

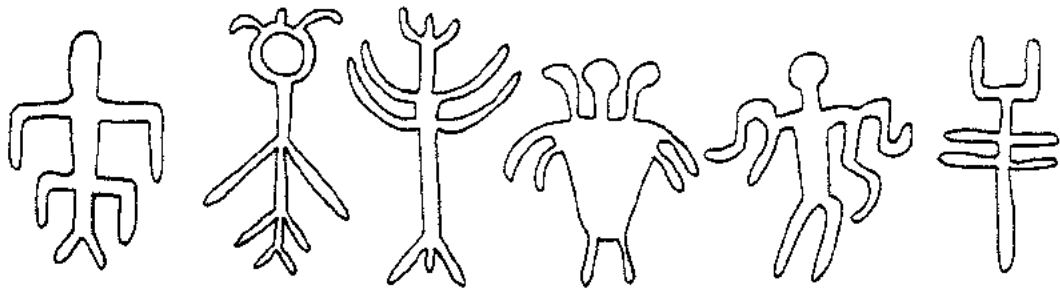
**THE REVERSED U BRACKET:
FORMS AND CONTEXTS THAT EXPRESS AN AFFILIATION
TO CONCEPTS INVOLVING DOUBLE ENTITIES**

BY

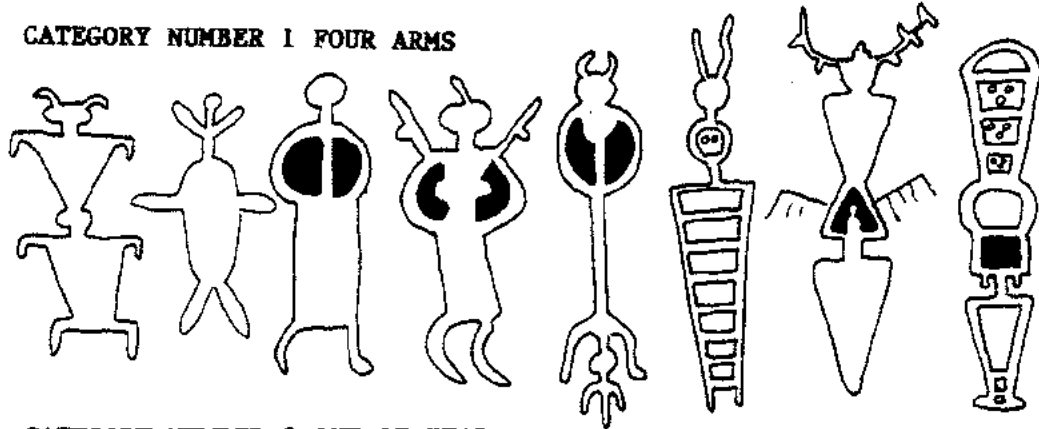
JESSE EARL WARNER

Previous papers (Warner 1987, 1990A) investigating certain types of combined figures that were felt to depict various unnatural human representations opened up many new avenues of research. The first presentation merely introduced the idea or existence of various possibilities and their ramifications. In the next paper, several applications of a few different concepts were explored. Those projects were very limited in the amount of material they covered. During that process, two somewhat different motifs that by themselves relate to these ideas, were reserved for special considerations. These include the inverted U Bracket and the Bisected Circle (hereafter BC).

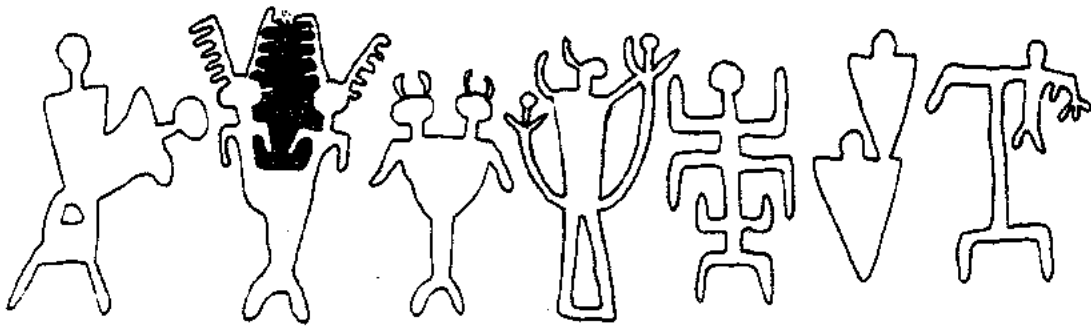
Both of these different graphic forms by themselves can be demonstrated to be extensions of the concepts expressed by Double Entities (hereafter DE) (Figs. 1.A, B). What makes those conclusions so convincing is the fact that both forms are also incorporated so frequently into virtually every category of DE. All these combinations, I believe, simply express the mind games that they played in the exploration of new and different graphic ways to achieve the obvious and unobvious mystical symbolism that surrounds these strange images. For instance, there are simple four armed figures (Category Number 1, Fig. 2.A), complex four armed figures (Fig. 2.B), four armed figures that are also a figure within a figure (Fig. 2.C), four armed figures that combine either the inverted U Bracket or the BC symbolism within the body or as the head (Fig. 2.D, E). Figures like 2.C (middle) actually include both the symbolism of the BC (vertical panels of patination at the sides of the lower figure) and the U Bracket (the patinated space around the head of the main, lower figure). Those sections of patination can be visualized as the area around the smaller inside figure whose lower arms have hands. The larger emerging figure encompasses the main figure's body. Compare that with Figure C (left). The important fact is that both of these more abstracted forms are related and they support the conclusion that they express similar concepts. Also there are many DE that incorporate both the inverted U Bracket and the BC within the same figure (Fig. 2.F). What is really ingenious about Figure 2.C (middle) or 2F.A is that besides including the BC and U Bracket, it is a combination of several other categories, four arms, a figure within a figure, having a head as the chest of another figure, the BC (as "chest decoration") and an inverted U Bracket (the negative space around the lower figure's head). Another ingenious one is Figure 2F.G. This was made by creating the BC symbolism with the use of two U Brackets placed sideways to bracket the head.



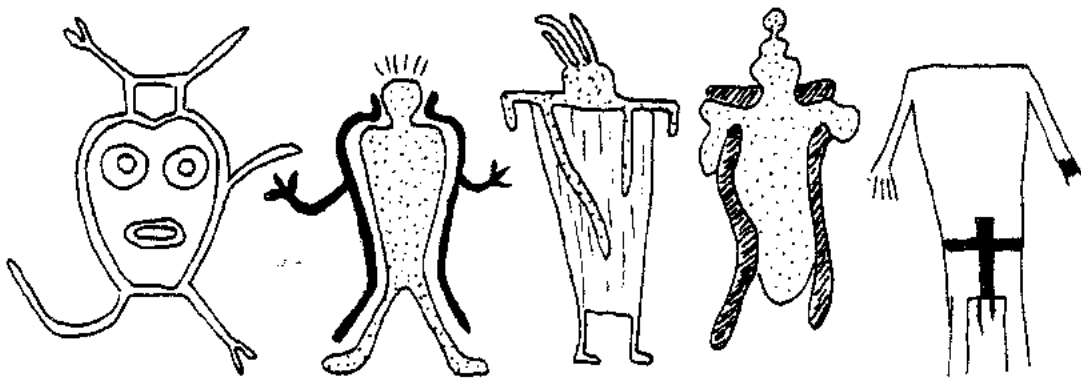
CATEGORY NUMBER 1 FOUR ARMS



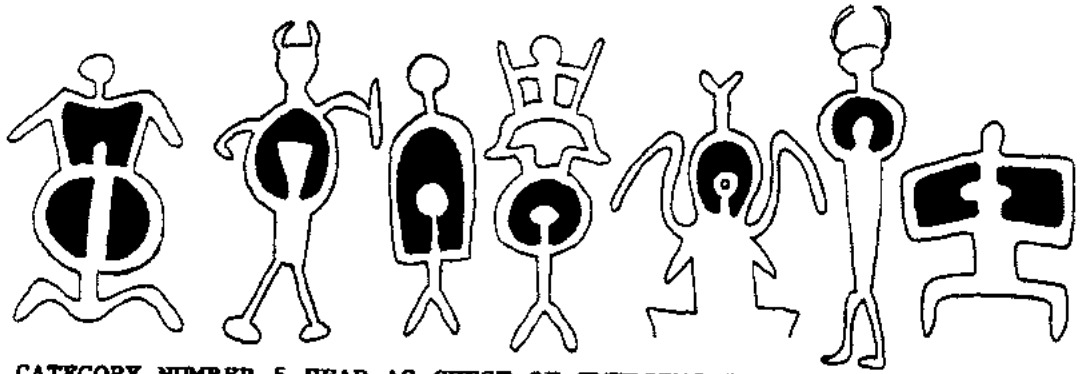
CATEGORY NUMBER 2 OUT OF HEAD



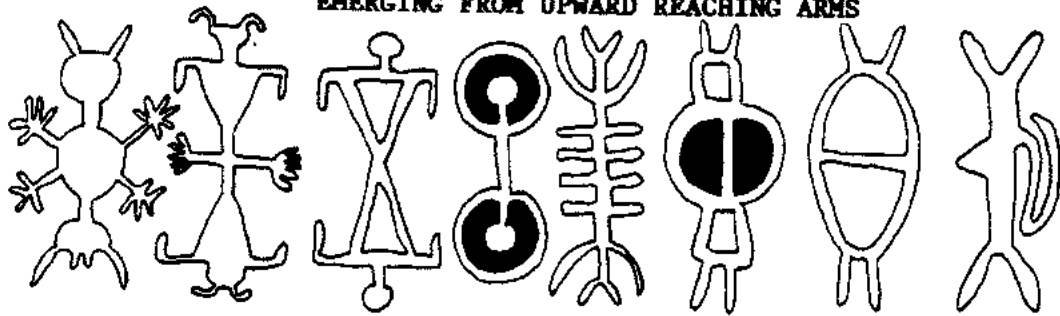
CATEGORY NUMBER 3 OUT OF ANOTHER PART OF THE BODY



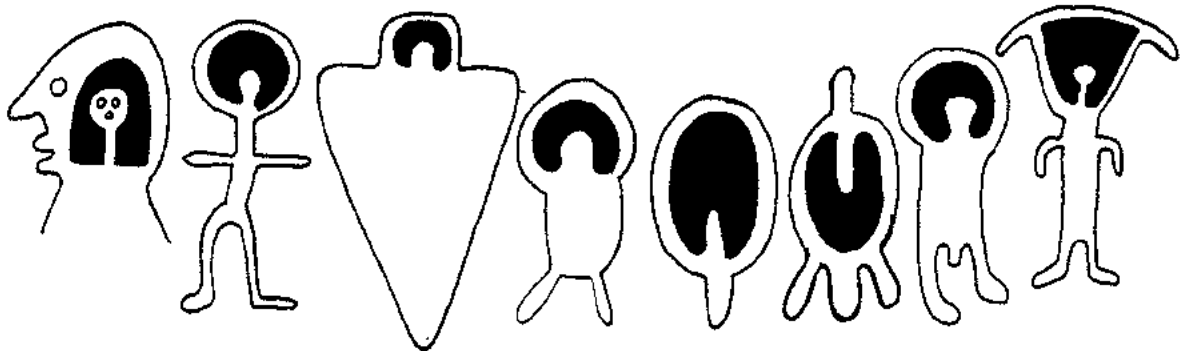
CATEGORY NUMBER 4 A FIGURE WITHIN A FIGURE



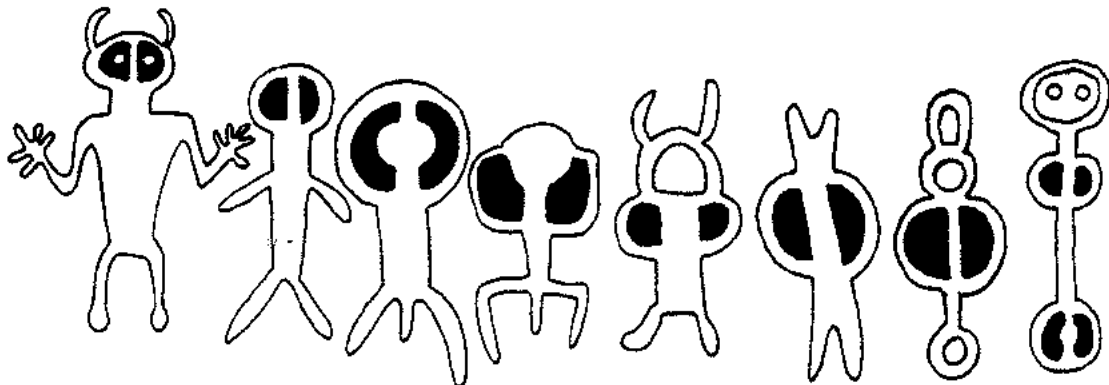
CATEGORY NUMBER 5 HEAD AS CHEST OF EMERGING FIGURE OR FIGURE EMERGING FROM UPWARD REACHING ARMS



