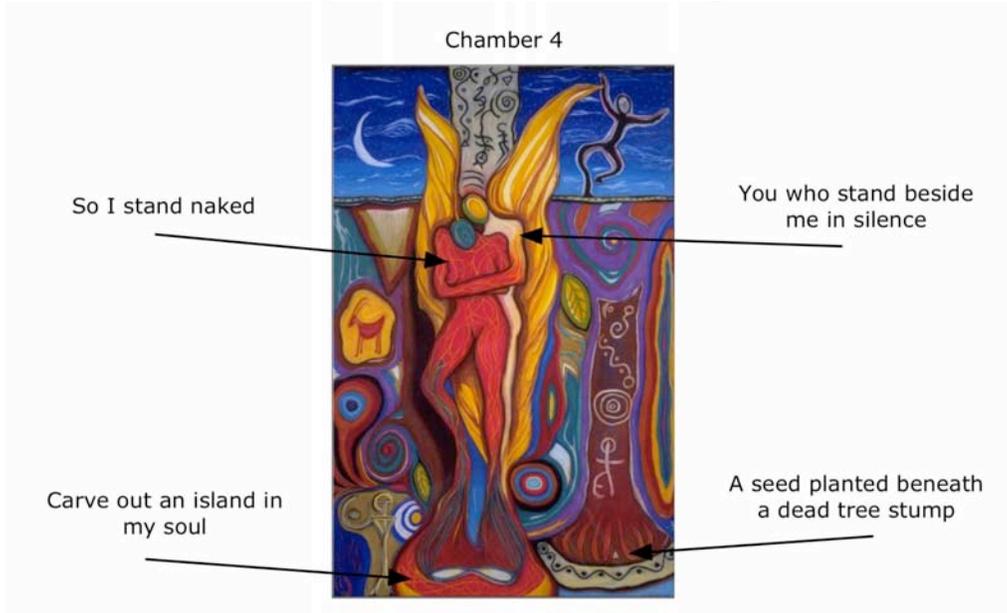
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confusing, because the identity of the speaker appears to change. This alternation of speakers in the poems is a predominating style, for it often appears that there are at least two speakers in most of the poems. One is the human personality living in a human instrument within the MEST universe, a world in which ordinary objects and events are described, and the other speaker is the soul, who appears to live in a much more expansive, abstract, yet inclusive dimension.

Here, the soul understands the fact that its personality aspect is living in a much more limited environment (hovel) within the human instrument in the MEST universe. A portion of its consciousness, the human personality, is now “without wings” as it struggles to live and understand its place in “space, time, energy, and matter.”

Apparently, the world of the soul is far less restricted than the MEST universe, because the human personality is often lamenting its separation, and isolation from its greater Self, the soul. This is a common theme throughout the series of poems. Poem 16.2 describes this condition poignantly.

The third section of 16.2 (33-48) is the outcome of the process of the soul taking a form or human instrument in the MEST universe. It has been born into the world of human beings and is now isolated from its greater consciousness and in terms of the entire poem, it is lamenting its loss. Yet, by the time we read the final 16 lines and especially line 38—“nothing matters”—we are given an important clue. We will spend the remainder of this article trying to unravel the meaning of “nothing matters.” Before doing so, we end this section with several phrases from the final portion of poem 16.2. The lines appear to describe chamber painting 4, which is related to *matter*—the outer garment of the soul inhabiting the MEST universe.



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The Human Condition, Lines 1-10.

- 1 Space is curved
- 2 so no elevator can slither to its stars.
- 3 Time is a spindle of the present
- 4 that spins the past and future away.
- 5 Energy is an imperishable force
- 6 so permanence can be felt.
- 7 Matter flings itself to the universe,
- 8 perfectly pitiless in its betrayal of soul.

- 9 You can only take away
- 10 what has been given you.

The opening lines of “Nothing Matters” describe the condition of the MEST universe. The description of these conditions are not so much scientific formulations by themselves, as they are descriptions of human interaction with the conditions created by space, time, energy, and matter. As lines 9 and 10 point out, this is what you have been given, work with it, accept the nature of your condition within the MEST universe.

So, what is our situation? Space is curved, so if we think that we can travel in a straight line, we are under illusion. There are no straight lines. The matter comprising our physical bodies, especially our brains, create the perceptions that govern our conclusions about reality. The world beyond the MEST universe, the world of the soul, knows the greater truth beyond our relative truths of “straight lines.” Of course, we know that we can draw a “straight line” in order to perform practical tasks in everyday life, but the poem is addressing the fundamental nature of being. It’s an example of the relative truths generated by the interaction of the incarnated soul in the MEST universe.

Then there is the condition of time. Under the conditions imposed by MEST, the human brain perceives time as a continuously moving line of events receding into the “past” and projecting into the “future.” We can never catch up to either one because of our limited perceptual abilities. Our present is a blur of motion we define as rigid structures of past events and fluid streams of future possibilities. Our present is lost in the swirl of the spindle.

Space and time describe the *dimension* we live in, while energy and matter are the *elements* contained within the space-time dimension. This distinction originates in a sentence from the chamber 1 philosophy paper:

The dimensions of time and space and the elements of energy and matter circumscribe the human drama. “Principles of the Sovereign Integral,” p. 6.

Energy creates a sense of permanence due to its imperishable nature. There is not much to be added to this statement which leads to the description of matter which “flings itself to the universe.” This too is a straight-forward statement without much need of explanation. It is line 8, however, which demands some attention. It says that matter betrays our souls.



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Here we find the introduction of the self-conscious entity, the human soul, into the MEST universe. Matter betrays the soul because for some mysterious reason, the soul is ordained to experience at least some portion of its existence through a material form, a form composed of matter. Although we cannot go into it here, the WingMakers philosophy describes this journey of the soul within the MEST universe as the Grand Experiment of First Source. Apparently, the soul feels betrayed by this experience because the matter comprising the human instrument creates a sense of separation from the unitive nature of the soul on its own dimensional plane of existence. Many of the 46 poems express this sense of separation, abandonment, and apparent neglect by the universe. Thus, matter betrays the soul.

Lines 9 and 10 appeal to our acceptance of this fact. Feeling victimized, angry, and resentful about our condition of betrayal will not change the situation. Only a change of heart will break down the illusion of separation and abandonment and thus allow us to experience a new dimension of space, time, energy, and matter.

Lines 11 through 15 exhort us to look at the situation:

- 11 Have you not called the ravens the foulest of birds?
- 12 Is their matter and energy so different than ours?
- 13 Are we not under the same sky?
- 14 Is their blood not red?
- 15 Their mouth pink, too?

Even the raven, the “foulest of birds” is made of the same matter and energy as a human being. Here the words tell us that the bodies we inhabit are no different than the forms of nature, whether animal, vegetable, or mineral. We are made of the same stuff. Beyond this question is another of more importance, perhaps. Who are “we?” Are we the souls who are betrayed by matter? This poem (and many of the others) points in this direction. We are souls from a dimension beyond MEST, who inhabit the MEST dimension through forms made of matter almost identical to those of the animal kingdom. We are divine entities experiencing the MEST universe as individuated “units” of consciousness, called souls, but we can only experience this universe within a garment of matter. Consequently, we are hybrids. We are self-conscious spiritual entities inhabiting animal bodies engaged in a mysterious Grand Experiment of First Source.

Although not the subject of this poem it must be pointed out that the DNA of human instruments is different from all other life-forms even though we humans utilize material forms drawn from the same natural elements. This ever so slight, but vital difference in DNA is a critical component in the discovery of the Grand Portal and it is central to the Ancient Arrow site Tributary Zone and the entire *Ancient Arrow Project* novel. Furthermore, genetics is the central and key discipline of the seven disciplines of the Lyricus Teaching Order.

There are seven disciplines taught by the LTO:

- Genetics
- Neo-sciences (Cosmology and Particle Physics)
- Metaphysics
- Sensory Data Streams
- Psycho-coherence



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- Cultural Evolution
- Sovereign Integral

Because genetics is the central or core discipline of the LTO, all the materials related to the Ancient Arrow site portion of the novel take on a special importance. The paintings, poems, music, and other writings related to the Ancient Arrow site are all related in some way to DNA, the process of birth, and the composition of a human entity. This includes all the energy fields associated with the human instrument—physical, energetic, emotional, and mental. It also includes various other energy fields surrounding and composing the individuated human entity in trans-MEST dimensions.³

We believe that the following lines of our poem provide clues to several paintings relating to the birth process. They appear to be placed in this poem for just that reason. Here are the lines:

- 16 Molten thoughts, so hot they fuse space and time,
17 sing their prophecies of discontent.
18 Listen to their songs in the channels of air
19 that curl overhead like temporary tattoos
20 of light's shimmering ways.
- 21 Am I merely a witness of the betrayal?
22 Where are you who are cast to see?
23 How have you been hidden from me?
24 Is there a splinter that carries you to the whole?

Line 16 appears to be a clue to a particular WingMakers chamber painting. That painting is chamber 20, which appears below:



Of the 24 chamber paintings, chamber 20 demonstrates the presence of molten thoughts. We see a river of lava-like material flowing in from the right side of the painting and a column of fiery molten-like material rising up on the left. This painting is distinct from most of the others because it is almost perfectly square. (The only other painting of similar proportions is chamber 6.)

Chamber 20 also appears to have been severely truncated at the top. Lines 18-19 hint that there is something above painting 20—“channels of air that curl overhead

³ For more on this read the article “Anatomy of the Individuated Consciousness,” at www.wingmakers.com/anatomyofindividuatedconsciousness.html



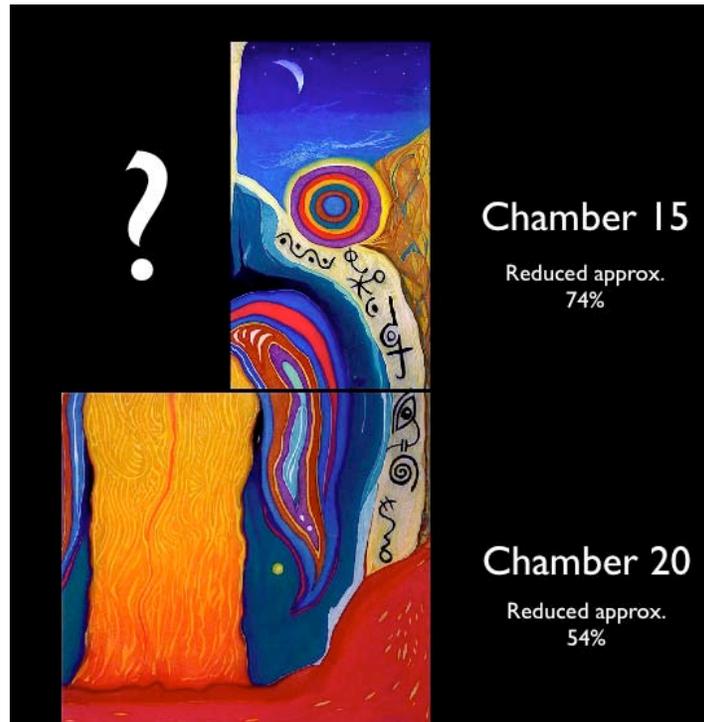
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like temporary tatoos.” Lines 23 and 24 continue in this vein—“How have you been hidden from me? Is there a splinter that carries you to the whole?” There is, in fact, at least one other painting that actually forms part of the top section of painting 20. That is painting 15.



Chamber 15

After some adjustment in their sizes, the chamber 15 painting fits exactly over the top right side of chamber 20.



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The question mark is located where some portion of this painting is missing. Line 16 appears to offer a clue to the missing section. “Molten thoughts, so hot they fuse space and time.” Chamber paintings 2 and 3 are related to time and space, respectively. We know this because the chamber 4 philosophy paper, “Beliefs and Their Energy Systems” contains an exercise directly related to 4 chamber paintings. Chamber painting 2 is related to time and 3 is related to space. Therefore, line 16 is related to the fusion of these two paintings.

The literal fusion of these two paintings yields no visual clue to the missing section of chambers 15 and 20. It is very possible that there is another painting or fragment of a painting not yet visible in the currently available paintings. However, there may be a numerical clue here. If we add $20 + 15 + 2 + 3$ the sum equals 40. The number 40 signifies the completion of major life events. Most of the well-known associations with the number 40 occur in the Christian Bible—the rain which produced the Biblical flood lasted 40 days and 40 nights; Moses received the Ten Commandments after 40 days; Jesus was tempted in the desert for 40 days; the time between Jesus’ resurrection and ascension was 40 days. There are other examples from various sources, but the one which applies specifically to our discussion is the gestation period of a human being—40 weeks. The birth of a human child is certainly the completion of a major life event!

Symbolically, the circle of 7 colors in the chamber 15 painting might signify the fertilized egg of the female embedding itself into the molten heat of the womb. The 7 colors could represent the completed (ideal) cycle of 7×40 days (280) whereupon the human baby emerges at birth out of the “molten thoughts” of the womb into the fused space-time world of the MEST universe, the upper left section of the composite chamber paintings.

At this stage of the actual birth of a human being, lines 25-28 appear to be consoling. The words appear to be those of the soul itself. They are spoken to that minute portion of its own “splintered” consciousness incarnated within the human instrument.

25 If I could speak your names I would call you to my side
26 and take your hands so gentle you would not see me,
27 feeling only the warm passage of time
28 and the tremor of your spine moving you to weep.