CATEGORY NUMBER 6 REVERSIBLE FIGURES



CATEGORY NUMBER 7 U BRACKET FIGURES



CATEGORY NUMBER 8 BISECTED CIRCLE FIGURES

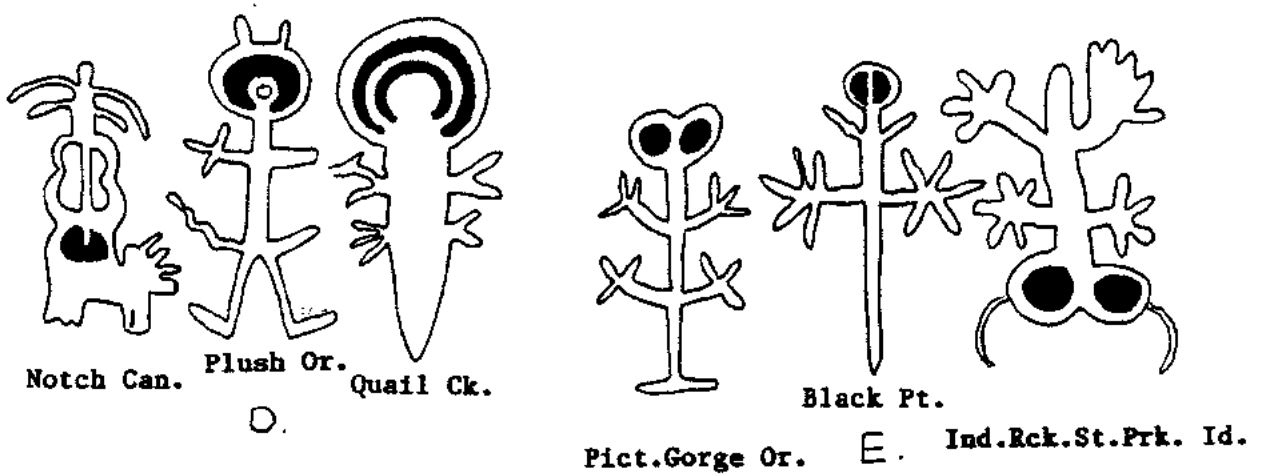
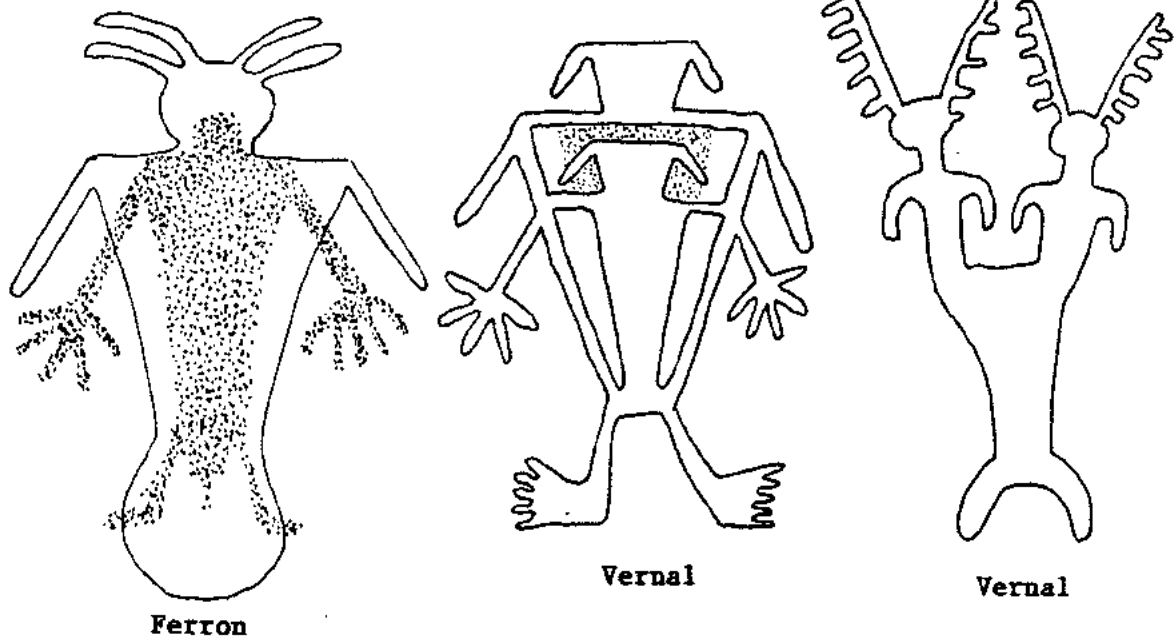
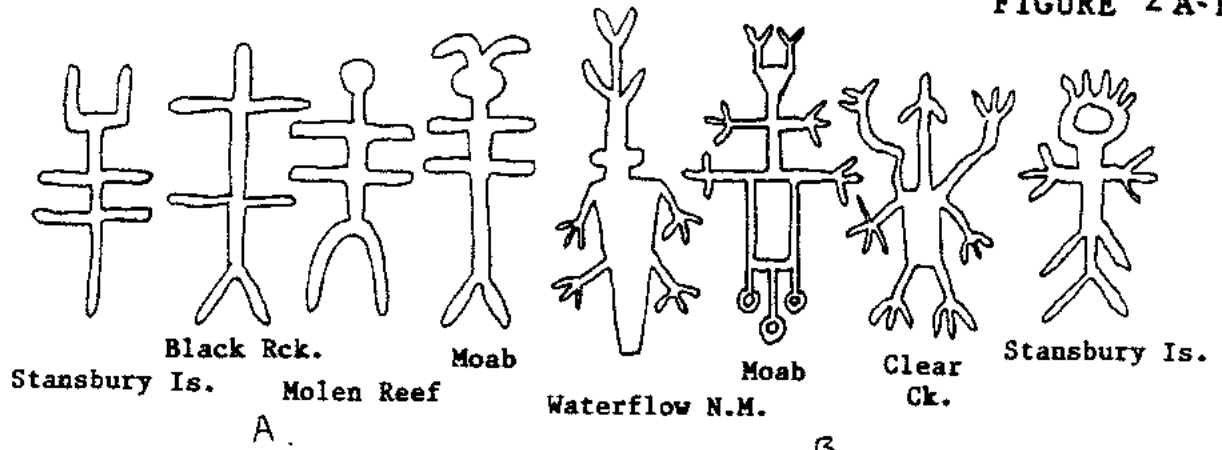


FIGURE 2-F

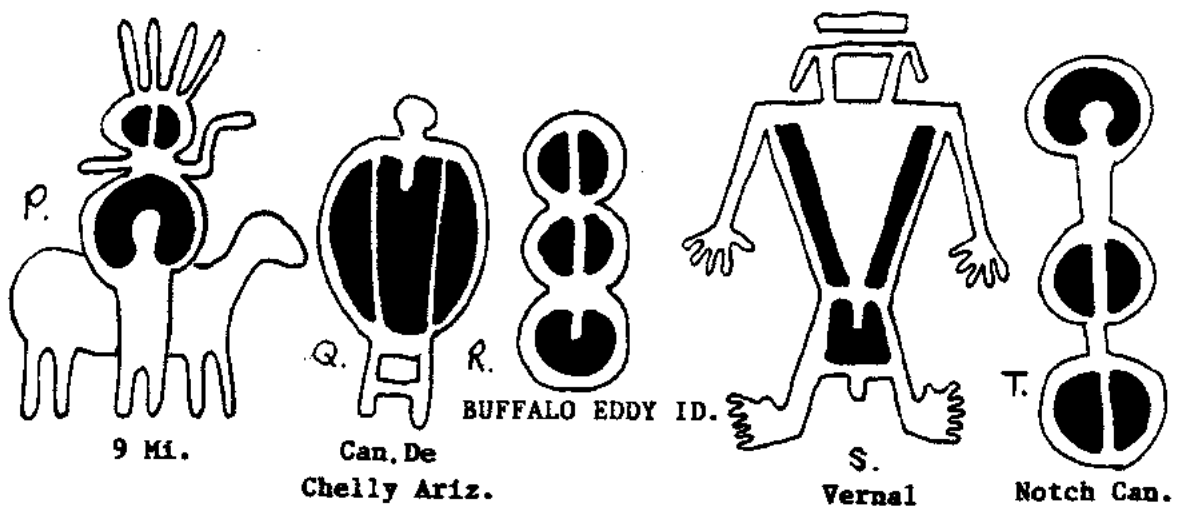
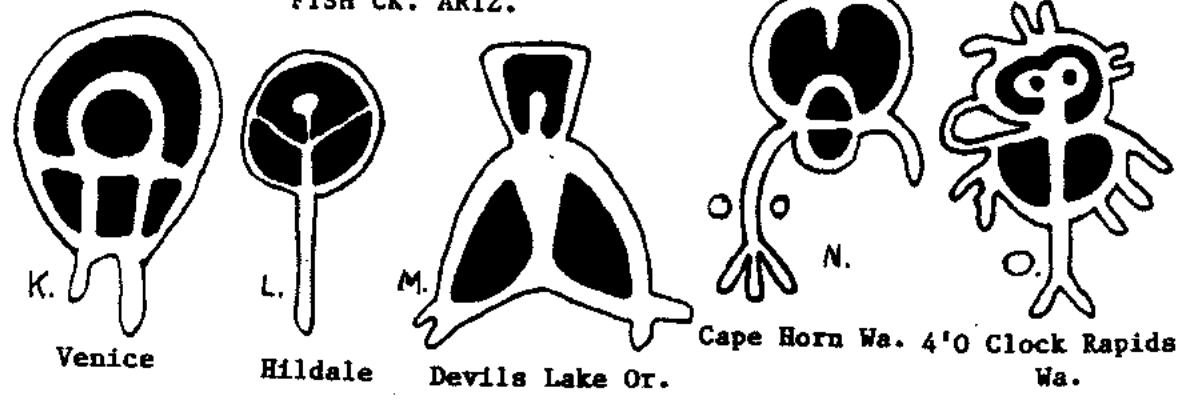
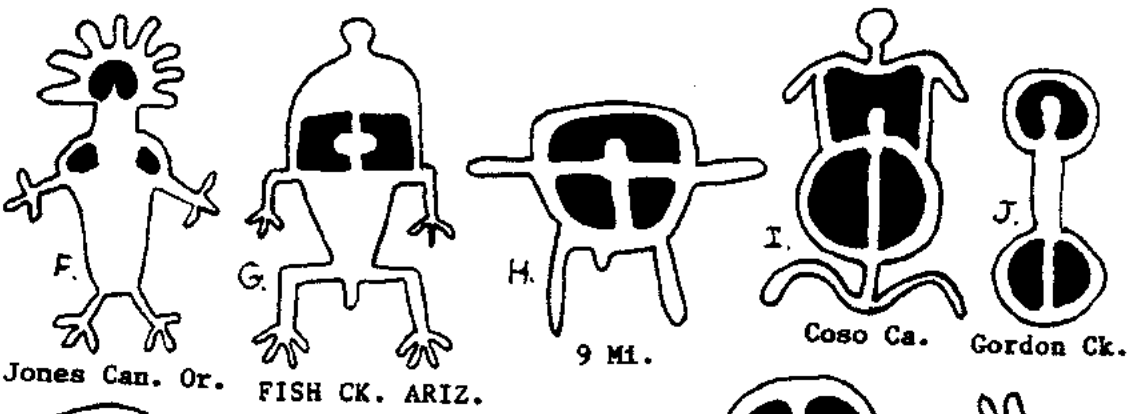
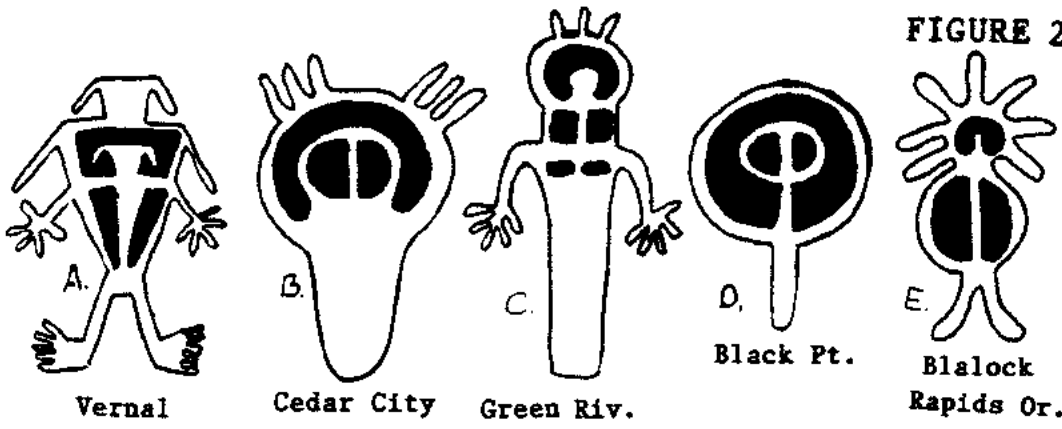
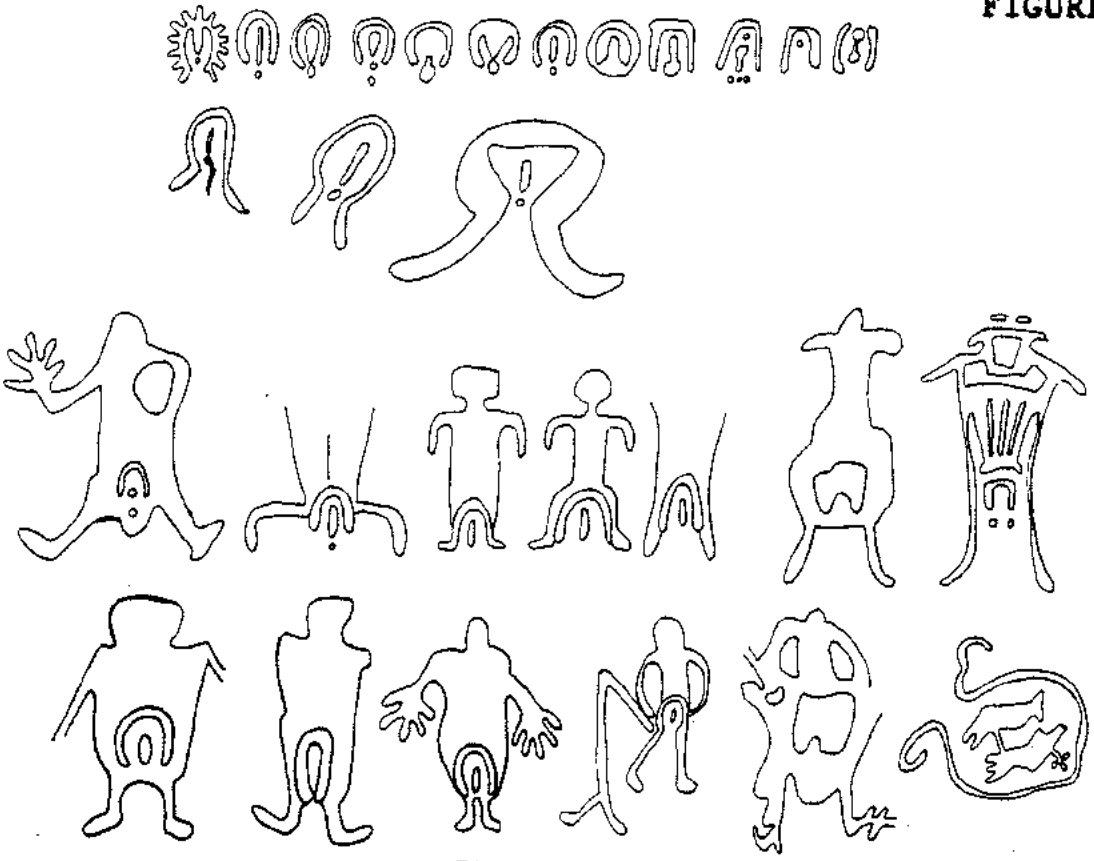