These words again evoke the image of the chamber 4 painting, related to *matter*.



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The instructions from the fourth philosophy paper ring more clearly now:

If you examine the Chamber Four Painting, you will be taught a new dimension of **matter**.
“Beliefs and Their Energy Systems,” p.7. [emphasis, JB]

Matter has now flung itself into the MEST universe and betrayed the soul. We see this in the chamber 4 painting.

The Chamber 16 Painting



As you can see, the chamber 16 painting is abstract. It contains no obvious images of living things, no familiar objects of our world, and none of the Language of Light symbols found in most of the WingMakers chamber paintings. The chamber 16 painting does, however, contain geometric shapes, such as triangles, circles, spirals, etc. Probably, the strangest objects in the painting are the three brush-like images on the lower right side.

We suggest that this painting is describing the state of the MEST universe. The four descriptions of space, time, energy, and matter are abstractly depicted in painting 16. There are curves and spirals—space; there is the spindle-like motion at the center spinning the “past and future away;” there is the continuous or imperishable movement of energy throughout the painting; and there are the geometric patterns and brush-like figures suggesting the various forms which matter takes on. Although abstract, painting 16 does express the images of MEST in poem 16.

Another suggestion is that this painting is a microscopic image of DNA coiling into a chromosome. The image below is taken from an animation of this process found at www.thetech.org/exhibits/online/genome/DNA2.2.html.



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The Transformation Model

We have already established that when we “descend” into the MEST universe we, as incarnated souls, have entered a dimension of limitation relative to the trans-MEST dimensions. At least that is the perception of our human condition, a condition which is communicated by many of the poems of the Ancient Arrow site Tributary Zone. This predicament would be hopeless and meaningless if there were no way to change our sense of separation and abandonment. Lines 29-32 shed a glimmer of light on overcoming the betrayal of the soul by matter and its apparent imprisonment in the MEST universe.

- 29 Space is curved so I must bend.
- 30 Time is a spindle so I must resolve its center.
- 31 Energy, an imperishable force I must ride.
- 32 And matter, so pitiless I refuse to be betrayed.

These four lines describe a transformation of consciousness and attitude. They are the result of inner work. They have been transformed from the statements of lines 1-8 at the beginning of the poem and are now a set of working principles for moving forward in the process of reunification with the higher self. The isolated consciousness within the human instrument is preparing to move closer toward union with its originating source, the soul. This process represents a meshing and interweaving of the lower faculties and expressions of the human instrument with the higher faculties of consciousness available at the trans-MEST dimensions. Expanding consciousness is the mediating energy that bridges these various dimensions. The beginning of this transformative process is described in the fourth philosophy paper which we are now ready to examine in more detail.

The chamber 4 philosophy paper contains a mental exercise called “Mind-Soul Comprehension.” This exercise is part of what is called the new psychology, which will be inclusive of the soul and other, as yet, undiscovered components of consciousness. In this exercise the mind is pictured as a distinct entity who is explaining the meaning of four paintings to the soul. At the beginning of this article we disclosed the essence of this exercise and repeat it here:

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**. “Beliefs and Their Energy Systems,” p.7. [emphasis, JB].

Table 2.

Painting	Method to View Painting	Results
Chamber 2 Time	observe	Learn a new dimension of time
Chamber 3 Space	inspect	Gain knowledge of a new dimension of inner space
Chamber 12 Energy	study	Discover a new dimension of energy
Chamber 4 Matter	examine	Taught a new dimension of matter

This exercise is the mediating step for bridging the chasm between the matter-of-fact condition of MEST described in lines 1-8 and an adjusted attitude toward



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MEST, described in lines 29-32, which resolves the sense of separation. This result is shown in table 3.

Table 3.

From This	To This
Space is curved so no elevator can slither to its stars.	Space is curved so I must bend.
Time is a spindle of the present that spins the past and future away.	Time is a spindle so I must resolve its center.
Energy is an imperishable force so permanence can be felt.	Energy , an imperishable force I must ride.
Matter flings itself to the universe, perfectly pitiless in its betrayal of soul.	And matter , so pitiless I refuse to be betrayed.

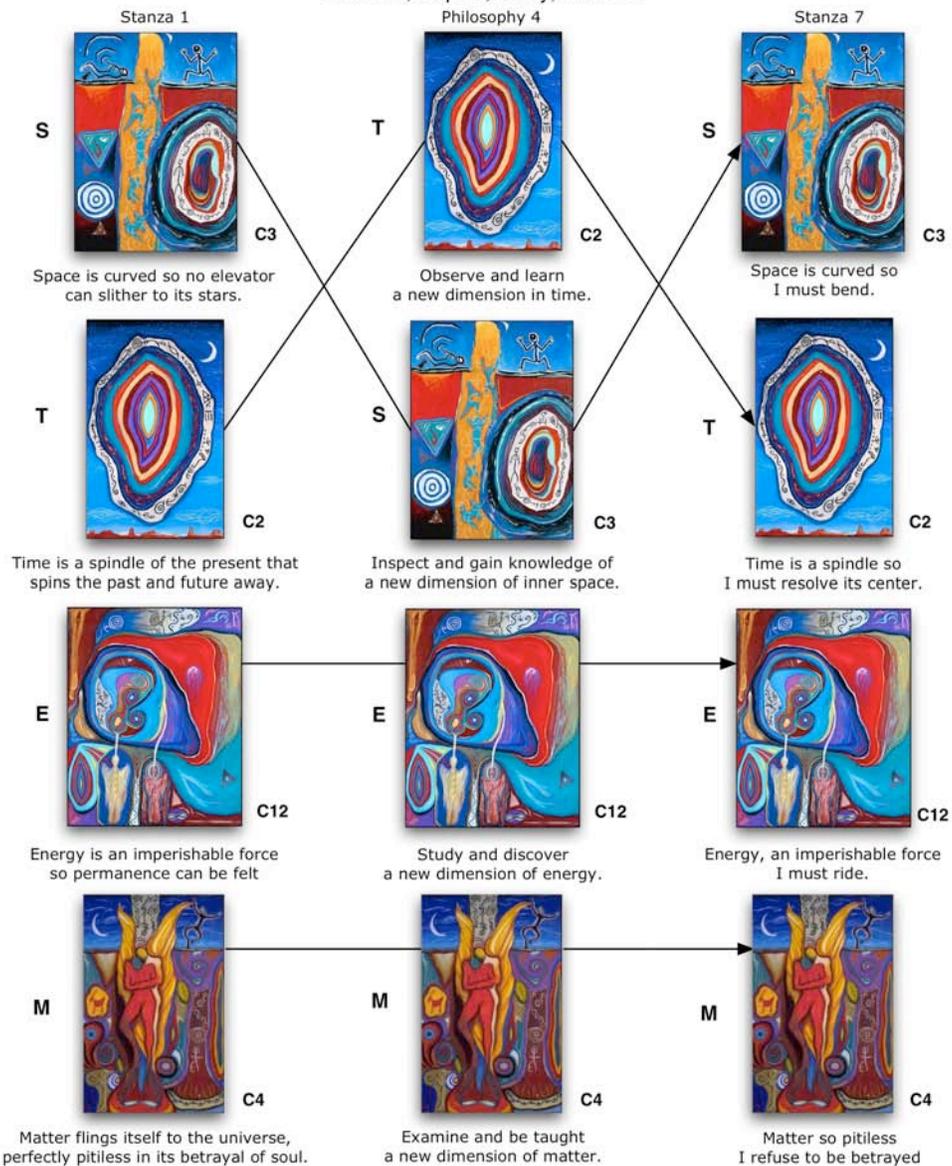
Notice that the order of time and space is reversed in the Mind-Soul exercise in relation to the order (space and time) in the poem. There does not seem to be any obvious reason for this reversal other than the interwoven nature of time and space. These two terms are frequently referred to as one inseparable unit. They appear as space-time or time-space through the spoken as well as the written word. Yet, as the two previous tables show, energy and matter remain the same in the poem and the exercise. Whether any of this is of significant importance or not is unclear. We mention it here in the interest of further study.

The following diagram illustrates the entire process—from that described in the first stanza of Nothing Matters, to performing the Mind-Soul exercise in Philosophy 4, to the result as described in stanza 7.



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Chamber 16 Poem Transition from Stanza 1 to Stanza 7—
Observe, Inspect, Study, Examine



Note the graphic interweaving of the space and time elements. This visual image reinforces the idea expressed in line 16 of *Nothing Matters*: "Molten thoughts, so hot they fuse space and time." Although we cannot be certain, it is possible that this idea of the fusion of space and time into space-time is being conveyed to us through the reversal of these two dimensions via the exercise and the poem.

Recall also, the previous quotation:

The *dimensions* of time and space and the *elements* of energy and matter circumscribe the human drama. *Principles of the Sovereign Integral*, p. 6.

Time and space are described as dimensions whereas energy and matter are described as elements. The differences between these two pairs is visually described



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by the arrows passing through the three stages of the transformation process in the previous diagram. Whereas the time and space *dimensions* metaphorically interweave suggesting a unified matrix, the energy and matter *elements* remain distinct because their relative positions do not shift. Again, the significance of these relationships is unclear, but it is present and therefore, should be given some thought.

Another question worth considering is whether the Mind-Soul exercise *must* be performed in order to transform one's attitude about MEST as indicated in table 3. On the surface it is clear that the exercise is separate from the advice given in Nothing Matters. After all, one could certainly read the fourth philosophy paper and perform the Mind-Soul exercise without ever reading any of the WingMakers poems, especially the chamber 16 poems. Most importantly, there are no indications or specific instructions that direct a student of the material to connect the Mind-Soul exercise with the chamber 16 poem.

In fact, we ourselves have done this. Our study of the poetry has come later than our study of the philosophy. We must mention, however, that we have performed all the exercises in the fourth philosophy paper, "Beliefs and Their Energy Systems." These include work with the

- music, Mind-Body Movement exercise
- paintings, Mind-Soul Comprehension exercise
- poetry, Emotion-Soul Acquisition exercise

More to the point, the poetry exercise works with ten specific poems which *do not* include the chamber 16 poems. Thus, it is completely possible to do all these exercises without ever knowing about the references to MEST in the poem Nothing Matters.

Two Approaches to the WingMakers Materials

The lesson here is that much can be gained by performing the various exercises, but much *more* can be gained by studying all facets of the material, thus creating an integral interaction between the WingMakers media and oneself. Using this approach and then applying it to the subtle clues distributed throughout the material, an individual can create internal linkages across the apparently "separate" facets of the teachings.

These two general approaches to studying the WingMakers materials could be called exoteric and esoteric. The former is external and accessible using the ordinary methods of objective, intellectual study, while the latter demands the use of skills usually associated with art, namely the creative imagination and the feeling sense. These are not mutually exclusive, but when combined they can lead to the discovery of hidden patterns which connect seemingly separate surface features and objects. Instead of calling this exoteric and esoteric, we might call it MEST-intelligence and trans-MEST-intelligence.

Applying this idea to the WingMakers materials, there are the external and obvious sets of writings (and exercises), music, art, and poetry. Scattered among these various media are subtle hints and clues which are designed to direct our attention



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to deeper layers of meaning. Various enigmatic devices (literary, visual, and aural) are scattered throughout the material in order to arouse our curiosity and encourage us to use our creative imaginations to “solve” the puzzle. One example of this use of hints which has been applied in this study is the equation $23 - 7 = 11 + 5$ or $16 = 16$. Granted there may be a puzzle to solve, or small puzzles nested in larger ones, but the main point of it all is to engage individuals in subtle training involving a subtle method of indirect learning somewhat similar to Zen and Sufi practices. This involves temporarily short-circuiting our habitual modes of gathering information within the MEST universe.

The MEST self or personality is presented with various forms of media which introduce enigmatic, sounds, images, and ideas that bypass the habitual channels of our minds and senses. This is done by intermixing conventional sensory inputs with strange and unfathomable ones. The uncertainty created by this juxtaposition of contradictory information disrupts enough of the logical mind to allow the encoded materials to enter the deeper parts of our psyches. If we resonate with the materials enough, our persistence in pursuing them will eventually open up the intuitive intelligence of the heart. This awakening of the heart can then stimulate the brain to work more fully, if the individual continues to engage the material. At this stage the individual has the opportunity to work at the trans-MEST level of awareness.

The Mind-Soul Comprehension Exercise

We recommend reading the chamber four philosophy, “Beliefs and Their Energy Systems” and trying all the exercises for yourself. In order to avoid influencing your own experiences, we don’t want to get into the details of our own work with them. However, we do want to look more closely at some of the wording in the instructions, because it is different for each painting. This might be important or it might not. The wording differences could easily be explained as the author’s desire to avoid repetition of the same words in describing the exercise elements and may have nothing to do with any specific approach to the exercise. Whatever the reasons, it may still be of value to give a few brief comments on them.

The four phrases are:

Chamber Two—*observe and learn* a new dimension of time.

Chamber Three—*inspect and gain knowledge* of a new dimension of inner space.

Chamber Twelve—*study and discover* a new dimension of energy.

Chamber Four—*examine and be taught* a new dimension of matter.

The words *learn*, *knowledge*, and (be) *taught* all have the same basic meaning, which is to receive information or knowledge. In each case the information is being received from either time, inner space, or matter. The phrase “be taught” is slightly different from the other two words, in that “matter” appears to be playing a more active role in the teaching.