FIGURE 3 A



FERTILITY

FIGURE 3 B



HUNTING

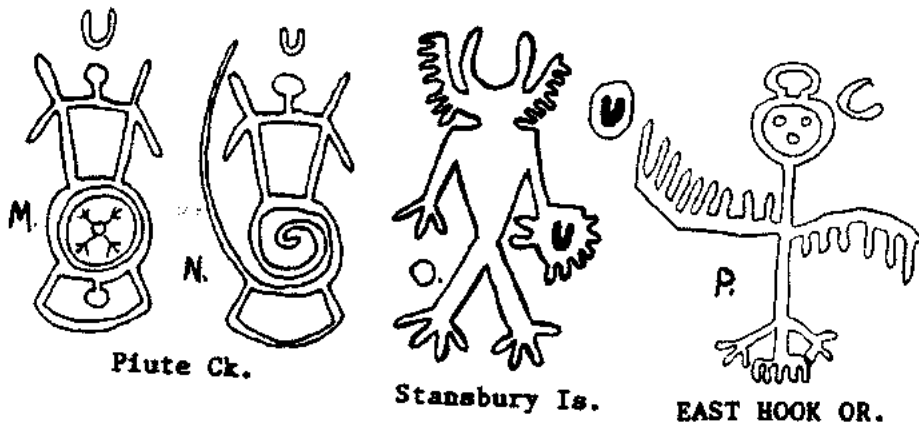
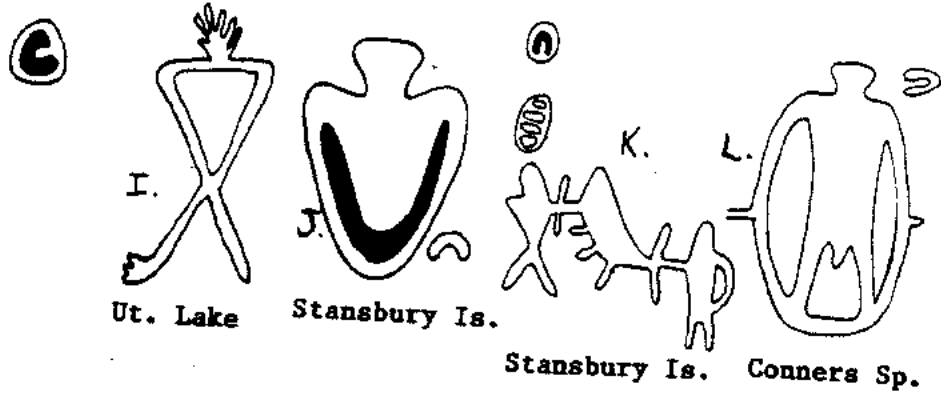
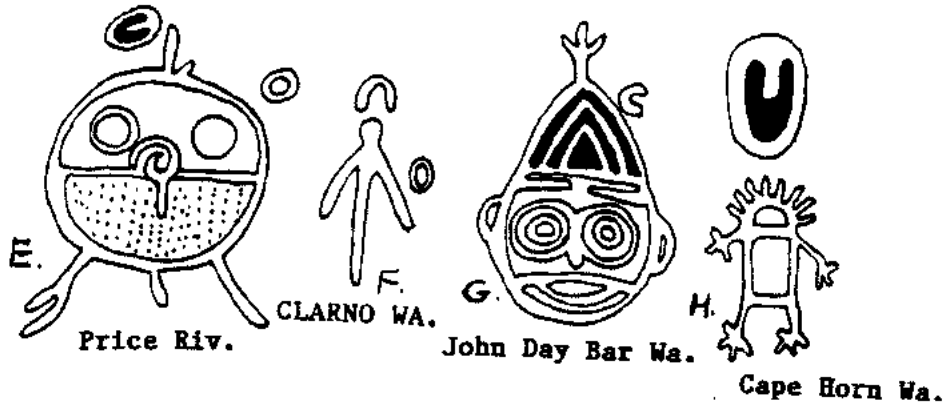
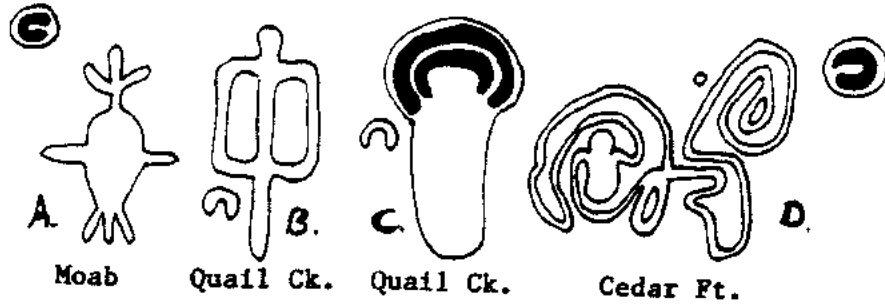
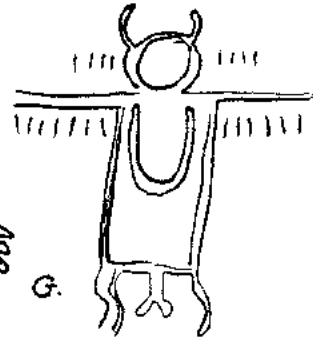
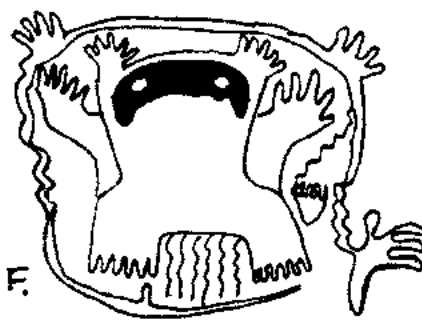
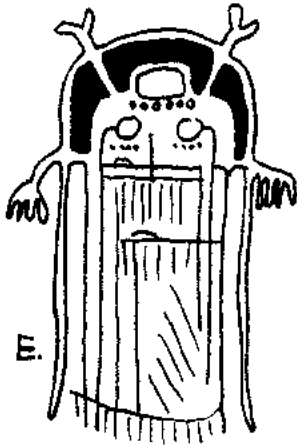


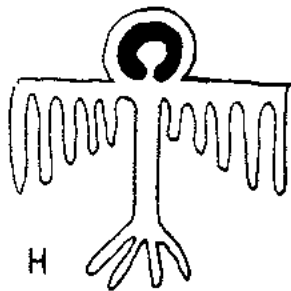
FIGURE 3 D



Whisky Basin Wyo.



Whisky Basin Wyo.



3 Riv. N.M.



Rochester



3 Riv. N.M.

These figures express a great deal of variety. Look at the diversity and feel the creative power spent to devise these new and exciting ways to illustrate the sacred experiences these are believed to represent. It is obvious that they were possessed with a drive to create new and different ways to express that experience. All of these are visually pleasing as well as intellectually intriguing.

Figure 1.A-B illustrates each of the different categories of DE. Notice that Category Number 5 figures (Top of 1.B) contain the patinated U Bracket around the head of the lower main figure. In the beginning we felt, that was the most identifiable or understandable form that helped to identify the probable symbolism of the less distinctive representations. Because of that, those types that have their arms raised up and joined over their heads with another head, torso or another set of arms will remain as Category Number 5 and the other less complete figures will become another category as represented in Figure 1.B Category Number 7.

This new Category (Number 7) of the reversed patinated U Bracket, is simply the negative by-product formed by the creation of another positive symbol. Figures 3.A-D, 4.A-B illustrate what I refer to as the progression of "Symbol or Concept Extension." The inverted U Bracket has a long and fruitful history as a vulva form, an expression of "FERTILITY" (Mcgowan 1977, Warner 1984). Whether represented on the human figure or detached from its source and represented in isolated situations, it still maintains its basic concept of "Fertility," etc. (Fig. 3A).

From the original source, symbols are often taken from that context and applied to a different context, such as "HUNTING" (Thomas, 1979, Warner, 1982:104, 1985) (Fig. 3.B). What does hunting have to do with fertility? In our minds, probably nothing, but to the nonwestern mind, a lot. To draw an inverted U Bracket as an entrapment symbol (a corral), to us would be natural. You need a circular container with an opening to contain things that don't particularly want to be contained. If the idea was simply to hold, as some feel, why not draw the U in an upright bowl-like containing situation. In many cases it is inverted, vulva like. Was the U Bracket inspiration, the pole corral or the box canyon? To us it probably was and to many Native Americans the U Bracket as a fertility symbol and a corral or a box canyon are both basically the same. Anything to do with the basic U Bracket shape has a fertility connotation. How many know the Naja (Naha) on the Squash Blossom necklace is an extended expression of fertility, now a representation of life or "good luck?" To take a life to us is to simply take a life. To those more in tune with the cycles of nature, it was a ceremony that began before the creation of the U Bracket with sheep enclosed (in not quite the same sympathetic magical situation as we see it) to the ritual of taking the life as a rite of passage so it can be reborn, to allow it to return (Campbell 1988:45,106,110,179, Between Sacred Mountains, 1982:41-45). This is a concept deeply involved with the symbolism of fertility. There is more that needs to be said about that, but that is another story and this should provide the basic idea.

From hunting, the progression moves to the use of the U Bracket next to the head, as the eye or the face (Fig. 3.C). The rest of this paper will

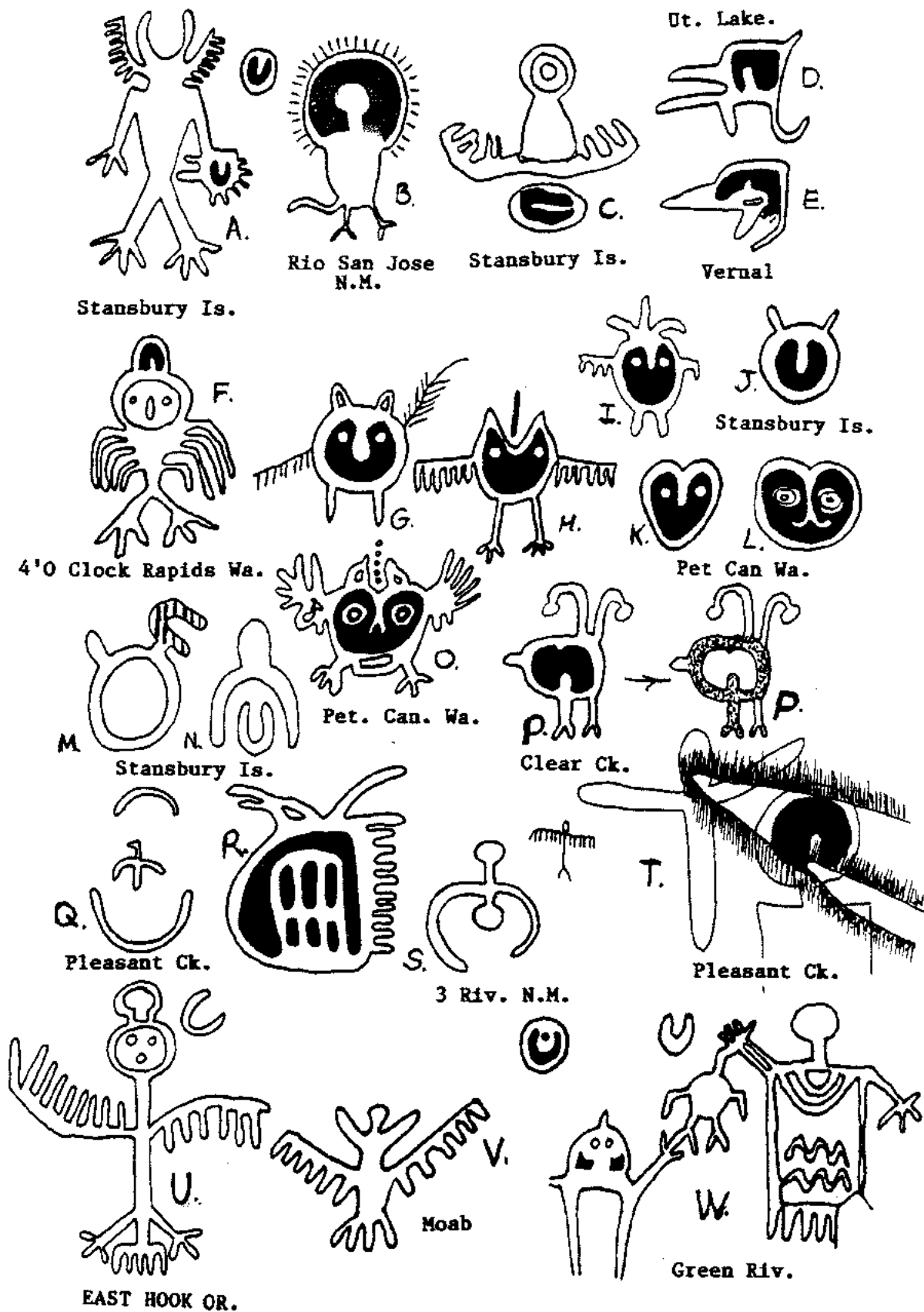


FIGURE 4 B

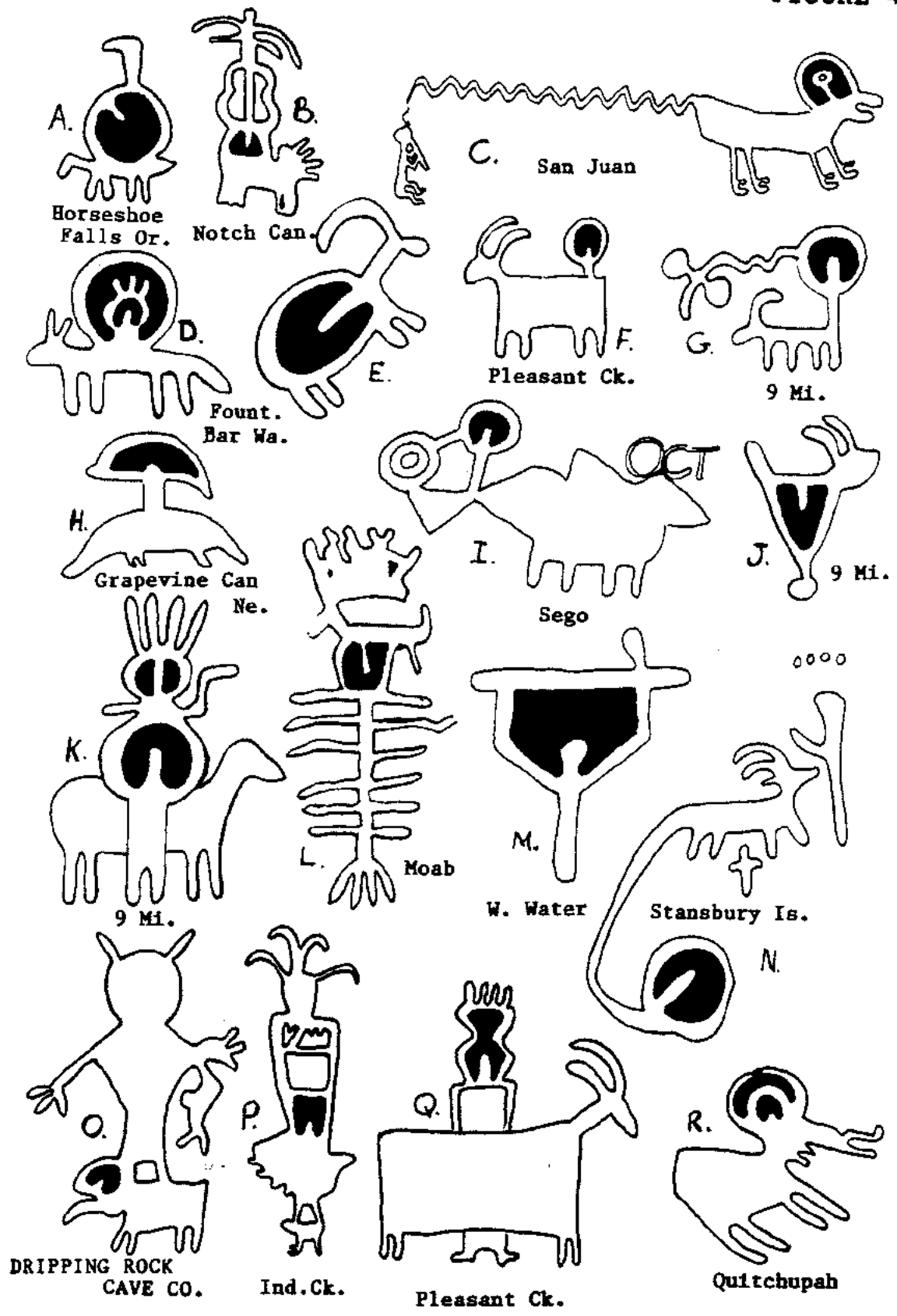


FIGURE 5A

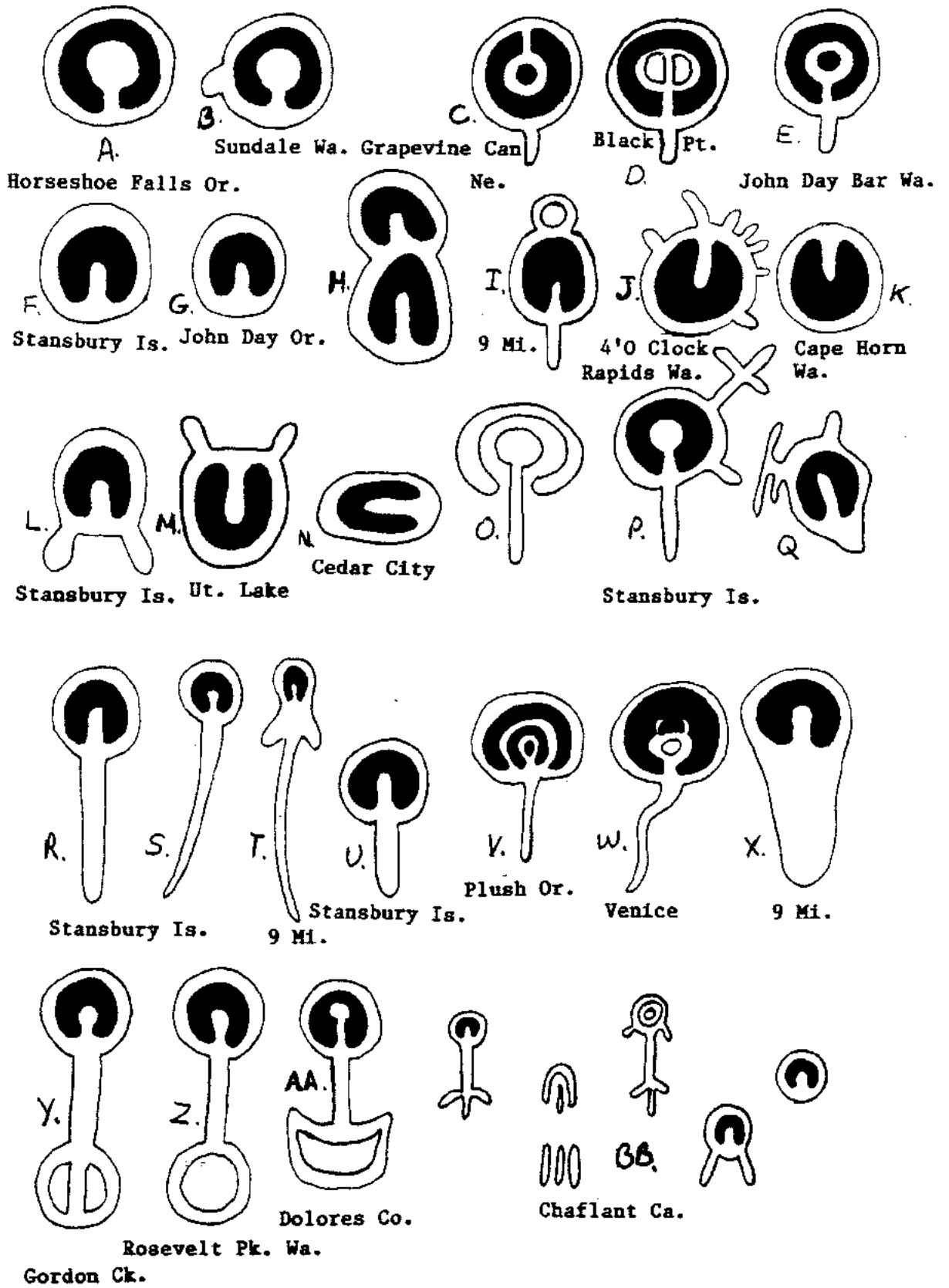
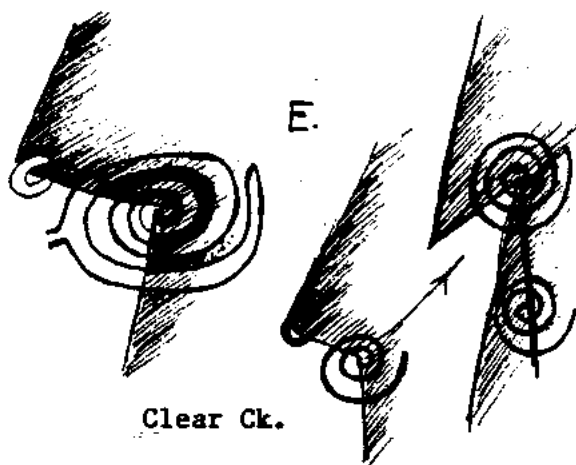
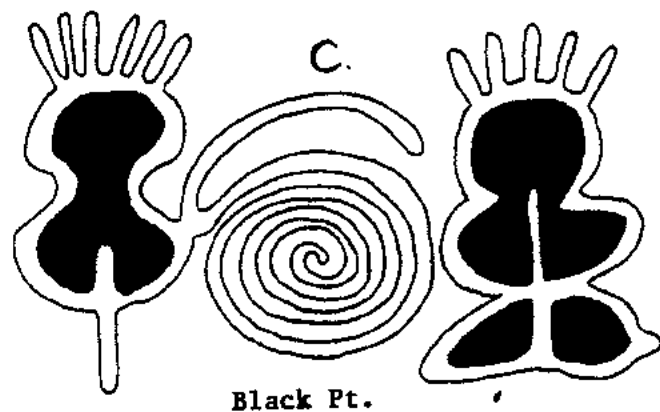
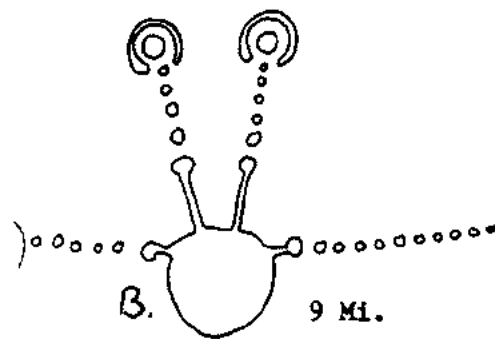
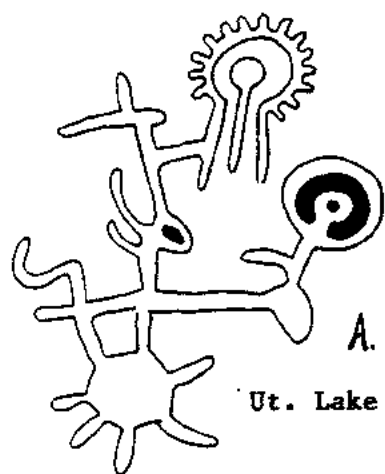


FIGURE 5 B



examine the symbolism associated with those situations. After we are able to visualize the extension of the U Bracket from fertility to hunting, the next application will hopefully be a little easier. In our studies of bird symbolism, the U Bracket kept cropping up (Warner 1991). When the U Bracket repeatedly occurred as the head or the eye of birds and other figures we assumed the meaning to be an extension from another context and concept. At that time, it was only vaguely understood as one associated with sight. Further research on that expression was postponed because of a lack of information (Warner 1984, 1988). Later, with the solar interactions on several U Bracket faced figures being studied as possible variations of DE, it became a little more obvious (Warner and Rayl 1990A, 1990B). Now after a more complete examination of its associations with DE and solar observations we now believe that it is associated with and involved in the process for the attainment of esoteric knowledge. Because of previous solar observations, nearly all DE are believed to be solar interacters, as evidenced by this author's solar observation papers in this volume and those presented elsewhere. It is evident that many DE used to interact with light and shadow on those powerful solar days (the portals to the supernatural) often incorporated the inverted U Bracket to probably represent the mystical shamanistic "born again", "reborn" symbolism (c.f. Warner nd).

Another area of investigation parallels this in its graphic productions and supports those conclusions. The investigations of transformations as a duplication of the DE process associated with birds exemplifies that (Figs. 3.D, 4.A) (Warner, 1990B). These same processes occur in many representations of what is believed to be animal transformations as well (Fig. 4.B) (Warner, 1990C). And yet, in all three situations, the same basic fertility concepts are probably maintained. The bottom line of those situations is that they no doubt probably depict the mystical experience that leads to the ecstatic experience or the altered state which is a rite of passage, a symbolical or literal rebirth, shamanistically speaking.

This research, I believe has supported one basic belief that could have some very profound results. That is, there was at least two fundamentally different and possibly opposed cosmologies (if bird and animal variations are combined together, if separated there would be three cosmologies) (c.f. Warner and Rayl 1990A). From the evidence it seems that those who just used the DE simply had the mystical experience without changing their human form. The prolific use of the esoteric U Bracket symbolism in both bird and animal depictions of transformations illustrates the consistency in the meaning to the different choices in those opposing cosmologies. Depending on the context, the unincorporated inverted U Bracket, as well as that symbol combined within an abstraction could simply represent the concept of ecstatic vision, or shamanistic sight as well as fertility in general (Figs. 5.A-B).

To develop an understanding of this symbolism other subjects need to be lightly touched on. One of these is the use of positive and negative space. Look through the remaining illustrations for a moment. Spend some time studying them. Get a feel for the way the U bracket was used. Notice that there are many distinct areas in which the U Bracket has been incorporated within the human form. Go ahead and take a look. Now that you have done that, you notice it can occur in isolated situations with considerable

FIGURE 6



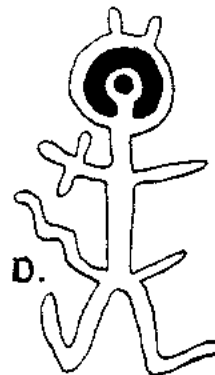
Moab



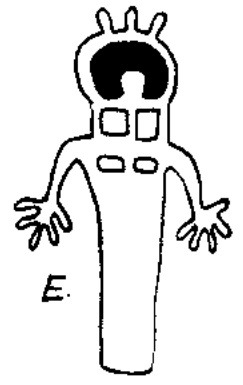
GLEN CAN.



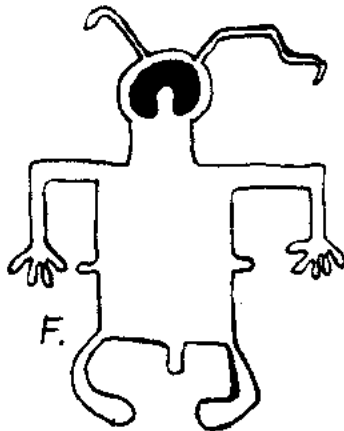
Clear Ck.



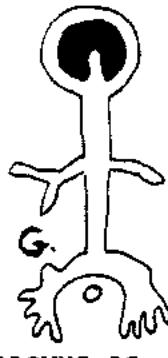
Plush Or.



Green Riv.



3 Mi.



BROWNS IS. WA



Ismay T.P. Co.



Cerro Galera

Caborla Sonora Mex.



Wees Bar Id.



Ferron



Fount. Bar Wa.



M.



N.



O.



P.

Cerro la Proveddora Mex.



Q.

9 Mi.



R.

9 Mi.



S.