The word *discover* has a slightly different meaning than the other three words. *Discover* is from the Latin *cooperire* plus *dis* (reversal). It literally means to remove the cover. Thus, discovering a new dimension of energy has less of the sense of learning and more a sense of a sudden revelation or revealing. The word *discover*



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also has the sense of the unexpected and dramatic, whereas learning and gaining knowledge communicate more a sense of time and process. They are usually impactful over time, whereas discovering (uncovering) is more immediately impactful.

Before continuing it should be pointed out that although we don't want to get bogged down in too much analysis of these phrases, we might think of this mental approach as "warm-up stretches" before we get into the deeper, inner activity of the exercise itself.

Observe and Learn. The word "observe" comes from the Latin, *observare*, to watch. The act of watching, when done properly, does not involve analysis and interpretation. In other words, observing does not involve mental or emotional activity. It requires a still and quiet mind. Time is measured as the interval between events. These events are not necessarily outer, objective events, but are also inner, subjective events. These inner events are our thoughts and feelings and constitute psychological time.

These mental activities are related to time because they issue from the mind in a sequence or stream which creates the sense of time, or the passage from one thought to the next. Theoretically, if that flow ceases, even for a second, there is no time, but only a pure state of awareness that is. A flow of subjective events rise in our field of awareness, dissipate (into the past), and are replaced by new thoughts. Did the preceding thoughts enter the past and do the new thoughts come from the future? They do in the context of our *ideas about time*. And these "time" ideas are *thoughts*, just like all the others. In the absence of thought activity, there is can be no concept of time and therefore a timeless, thoughtless state of pure awareness arises in consciousness. By observing this state of consciousness we can learn a new dimension of time. There is much more to this subject which we cannot go into here.

Inspect and Gain Knowledge. The word "inspect" comes from the Latin, *inspecere*, to look into. This phrase is related to space, specifically *inner* space. Does this mean an inner dimension of space aside from the commonly understood psychological dimensions of the astral, mental, and other "spiritual" planes? We don't know for sure, but the interesting use of this word "inspect" is its sense of *looking into*.

When we think of space we almost always relate it to seeing. We peer deeply into space. We require an unobstructed view in order to see a movie or a play. We need special lenses on our eyes in order to see across the space of a room or a highway while driving. Space is all about looking and seeing.

We don't normally associate this looking as looking *into* except in terms of investigating a mystery, for example. But the knowledge we gain from looking into is that of inner space. Thus, "inspecting" in this case appears to be an appropriate word to use for *looking into inner space* to gain knowledge.

Study and Discover. The word "study" comes from the Latin (once again), *studere* to study. The process of studying anything often involves or implies an in-depth examination and research into a particular subject. The translator of these teachings, sometimes uses the word "immerse" when describing how individuals



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should approach the WingMakers materials. Immersion carries the sense of study and not just a superficial skimming of the materials. Thus, if we delve deeply into a study of the chamber 12 painting we may experience a sudden discovery or unveiling of a new dimension of energy.

Examine and Be Taught The word “examine” come from the Latin, *examen* “a weighing.” This is rather provocative in that this last phrase deals with *matter*, which is obviously something which *can be weighed*. Could this be a hint about the structure of matter, the atomic weight of atoms and the formation of the elements? The word examine also means to test and analyze, and to observe in a scientific manner. These meanings have a natural affinity to the scientific investigation of matter. This is definitely the realm of physics, and physics also includes the study of energy.

The fact that physics studies both energy and matter indicates a close relationship between these two elements, and recall that they are referred to as elements in the WingMakers writings, whereas, space and time are referred to as dimensions. Therefore, the MEST universe is composed of two pairs of conditions—space-time and energy-matter. (Paradoxically, the exercise refers to all four aspects of MEST as dimensions. Here the word “dimension” is most likely being used in the sense of facet or aspect. In the psychological sense, however, objects may very well have dimensions of meaning to them which can be experienced through senses attached to the subtle energy fields of our human instruments. It is precisely these areas of exploration which science will be led to investigate and which will ultimately lead to the Grand Portal.)

Recall that the phrase “be taught” is different than the usages of the other three directives. To *be taught* suggests a duality of teacher and student. Could that teacher be our very own human instruments? Our human instruments are composed of matter and we are conscious beings utilizing this matter to gain experience in the MEST universe. Thus, matter has much to teach us, especially the matter of our physical bodies.

One further note on “study and discover.” Recall that the word *discover* has a different meaning than the other three. It may be a small thing, but note that the chamber 12 painting is the only one of the four which is out of numerical order. The use of the word *discover* could be a clue to this. The sequence is 2, 3, 12, 4. We are not sure why this is so, but it is worth examining at a later time, but not in this article.

The Four Rules

It is now time to return to our poem by returning to the four lines which complete the process begun with the Mind-Soul Comprehension exercise. The important lines are:

- 29 Space is curved so I must bend.
- 30 Time is a spindle so I must resolve its center.
- 31 Energy, an imperishable force I must ride.
- 32 And matter, so pitiless I refuse to be betrayed.



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Lines 29-32 might be thought of as four basic rules of engagement with the MEST universe. Let's look at these four rules one at a time.

Space is Curved So I Must Bend. We accept the fact that space is curved, therefore we must learn to bend. We are free-willed creatures, so if we want to resist the natural laws of space, that's fine. However, we learn that we can accomplish much more if we cooperate with the conditions of our environment, rather than fight them. Space here appears to be related to the practical affairs of everyday life in the mundane world. This first rule concerns the outer aspects of living.

Time Is A Spindle So I Must Resolve Its Center. The rule related to time is certainly practical in the outer sense, such as staying organized through time management. Viewed in this way, it is closely related to the first rule of space and the routine affairs of daily life. The real issue, however, is psychological.

Here the rule is suggesting that we live in the present. Time is all about Now. It is "a spindle of the present that spins the past and future away." Unrealistic attachment to the past and the future is futile. The only way to deal with these is to resolve the condition of Now. The center is the eternal present, a state of awareness very similar to the exercise related to time in the previous section. Applying this rule is definitely a psychological effort. Living in the Now is an ancient and profound esoteric discipline which is still vital to all spiritual progress.

Thus, the second rule is of paramount importance to the life we live in the MEST universe, because it involves our ability to be PRESENT in consciousness as often as possible. When our minds are projected into the future in hope or fear and when our minds are distracted by memories of good or bad times, we are not living in the here and now. Instead, we are "present" only to thoughts and emotions of an inner, personal dimension which only detracts from our current existence. This imaginative world of attachment and desire clouds our awareness of "what is" in the here and now and this does not serve the soul's desire to gain experience in MEST.

This second rule is especially accentuated in the affirmation from the fifth Lyricus Discourse, The Interface Zone.

I am forever connected to my brothers and sisters of all time and space. What is known by them I can know. What is found by them I can find. What is to come from them I can be. In all that I do may the mind of many hold sway over the mind of one. The Interface Zone, pp.14-5.

Not only does this affirmation describe the overcoming of time, but it also implies the conquering of space. As a species, humans throughout the MEST universe are connected. We are connected forever, we can know what others know, we can find what has been found by others in the "past," and we can evolve to levels which others have already achieved. This is the meaning of the concept within the WingMakers materials that the WingMakers are our future selves. They represent what we will be in the MEST future. We are all connected through the "mind of many." The Genetic Mind has many frequency levels. We are all connected through it, but not all species have access to all the frequencies. These rules are the foundation principles for opening up a portion of the genetic mind to the humanity of Earth.



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Energy an Imperishable Force I Must Ride. This third rule states that energy cannot be destroyed and therefore it is the basis of permanence in the MEST universe. Therefore, we better “ride” it. This means control it. A brief glance at the MEST universe clearly shows that space is filled with energy that is affecting matter. The human instruments which are the carriers of our souls are made of this matter. We cannot completely control the energies flowing through and emanating from our human instruments. We are, therefore susceptible to the imbalances (diseases) within our own fleshly, material bodies. We cannot completely control the energies flowing through and emanating from our own planet. Therefore, we are at the mercy of the forces of nature, both individually and collectively, despite (and in many cases because of) the advances in science and technology.

Thus, this third rule is exhorting us to work with energy by engaging the forces which immerse us and emanate mysteriously from the very human instruments which we, as self-conscious entities, inhabit. The energies of the MEST universe can certainly be overwhelming and frightening, but we cannot shrink from them, ignore them, avoid them, or hold them in disdain. They are imperishable, therefore we must face them, learn from them, cooperate with them, and finally master them.

Matter So Pitiless I Refuse to Be Betrayed. We ride the energy within matter—within the matter of our human instruments—for that is what we have *been given* in order to live in this MEST universe. There is no other way for the soul to gain experience in this dimension, except through the agency of matter in the form of the human instrument. Hence, we cannot afford to feel betrayed by the very form we must utilize in order to move forward in the Grand Experiment of First Source.

Resenting and hating the conditions of materiality will not gain us the resolution of our predicament. Matter is “pitiless.” This means that matter is completely impersonal, it has no feeling. It has no self-awareness. It has no conscience. Matter does not decide to turn against us in a conspiracy of misfortune and disaster.

Thus, the fourth rule states that we must “refuse to be betrayed.” Feeling betrayed by something that has no self-awareness, no intelligent purpose, is to be in illusion. We must get real about “what is” and not project the negative effects of our feelings of separation and abandonment onto “what is.” When we do this we generate energy that adversely affects our own matter and quite possibly the “matter” of others existing in the dimensions of space and time.

Here we see that the four rules are closely integrated in spite of our efforts to define them individually. This is fine and necessary at this stage of our study. We have learned that we must engage space in a practical and active manner. We must deal with time psychologically by learning to live in the present, in the Now. Then the past and future settle into balance in our lives. We recognize that energy cannot be destroyed, but energy can destroy the forms composed of matter. Thus, we must ride energy, control it, and thus affect the matter of our own human instruments and the matter around us in a positive and healthy way.

The fourth rule is actually the foundation for the other three and therefore should probably come first. Without a positive attitude toward the material forms present in space-time we generate negative energy. In fact, we might even *attract* negative energy. Therefore, the first order of business is to maintain a positive relationship



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toward the world of matter. This begins with eliminating the attitude of the betrayed “victim” from our minds. If we feel that matter victimizes us through the “sins” of greed, materialism, money, etc. then we take no responsibility for our own energy and its ability to control matter through intelligent and caring management. The following four points are our attempt to assign a word which best describes each of the four rules. These are only suggestions and are certainly not absolutes. Tomorrow we may feel one or more should be changed and we are sure that the readers of this article will have their own interpretations, but as a beginning, we offer these four here.

- Rule One. **Flexibility**. Space is curved so I must bend. Learn to adjust and adapt to conditions.
- Rule Two. **Presence**. Time is a spindle so I must resolve its center. Live in the here and now.
- Rule Three. **Mastery**. Energy is an imperishable force I must ride. Take responsibility for your own energies.
- Rule Four. **Detachment**. Matter so pitiless I refuse to be betrayed. Treat your work as contribution to the good of all, including self.

As the above four points make clear, First Source has not expelled us from the metaphorical “garden” with no hope and means of reestablishing the link, for we possess a mechanism of contact and the tools to do so. This means of communication is built into our human instruments and the clue to identifying it is found in *both* poems of chamber 16.

This is a good point to introduce the poem, “Signals to Her Heart.”

Signals to Her Heart

1. Out where the ocean beats its calm thunder
2. against grainy shores of quartz and sand,
3. she strolls, hands pocketed in a flowing gown
4. of pearl-like luminance.
5. I can see her with hair the color of sky's deepest night
6. when it whispers to the sun's widow
7. to masquerade as the sickle's light.

8. This is she.
9. The one who knows me as I am
10. though untouched is my skin.
11. The world from which she steps
12. pounces from mystery,
13. announces her calm beauty
14. like a willow tree bent to still waters.

15. In this un hurt place she takes her body
16. to the shoreline listening for sounds beneath the waves
17. that tell her what to do.
18. How great is her dream?
19. Will it take her across the sea?
20. Does she hear my heart's voice
21. before the translation?

22. She scoops some sand



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23. with her sculpted hands and
24. like an hourglass the particles fall
25. having borrowed time
26. for a chance to touch her beauty.
27. Her lips move with prayers of grace as she tells
28. the wind her story;
29. even the clouds gather overhead to listen.
30. Her gestures multiply me
31. with the sign of infinity,
32. disentangled from all calculations,
33. adorning her face with a poetry of tears.

34. I am summoned by her voice
35. so clear it startles me.
36. I watch her because I can.
37. I know her because she is me.
38. I desire her because she is not me.

39. In all my movement, in the vast search
40. for something that will complete me,
41. I have found her
42. on this shoreline,
43. her faint footprints,
44. signatures of perfection
45. that embarrass time with their fleeting nature.
46. I am like the cave behind her
47. watching from darkness,
48. hollowed from tortured waves
49. into a vault that yearns to say
50. what she cannot resist.
51. A language so pure it releases itself
52. from my mouth like long-held captives
53. finally ushered to their home.

54. She turns her head and looks
55. past me as if I were a ghost unseen,
56. yet I know she sees my deepest light.
57. I know the ocean is no boundary to her love.
58. She is waiting
59. for the final path to my heart to become clear.
60. And I am waiting
61. for something deep inside
62. to take my empty hands
63. and fill them with her face
64. so I can know the rehearsals were numbered,
65. and all the splinters
66. were signals to her heart.