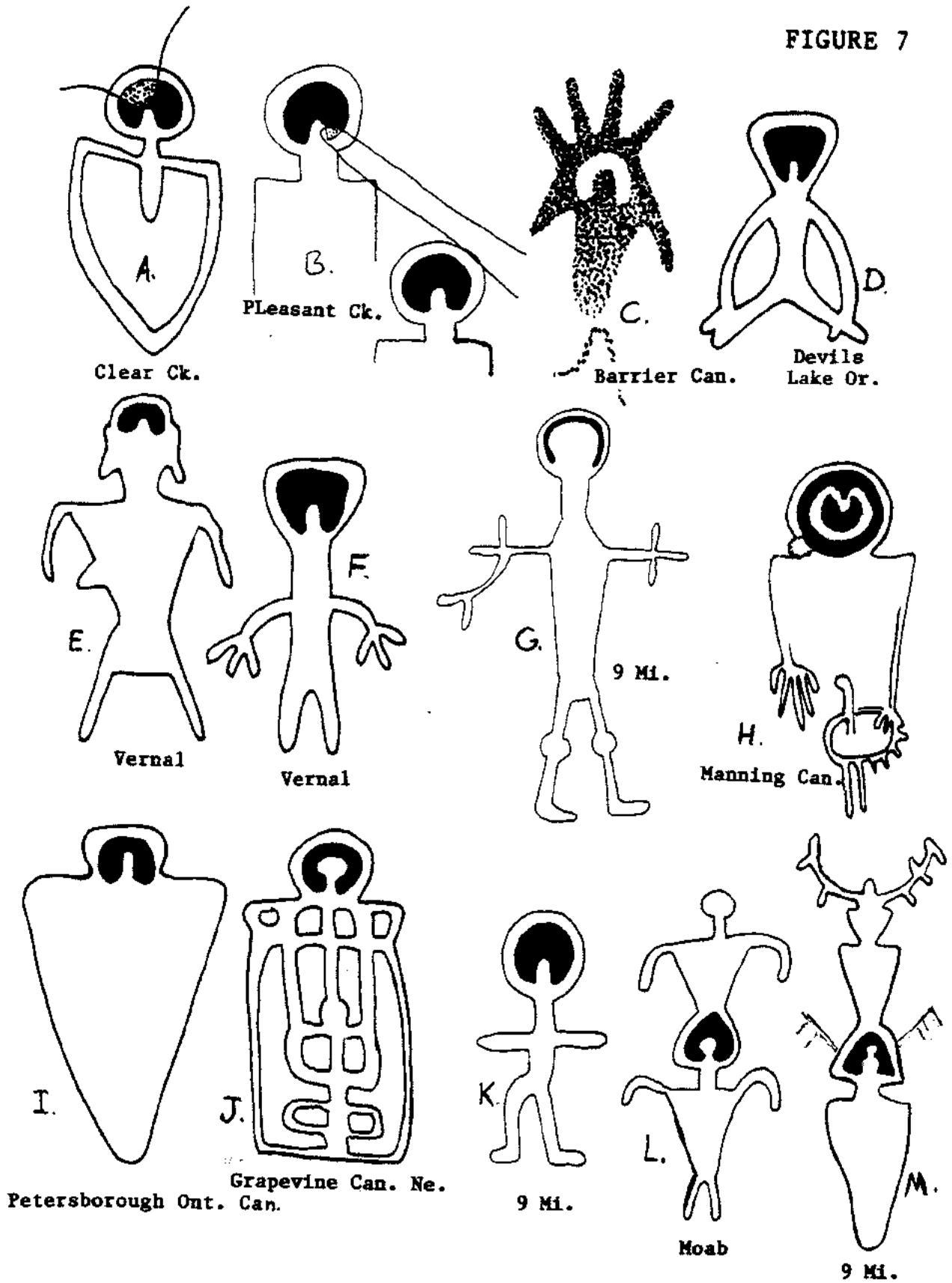
Los Coscos Baja Ca.



T.

Cedar Ft.

FIGURE 7





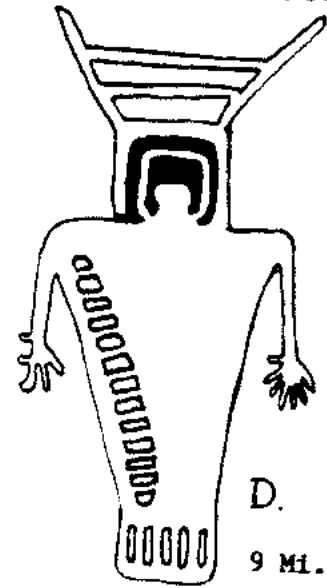
A.
Pet. Nat. For. Ariz.



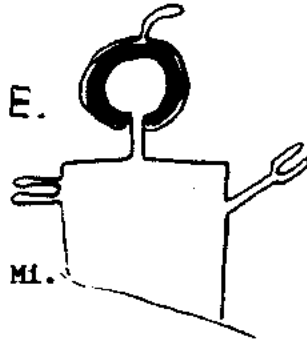
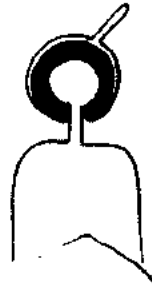
B.
Pleasant Ck.



C.
Hoab



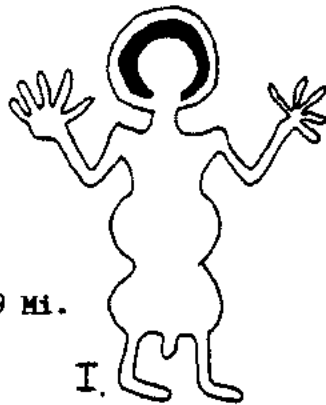
D.
9 Mi.



E.
9 Mi.



H.



I.
9 Mi.



F.

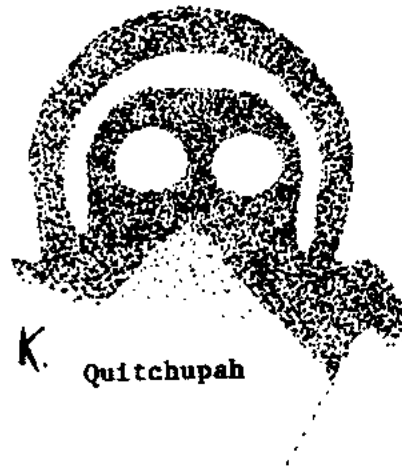


G.

W. Water



J.
Dwyer N. M.

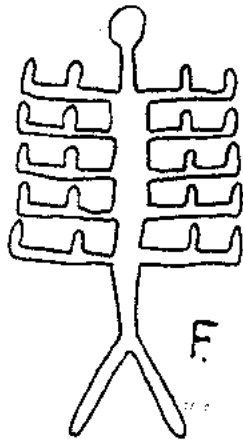
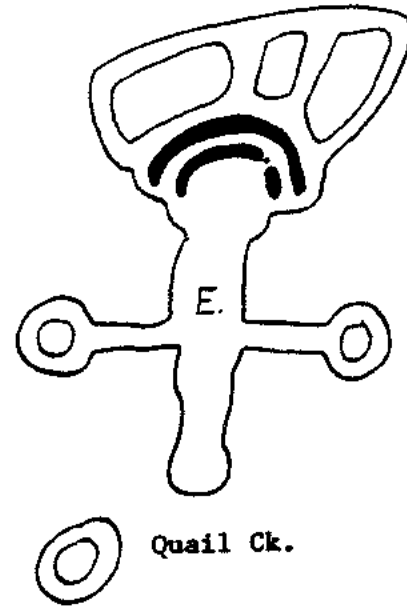
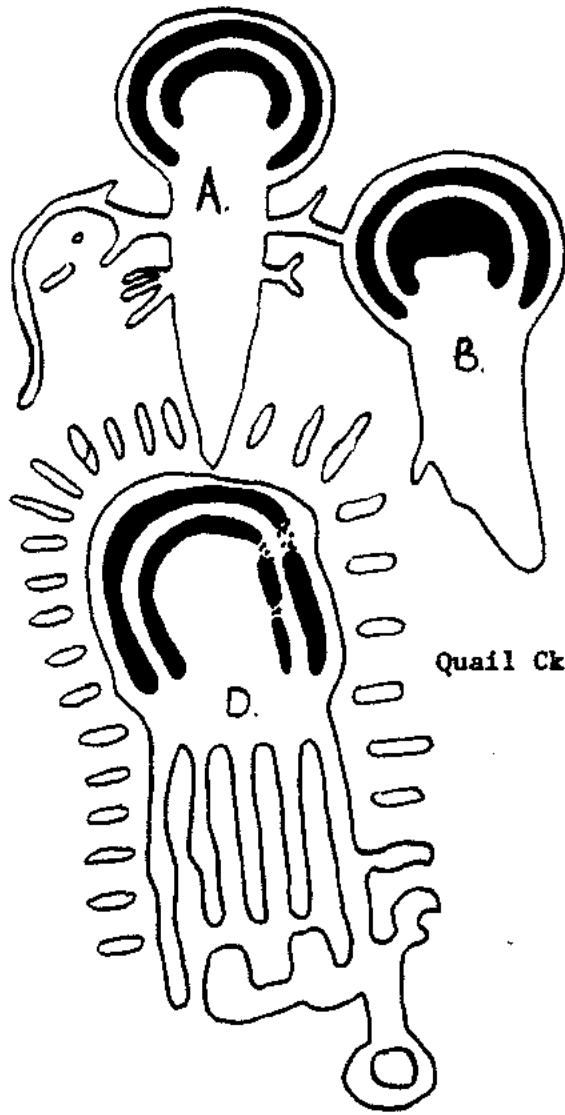


K.
Quit chupah

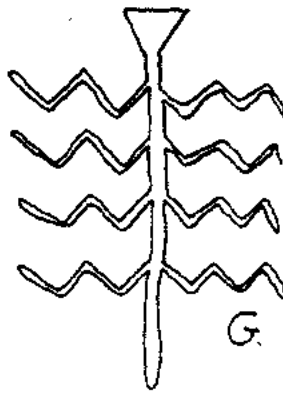


L.
Sego

FIGURE 9



St George



White House



VALLEY OF FIRE NEV.

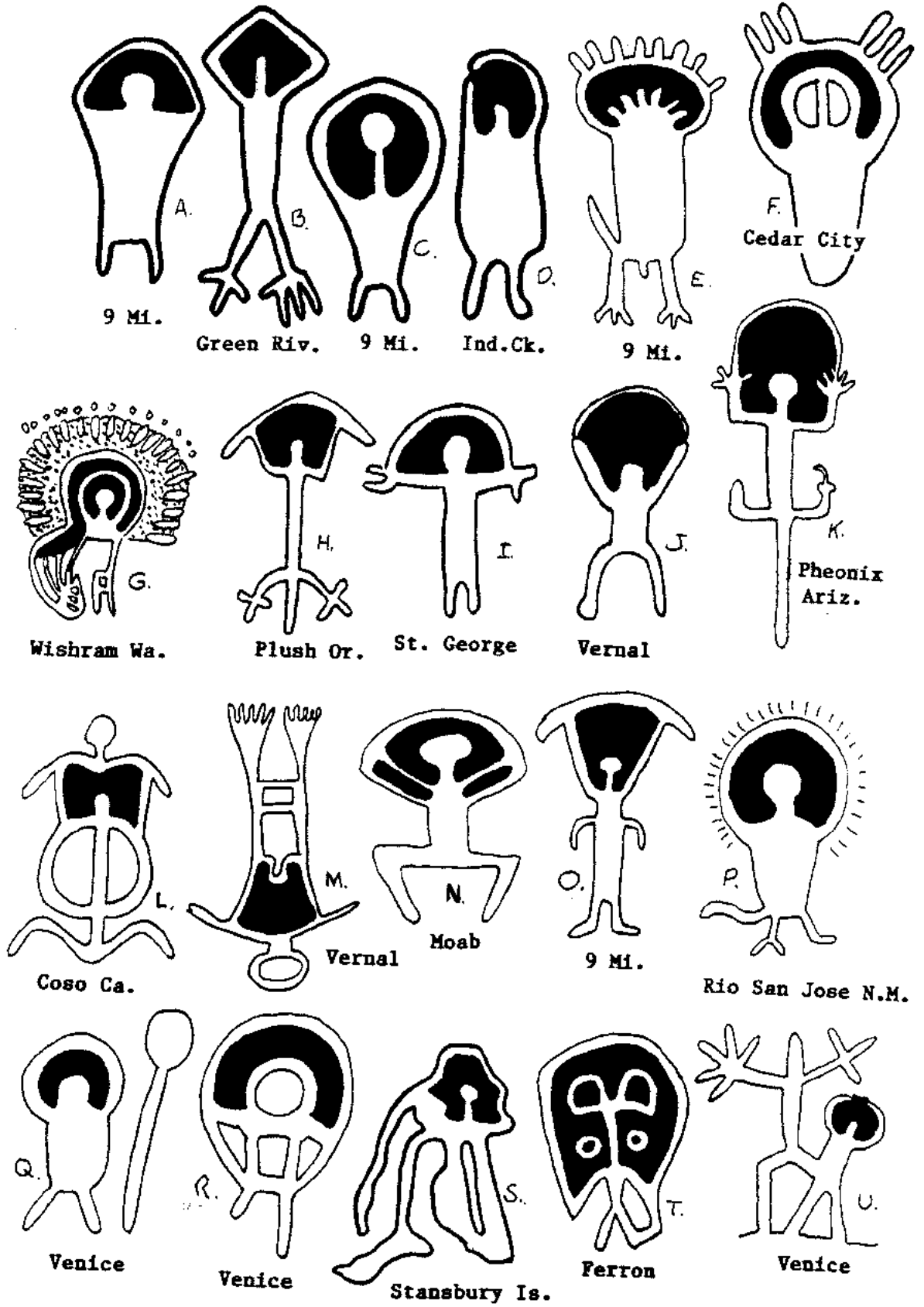


FIGURE 11 A

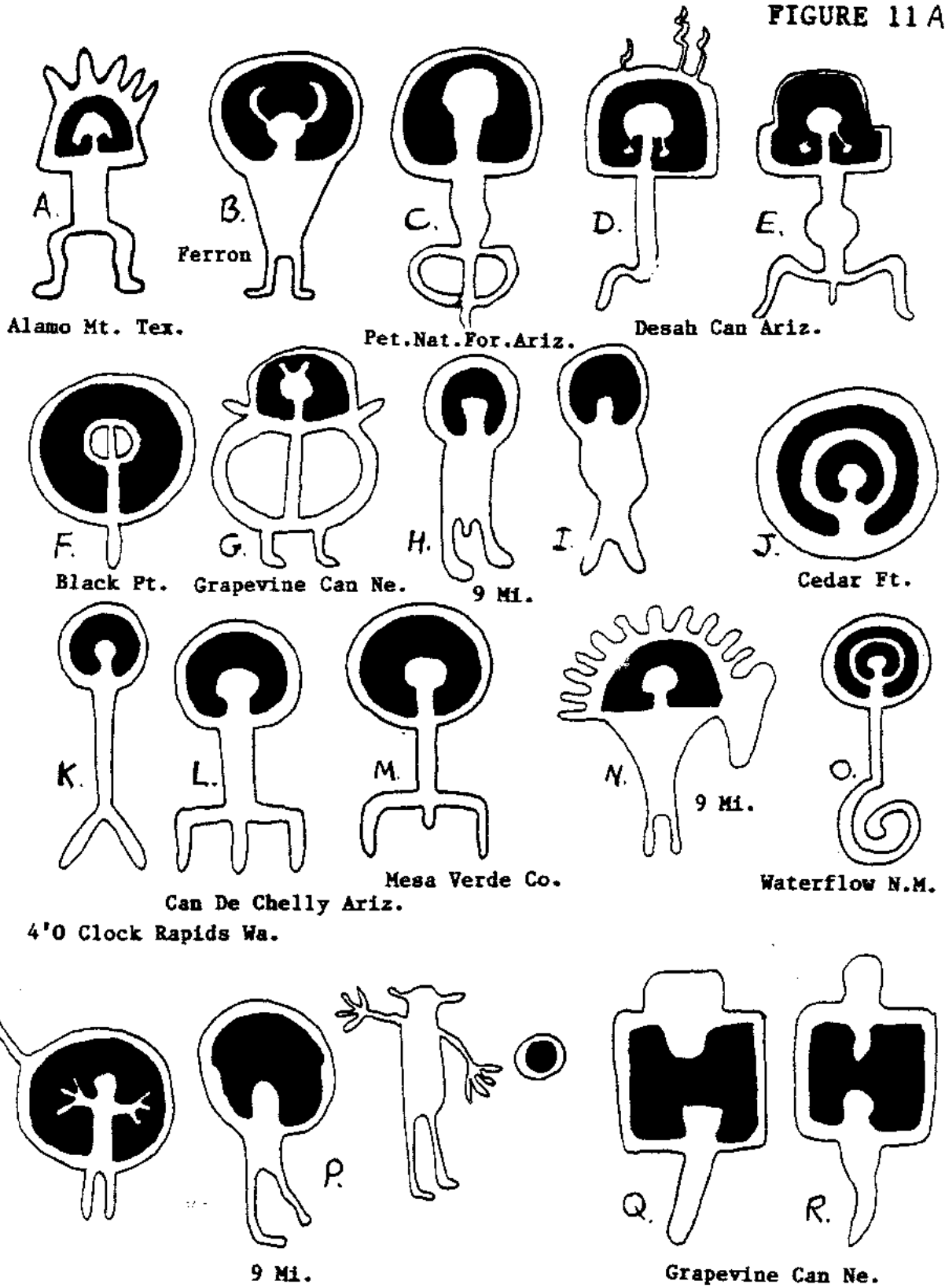
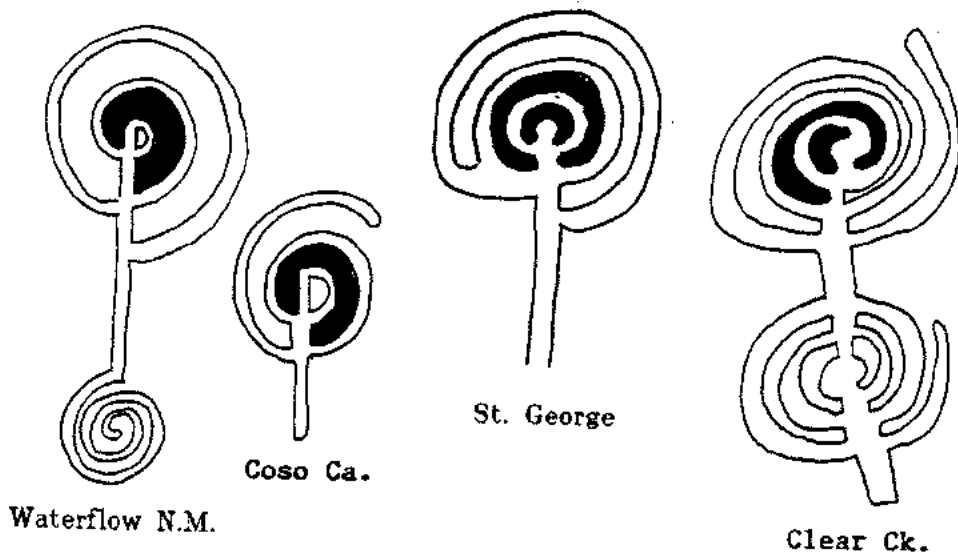
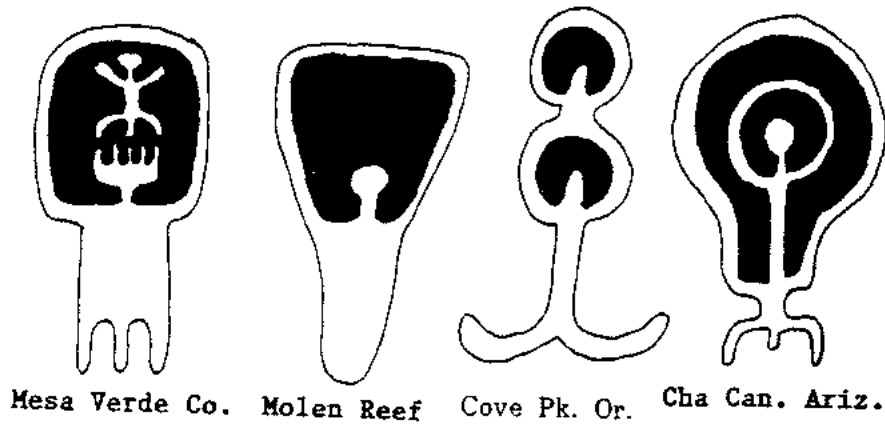


FIGURE 11 B



variations, as well as in odd abstract compositions (Fig. 5). One of the most important positions that it occurs in is the human form, as the head or the face of figures or around the head (Figs. 6-8). A few of the necks are high and thick enough to be heads with the U Bracket on top of the head. Some occur with double U Brackets (Fig. 9). And then some look like the U Bracket was formed by the space between upraised arms that had been drawn as though they were holding their hands over their heads (Figs. 10-11.B). The identification of the symbol hidden by that process is easier on the printed page than it is on the cliff because the negative space has been emphasized by not emphasizing the patination that surrounds the outside of the figure. I believe that one of the reasons why such concepts have escaped the notice of most researchers is because these are often not obvious. To those familiar with M. C. Escher, who draws objects where the edge of one image, creates the edge of another, this is simple. These ancient artisans would have loved him.

With the conceptualization and wide spread repetition of that stance or pose we now have a new motif. That symbol is now a convention that has detracted us from the main inverted U Bracket symbol itself, by substituting it with another. That distraction in a sense actually hides it or makes it become subliminal by sort of placing a mask on it. This in no way lessens its importance, but rather increases its significance or sacredness. What it really does, is take it out of the world of the profane, every day symbolism and elevates it to the level of the sacred, almost gnostic. That process, in this case, is what I believe has sort of become a "Symbol or Context Extension" that is only identifiable through an appropriate "Concept Association." Symbol or Context Extension is where one symbol becomes a short hand form of, or totally replaces another, an extension of the form. This is not stylization per se, but operates much like it. In other words, this process creates a symbol that represents a concept and incorporates its form that it doesn't obviously depict (c.f. Warner, 1983:3). The Tetragramaton for the unspeakable name of Jehovah obviously represents the name of Jehovah to those of the Jewish faith, but not to those without that knowledge. Another example is the replacement of Double Entity with DE.

These inadequate examples illustrate the fact that one symbol can be replaced with another and that to understand the concept behind the replacement, you have to be in the in group. The formations of the simple abbreviated letters, however, do not provide the importance of the symbolism that surrounds the creation of a new symbol. Pecking a figure with its arms over its head does not actually replace the vulva form, that is, do away with it. Instead, it creates another form that then creates the U Bracket. The secondary form (the new pose of the pecked figure) is in a sense still a part of it, even though the U Bracket is a by-product of it. The U Bracket has been extended through it. It actually provides the boundaries that maintain the physical representation of the concept (ala Escher). It couches that form in a multitude of shells, each one to various degrees is a different mask. By the specific form and placement of the anthropomorphs head and arms it maintains the existence of that concept. It and I are one, in that by raising my arms and joining them over my head, I create It (I am a little tea pot philosophy), I am It, It defines me, and thus I define It. By that, and through that I am more. Yet, I am the one that conceals the inverted U Bracket and thus its symbolism. I am its mask. I am the visible. It is the

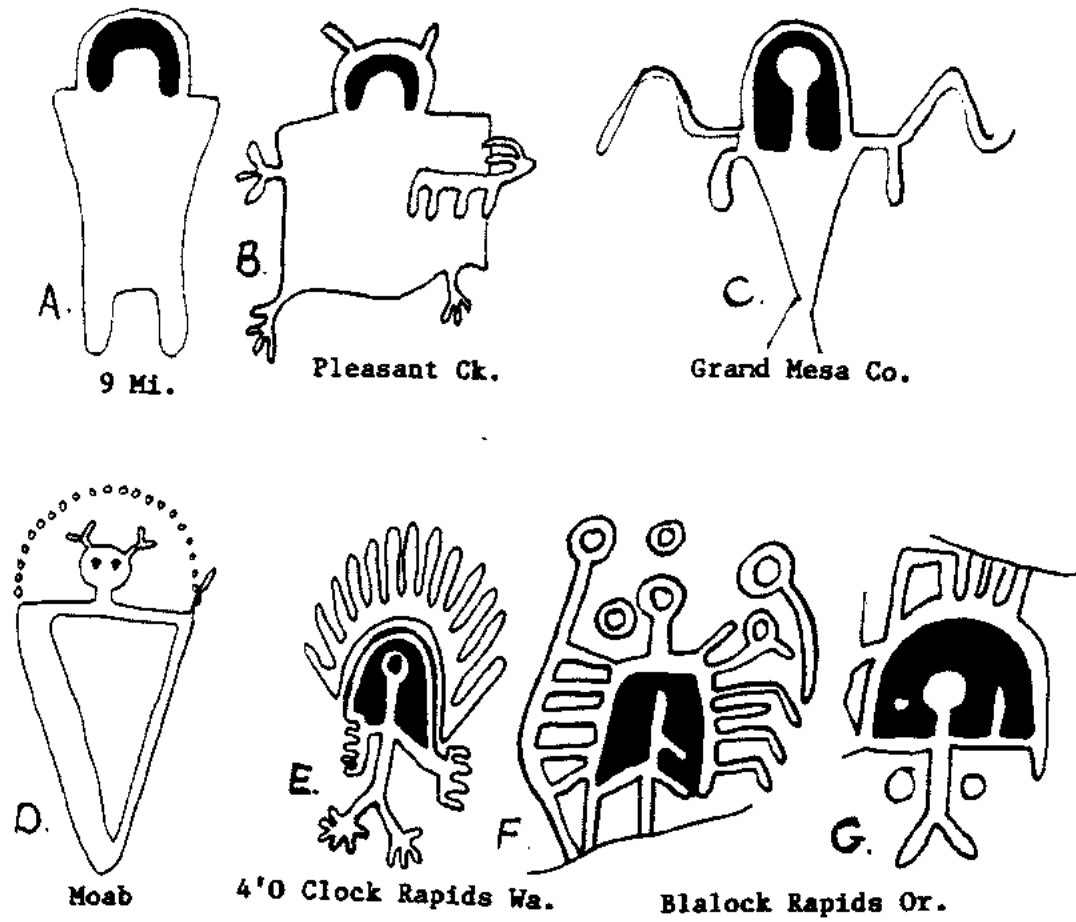
abstract, the back ground, the invisible to the uninitiated. This is what was not done by doing what was done. Yet, the symbolism shines through and for those with eyes let them see. What then is the main symbol? Which is most important? This is a part of that shadowy quick sand that both shaman and rock art researchers tread across. The glory improperly shifts back and forth between (a) the rock art and (b) the shaman, as well as (a) the research and (b) the researcher. The Shaman, like the researcher all too often it seems, placed themselves above the importance of the symbolism or the research to receive the power of prestige, rather than the individualistic pursuit of the esoteric knowledge or advancement of science.