This poem draws a clear distinction between the soul and the human being. The soul is almost always described as feminine, for it continuously watches and guards its offspring in the MEST universe. It patiently waits for its child to gain in wisdom. The soul is wise enough to know that its offspring must learn to navigate the harsh MEST world on its own, but she is always ready to offer her wisdom when asked. Metaphysically, the gender of the physical body of the lower consciousness (the splinter) does not change the relationship between the feminine soul and the masculine personality. It is a relationship of polarities.



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Thus, the poems of the WingMakers reflect this energy relationship in terms of male and female. Sometimes it may be described as mother to child, but more often it is expressed in romantic terms. Sometimes the descriptions are mystical because the spiritual force which binds both soul and personality is not outwardly visible or tangible from the MEST side of the relationship. Thus, many of the poems express the anguish of separation and abandonment juxtaposed to the desire for unity. Both soul and personality often express these same emotions and that is why it is often difficult to assess the identity of the speaker.

This again is a paradox, because in reality the two are not separated except in terms of consciousness. There is a breakdown in the continuity of consciousness between the splinter and the tree. An interesting bit of symbolism emerges when these two poems are viewed as one poem.

Poem 16.1 contains 66 lines and 16.2 contains 48 lines. Altogether, they total 114 lines. The contrast between the world of MEST and the trans-MEST world of the soul is delineated by the halfway point of the combined poems. This occurs at line 57 and reads: "I know the ocean is no boundary to her love." If ever we wanted some sign that there is simultaneous separation and union between the soul and its personality it is expressed in line 57—the boundary between the first and second parts of the combined poems.

Clearly the ocean symbolizes the trans-MEST world in which the soul exists. This is not only evident by line 57, but it is also described in the first four lines:

- 1 Out where the ocean beats its calm thunder
- 2 against grainy shores of quartz and sand,
- 3 she strolls, hands pocketed in a flowing gown
- 4 of pearl-like luminance.

Here the soul is described as a feminine being wearing a flowing gown of pearl-like luminance. She strolls along a shore or boundary between the ocean and the shore or the boundary between the trans-MEST and MEST dimensions. She is obviously waiting for something. Maybe we can discover what it is.

Is There a Splinter That Carries You to the Whole?

This question is addressed to the soul by the human personality in line 24 of "Nothing Matters." The word "splinter" is usually associated with a sharp piece of wood embedded in the skin, but it actually refers to any portion broken off from the main body. Metaphysically speaking, this is an accurate description of the portion of consciousness embedded in the MEST universe which is broken off from the main body of the soul.⁴

Earlier we speculated that the reference to splinter could be a hint associated with the separated and missing portions of chamber paintings 15 and 20. This may still be true, but we need to remember that there are several layers of meaning possible in this poem as well as the WingMakers material collectively. This is why it is called

⁴ For those interested in numeric symbolism, the word "splinter" has a value of 114, the same number of lines in the combined poems. Thus, each poem is symbolically and literally a portion of the other. The soul may be represented by the first poem and the human personality by the second poem.



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an encoded sensory data stream—it is designed to engage our senses on many levels at once. Much of this sensory contact is designed to fall below the threshold of our awareness, but some of it is not. We are working with those parts which are meant to be engaged at a conscious level. Thus, activation resources are operating simultaneously at the conscious and unconscious levels of our being.

In the context of this poem, the human being is asking the soul whether there is any particular human life which has the capability of making the soul whole again. This is the great metaphysical paradox; the soul is simultaneously whole and divided. It might be more accurate to say that the consciousness of the soul is distributed throughout the MEST universe while it still remains a unified whole in the trans-MEST dimension. This state of being was described thousands of years ago in the Hindu sacred text, the *Bhagavad Gita*. In a famous line, the god Krishna, who represents the soul, states “having pervaded the whole universe with a fragment of Myself, I remain.” This condition of consciousness is sometimes referred to in the Lyricus Discourses as the God-fragment. This God-fragment closely describes the word splinter.

The word splinter is also found in the first chamber 16 poem, “Signals to Her Heart.” The final two lines read:

65 and all the splinters
66 were signals to her heart.

Here, at the end of poem 16.1 we find a connection to line 24 of 16.2 through the word splinter:

24 Is there a splinter that carries you to the whole?

We may interpret the splinters to be the many portions of consciousness living in the MEST universe as human personalities at various stages of development. These are all splinters of the greater consciousness which is always whole. Each life being lived in MEST is capable of sending signals to the heart of the soul. The last three lines of 16.2 are:

46 All I ask of you is to throw me a rope sometimes
47 so I can feel the permanence of your heart.

48 It’s all I need in the face of nothing matters.

Here we find that the heart of the soul is permanent and that a “rope” or conduit of communication is available to us from the soul. In the face of “nothing matters” the human personality living in the MEST dimension can call on the soul in order to feel the permanence of its heart. This ability to call the soul is also implied in the last two lines of 16.1—“all the splinters were signals to her heart.” In other words we can send signals to the soul by learning how to set up a communication line or rope” between ourselves and the soul.

The exceptional importance of the heart is becoming evident now. This is a large topic and we cannot go into all the details of the heart here. Readers should refer to Lyricus Discourse 6, “Techniques of the Intuitive Intelligence,” for specific information about the heart. For the purposes of this article we can offer the following:



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- The heart referred to is the energetic heart, not the physical heart.
- The heart works closely with the brain.
- Together they form the heart-brain system.
- The heart has an inner voice of compassion and understanding.
- This inner voice is always present.

Compassion and understanding are called the core heart frequencies. The inner voice can always be recognized because it speaks with compassion and understanding. If it is always speaking, why don't we hear it? We cannot hear the inner voice because the tremendous noise of MEST overwhelms the voice of the soul.

In all of this, the human personality also has a voice of the heart, as we see in poem 16.1:

20 Does she hear my heart's voice
21 before the translation?

When we speak with sincerity and honesty, we speak with the voice of the *splinter* heart. This is the same voice heard throughout the poems, which yearns to be reunited with its other half—the soul. Some confusion enters into the picture here. The poem is all about signals to *her* heart. We assume “her” to be the soul. Suddenly, the voice of the human personality is speaking about *its* heart. How many hearts are there?

It is precisely here that we need to keep in mind that from our perspective in the MEST universe, “our heart” *seems to be* independent and distinct from the soul's heart—her heart. From the soul's perspective—outside the MEST universe—there is only one heart. It sees only unity and wholeness. Therefore, the heart of the soul is also the heart of the personality, except that the personality doesn't realize this in consciousness.

The poems seem to go in and out of focus in terms of the speaker's identity. We discussed this earlier in relation to the poems. Who is speaking? Is it the soul, the personality, or both? The identity switches in order to illustrate how consciousness fluctuates continuously and rapidly between a focal point (human instrument) in MEST and a sphere of awareness beyond MEST, yet capable of encompassing it. Therefore, within any given poem the voice of the soul and the voice of the human personality are sometimes distinct, sometimes fuzzy, and sometimes indistinguishable as they melt into one another.

Now let's return to the context of the splinter trying to establish communication with the soul. What is this translation which line 21 expresses—“Does she hear my heart's voice before the translation?” This could be any inner desire or passion about life in MEST prior to its expression in words or music. A clue to this translation process might be in Lyricus Discourse 6:

The higher brain system is designed to scan the emotional data incoming from the heart system and determine if the textures and subtleties of the data are derived from the core heart frequencies, or are derivatives of the three dimensional environment and/or emotional history. “Techniques of the Intuitive Intelligence,” p. 10

Teacher: I just explained that the heart and brain are an integrated system designed to activate,



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access, and express the higher frequencies of compassion and understanding, and that the brain serves the role of assessing the emotional authenticity of the heart. This skill, intelligence, insight whatever you choose to call it, is absolute and inborn within all higher life forms. No one can utilize the techniques of the intuitive intelligence if their heart is passing data to their brain that is derivative of emotional distortions common to three-dimensional environments.
“Techniques of the Intuitive Intelligence,” p. 12.

These quotations appear to address lines 20 and 21 from “Signals to Her Heart.” The signals of our heart must have an emotional authenticity to be accepted by the brain. If they do not meet the criteria of the “core heart frequencies,” then the brain turns them away and they are not “translated” to the soul’s language. The two fundamental core heart frequencies are compassion and understanding. There are obviously others, but these should suffice as an example of the quality of “signals which the soul can accept. Hence, in this situation, the human personality is wondering whether the soul knows the desires of its own heart before it even expresses them through words, or music, or some other form.

Before continuing let’s review what is happening here. In the final lines of “Nothing Matters” the personality asks the soul to throw it a rope sometimes so that it, the personality, can feel the permanence of the soul’s heart. This rope is a line of communication that nurtures and sustains the splinter inhabiting the MEST universe. In effect, the personality is calling on the soul for help. Finally, the circuit of communication is completed when the personality is startled by the soul’s answer.

34 I am summoned by her voice
35 so clear it startles me.

The personality has reached a critical stage in its development because it now realizes that its “exile” in the universe of MEST is an illusion. The splinter now knows that it can call on the soul and it will answer. The isolated human being can feel the permanence of the soul’s heart. It simply needs to ask. But what does *asking* entail? Is it as simple as asking someone a favor? Yes and no. It all depends on the purity of motive. This is made clear in lines 58 and 59 of 16.1.

58 She is waiting
59 for the final path to my heart to become clear.

The Wholeness Navigator

In the previous section we stated that the core heart frequencies are compassion and understanding. Any call to the soul (for the rope) must have as its basis these two fundamentals. The activation of these heart qualities may begin as a simple acknowledgement of their existence. Their vital importance might also emerge at a time of personal crisis. Whatever way this occurs, a stage is reached in our development when the heart qualities of compassion and understanding become the constant undercurrent of our lives—a permanent, almost natural presence of who we are.

This life attitude is what purifies the heart—it clears the final path to the soul. This is what is meant by *asking*. Asking is not a specific question or plea given at a point in time and space. Asking in this sense, is the expression of the quality of one’s life. This process of heart-brain development is fostered and inspired by an aspect of the soul called the Wholeness Navigator.



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Communication with the soul is achieved through the heart via the Wholeness Navigator, a spiritual component related to the soul. It is the means by which the human instrument is guided to an awareness of the importance of unity and wholeness in all things. The WingMakers glossary states: “The Wholeness Navigator is the heart of the entity consciousness.”

If we recognize the Wholeness Navigator as the “heart of the entity consciousness,” then the signals we send to the soul (entity consciousness) are sent via the Wholeness Navigator. Here is more information about the Wholeness Navigator:

All human life is embedded with a Wholeness Navigator. It is the core wisdom. It draws the human instrument to perceive fragmentary existence as a passageway into wholeness and unity. The Wholeness Navigator pursues wholeness above all else, yet it is often blown off course by the energies of structure, polarity, linear time, and separatist cultures that dominate terra-earth. *WingMakers glossary, Wholeness Navigator.*

Note that the perception of “fragmentary existence” by the human instrument is the very condition described in “Nothing Matters.” Also notice that the Wholeness Navigator is “blown off course by the energies of structure, polarity, linear time, and separatist cultures that dominate terra-earth.” These are the characteristics and objects of the MEST universe!

Once we begin to develop a sense of synthesis and unity in ourselves and the world around us, we have contacted and activated the Wholeness Navigator within us. The Wholeness Navigator is the foundation upon which we build our bridge of contact with the world of the soul, the trans-MEST dimensions. Ultimately, the task is to unite the MEST universe with the trans-MEST universe, combining them into a seamless multiverse.

With the establishment of the Wholeness Navigator’s energy of unity and wholeness, we are now able to take a step forward and engage the MEST universe with a new attitude. Instead of being a victim of MEST we become the transformer of MEST worlds, starting with our own lives. Maintaining a sense of connectivity with the world around us is a vital key to living the life of the Wholeness Navigator. It is the beginning and foundation of all other spiritual work.

We are now aware of ourselves as the human personality living in the MEST universe with the added sense of unity with MEST. With this sense of unity and wholeness as our foundation, we set out to explore many means of enhancing and expanding our knowledge of the multiverse. In the context of the material discussed in this article, the Mind-Soul Comprehension exercise can give us deeper insights into the nature of MEST. By practicing the four rules of approach to MEST, we can make adjustments in our attitudes to all things. Eventually, practice is absorbed into part of our overall expression as individual personalities living a balanced existence in the MEST world. This is all part of the asking. It is all part of clearing a path to the heart of the soul.

This integration and expansion of consciousness prepares us for the next stage of our learning and experience in the Grand Experiment of First Source. A great portion of the Grand Experiment is dependent on the experience of entities or souls within the MEST worlds. Therefore, the soul needs the personality as much as the



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human personality needs the soul. Most of this article is written from the perspective of the human personality isolated in MEST. From the standpoint of the soul, however, the personality is its key to extending itself into the MEST universe. The soul cannot complete its task unless the human personality calls the soul for help. The splinter self must desire to feel the permanence of the soul's heart by asking for the rope of unity and wholeness.

And so—

“She” patiently waits on that other shore to receive our Signals to Her heart. She is eager to lower the rope of transcending union into the world of MEST because she knows that in that moment we will finally realize that Nothing Matters.

Recommended Reading:

[Anatomy of the Individuated Consciousness](#)

[Chamber Four Philosophy—Beliefs and Their Energy Systems](#)

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