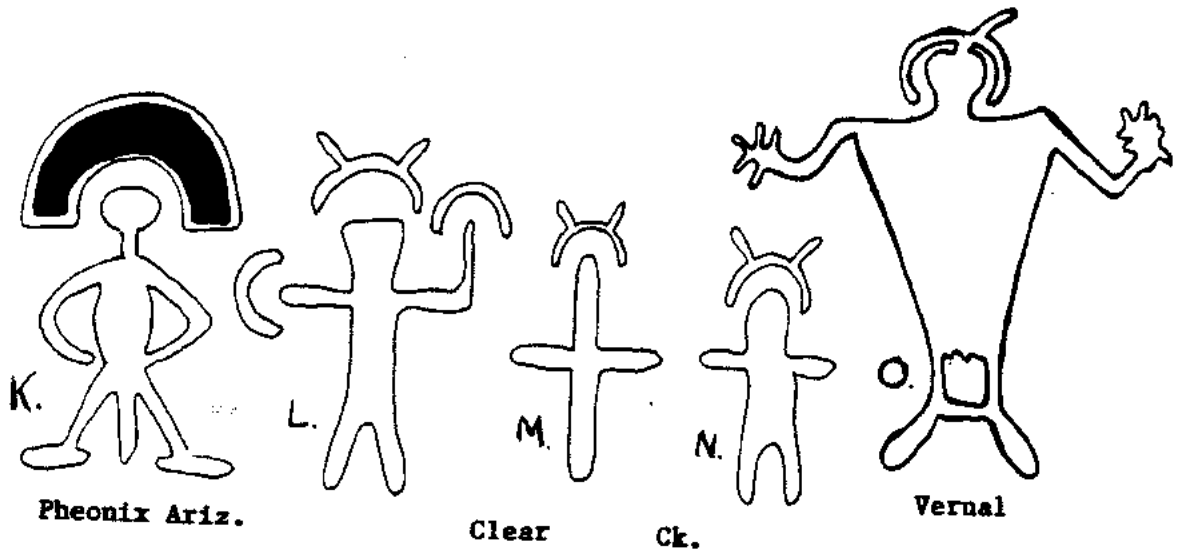
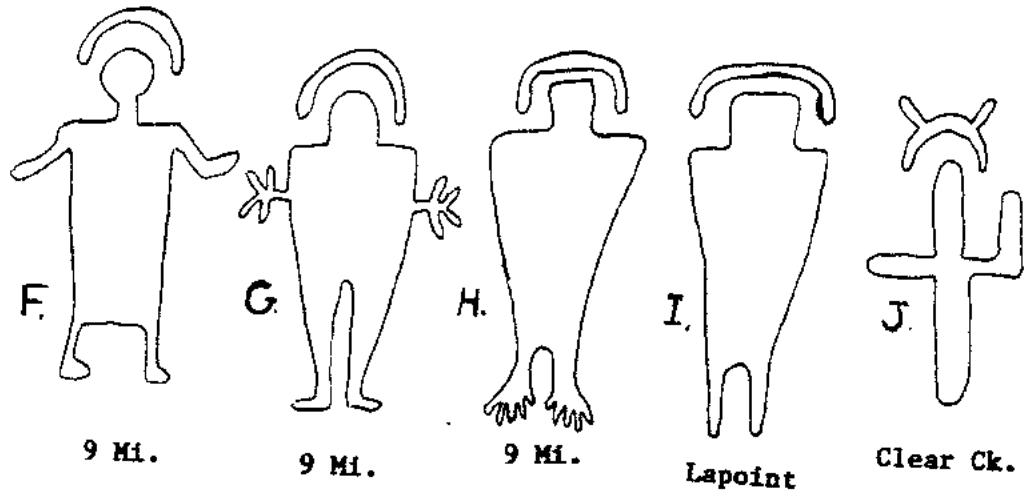
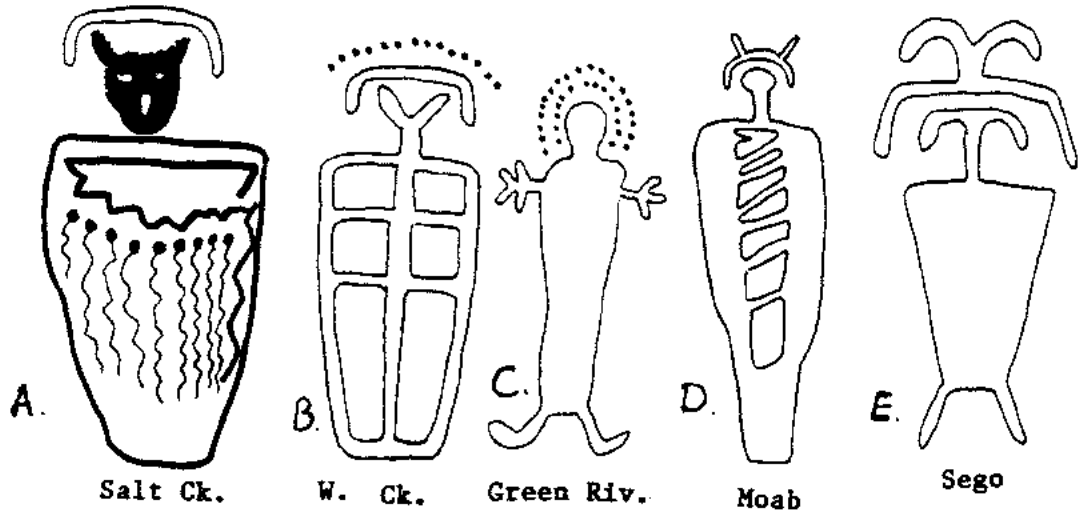
When one understands what was pecked on the cliff was not what directly produced the U Bracket, but yet they are one and the same concept, then one begins to understand its real significance. The U Bracket is really a by-product of the positive. Therefore, it has been placed into the realm of the "unobvious" because when you look at (or place your attention on) the pecked figure you are not looking at the patinated portion. It is only when you look past the pecked figure, through the open space that you shift your attention from the pecked figure to the negative form created by positioning the arms around the head. It is only then, that another symbol is born, so to speak. This is the kind of stuff that is referred to as the doing of not doing.

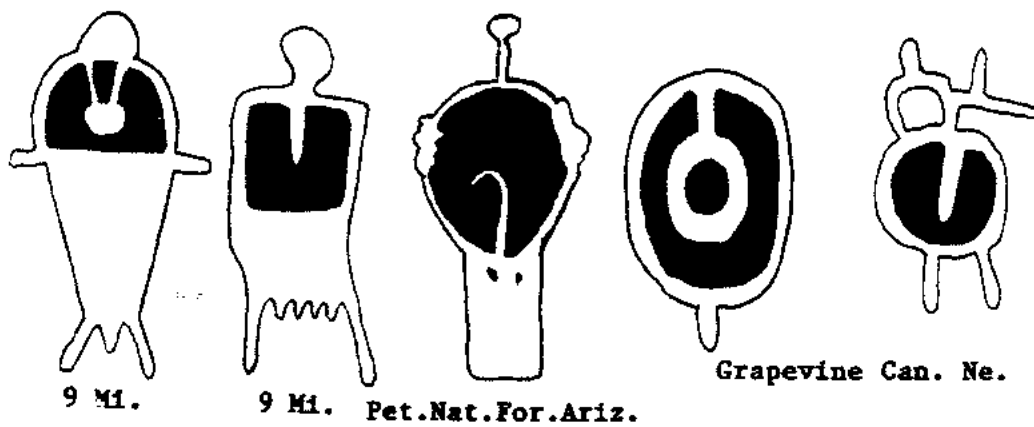
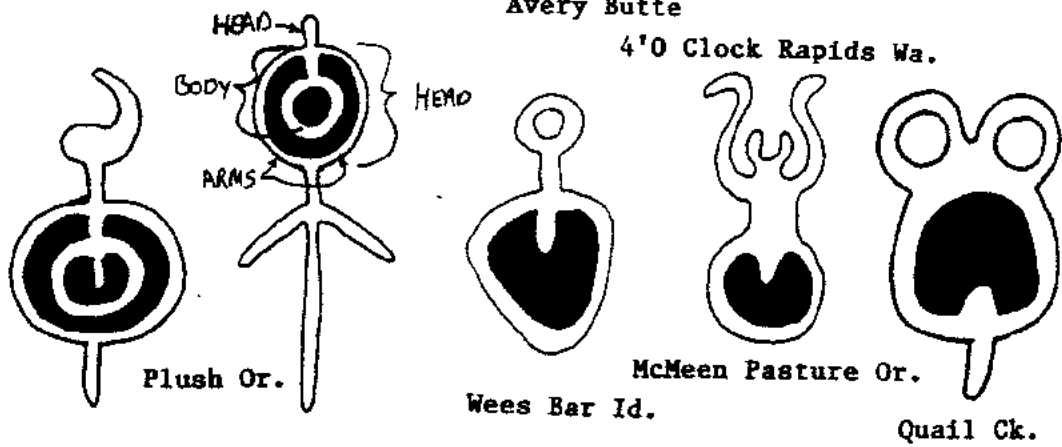
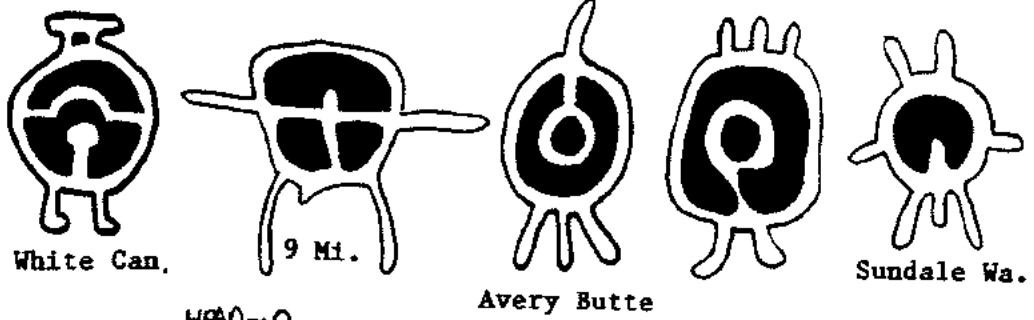
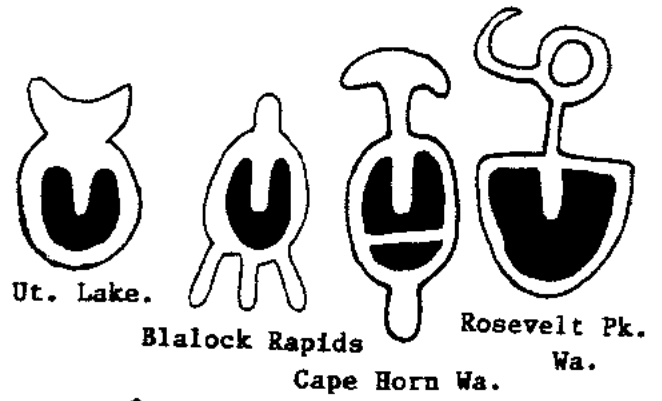
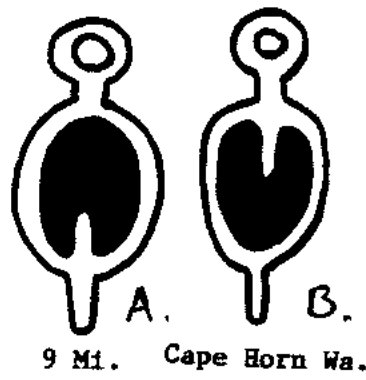
When you can create an object (the negative patinated U Bracket) by not directly or obviously pecking it, then you have entered into the real depths of the world of subliminal symbolism. You have, in a sense reached a mystical ability to speak a double symbolism, when you only peck one. That doing without doing, isn't double talk, it's an expression of a power. It has a potency that goes beyond the production of a normal figure. Positive and negative space is only one category of Unobvious Symbolism, but it is probably one of the most powerful. By its very nature, it duplicates, mimics and mirrors symbolism. It plays with opposition. On one side it perpetuates the gift of life and on the other side it allows one to then kill something without actually killing. There are many other examples, than the U Bracket, that better illustrate this and will be presented in a special publication. But for now, just imagine that the ability to create something, more than the original without actually creating it or by creating something else that inadvertently creates its form, equals or represents a very special power.

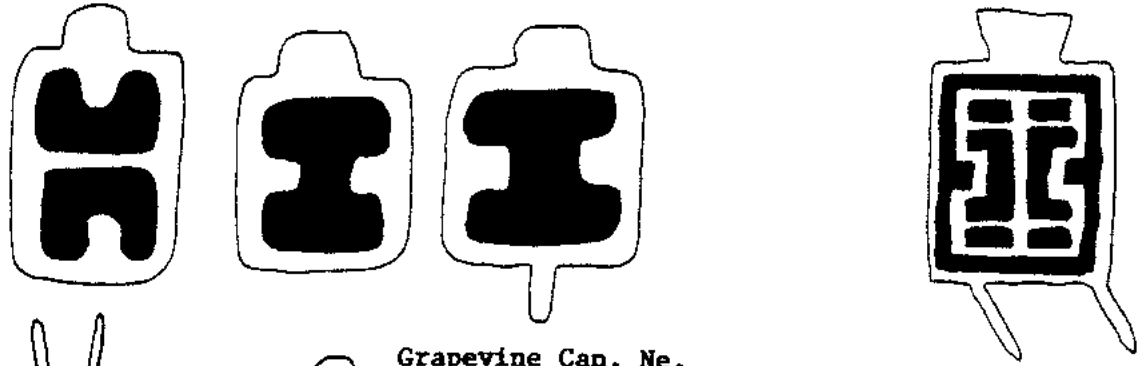
When I asked Harold Tuchins (a Navajo Hatalii) why he always answered a question with a question (he never really answered a question), he would playfully ask who is better off, someone who can say something without saying it and teach without teaching or one who has to teach to teach. He didn't believe knowledge was power, it was the application of knowledge that creates power. That's why I never got anywhere with him the first half of the year I lived next to him. He always insisted one earn the answer (to teach ones self). Then that one will own the answer, the knowledge. The real reason why he and others like him never spoke the answer in situations like that, is if the improper use of that knowledge (which creates power), creates a negative power, he believed it would not only come back to harm the recipient of that knowledge, but its giver as well. Therefore, if he can say it without saying it, he taught without teaching and he is protected if that knowledge is used

FIGURE 12

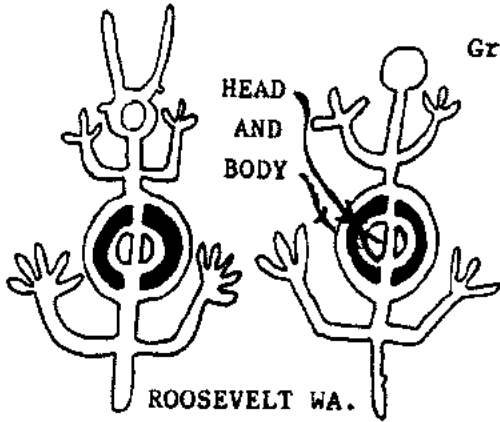




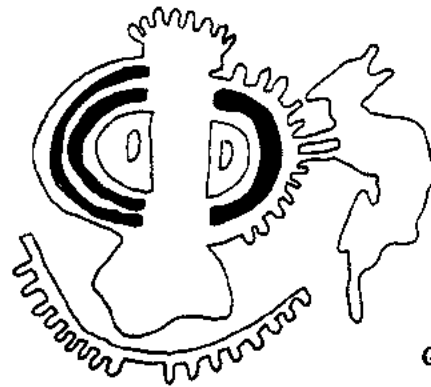




Grapevine Can. Ne.



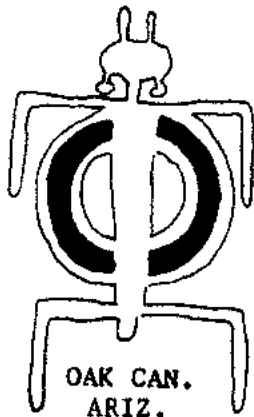
ROOSEVELT WA.



San Rafael



GENTRIES LANDING WA.



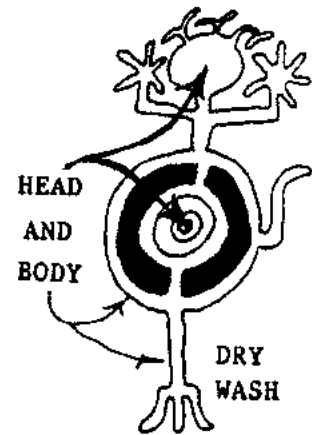
OAK CAN. ARIZ.



GENTRIES LANDING WA.



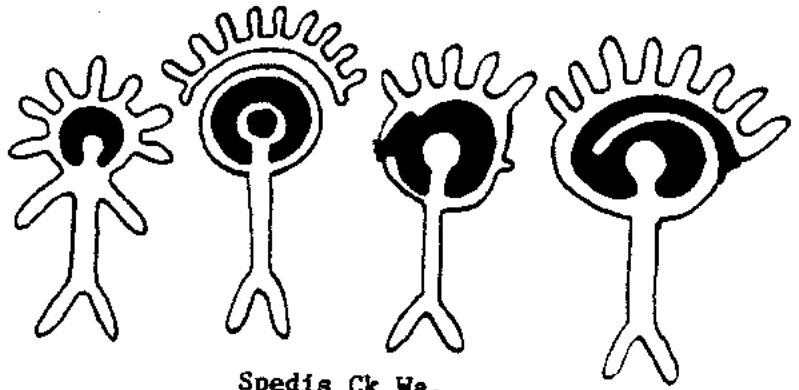
DESERT MT.



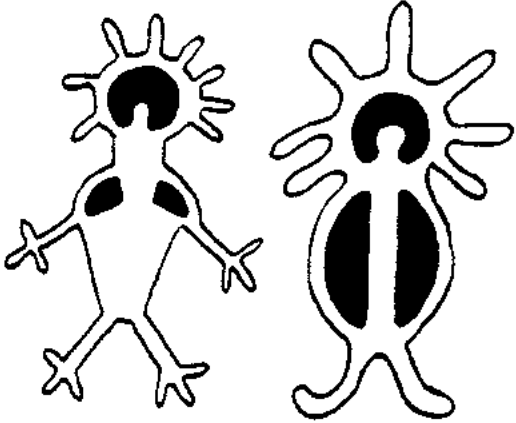
DRY WASH



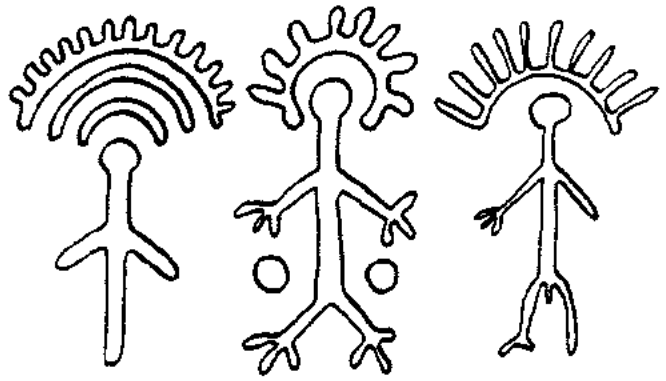
Crawford Pt. Wa.



Spedis Ck Wa.



Jones Can. Or.



Blalock Rapids Or.



Atlatl Valley Wa.



Maybe Wa.



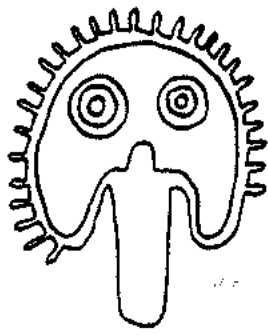
Atlatl Valley Wa.



Pet Can Wa.



4'0 Clock Rapids Wa.



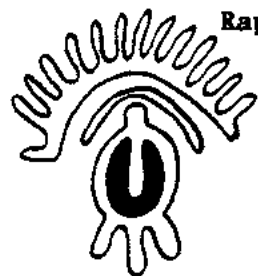
Broadman Or.



Coso Ca.

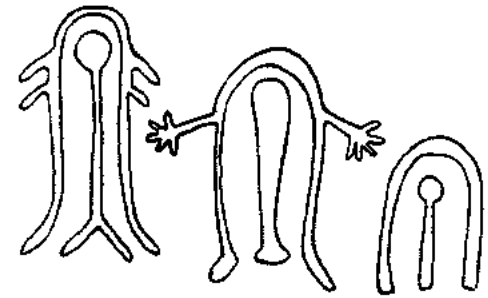
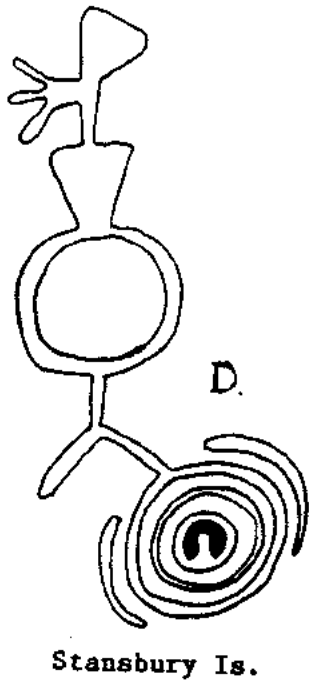
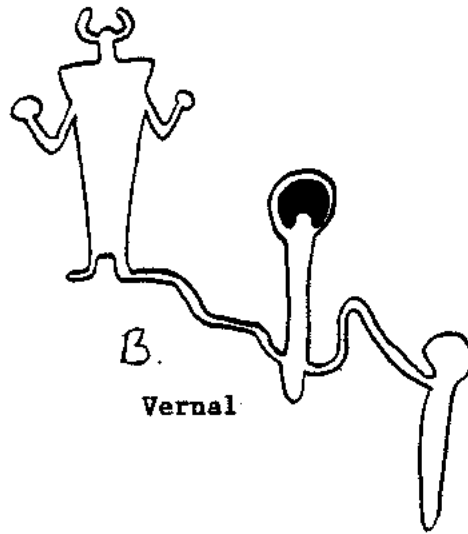
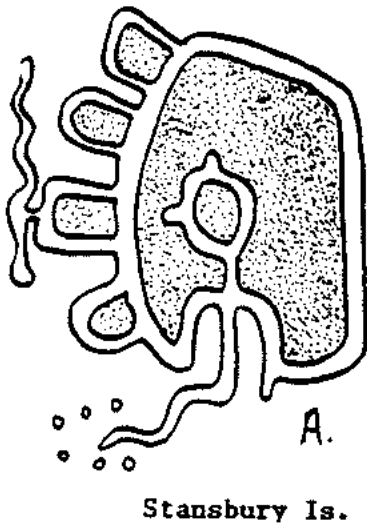


Ut. Lake

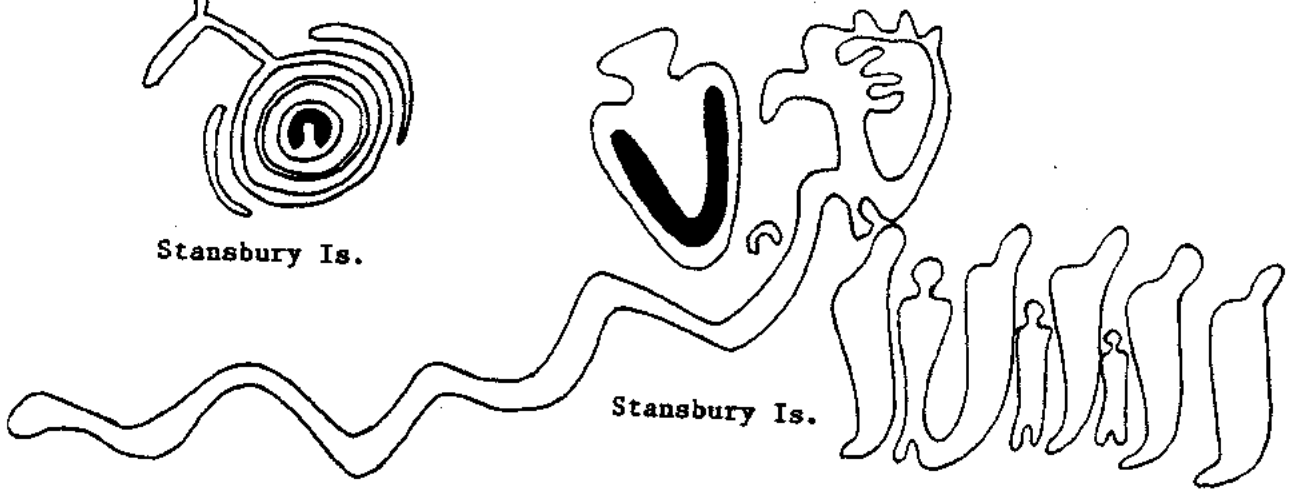


Blalock Rapids Or.

FIGURE 16

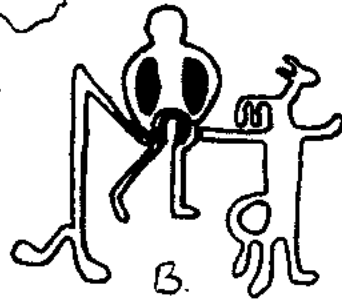


"WATER SPIRITS" AFTER E. VOEGELIN

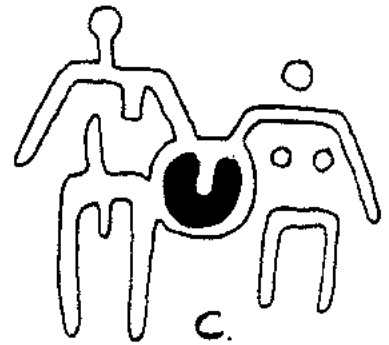




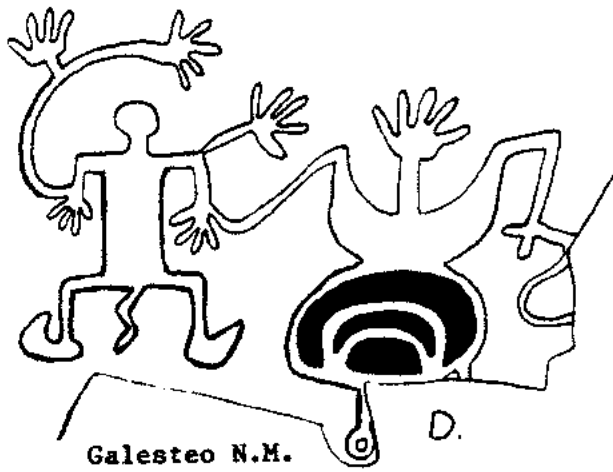
9 Mi.



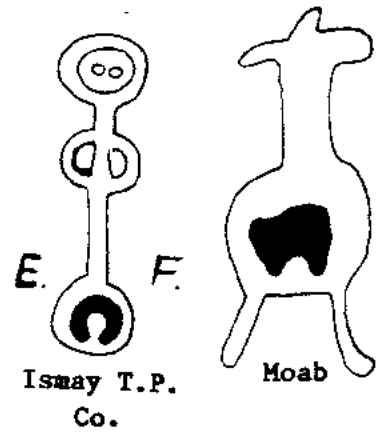
9 Mi.



Black Pt.

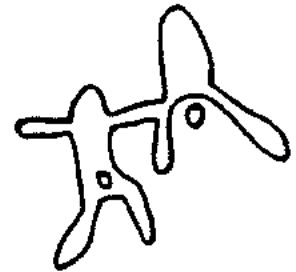


Galesteeo N.M.



Ismay T.P.
Co.

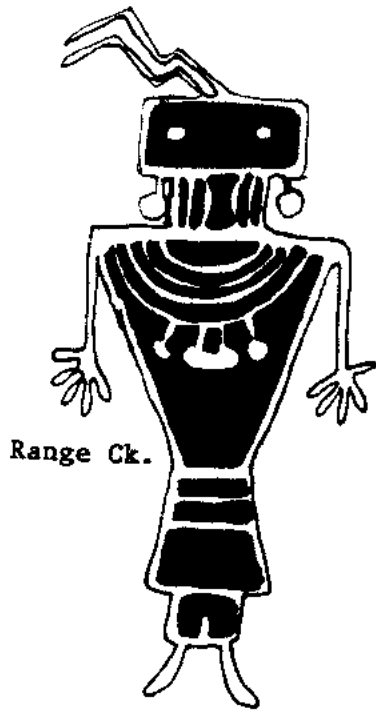
Moab



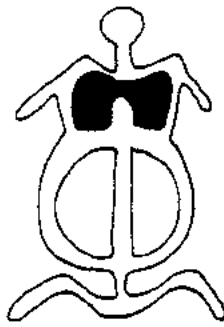
Vernal



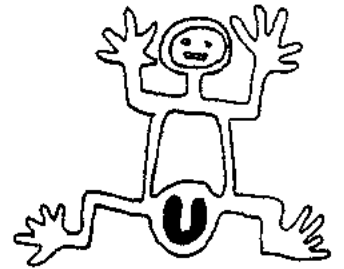
9 Mi.



Range Ck.



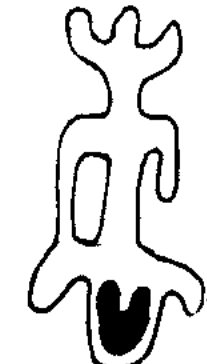
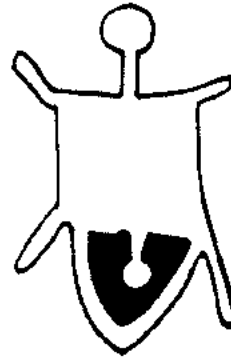
Coso Ca.



Pet. Nat. For. Ariz.



McMeen Pasture Or. San Rafael



Cape Horn Wa.



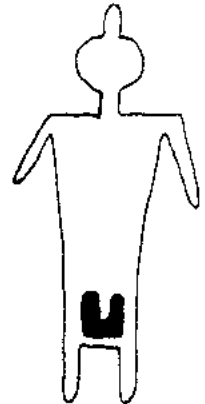
Gordon Ck.



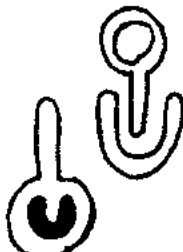
9 Mi.



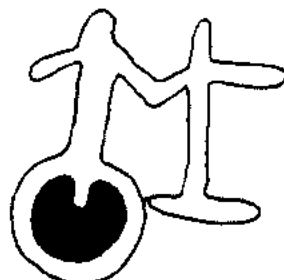
Hueco Tanks Tex.



San Juan



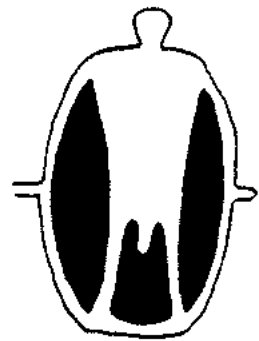
Sand Is.



Flagstaff Ariz.



Notch Can.



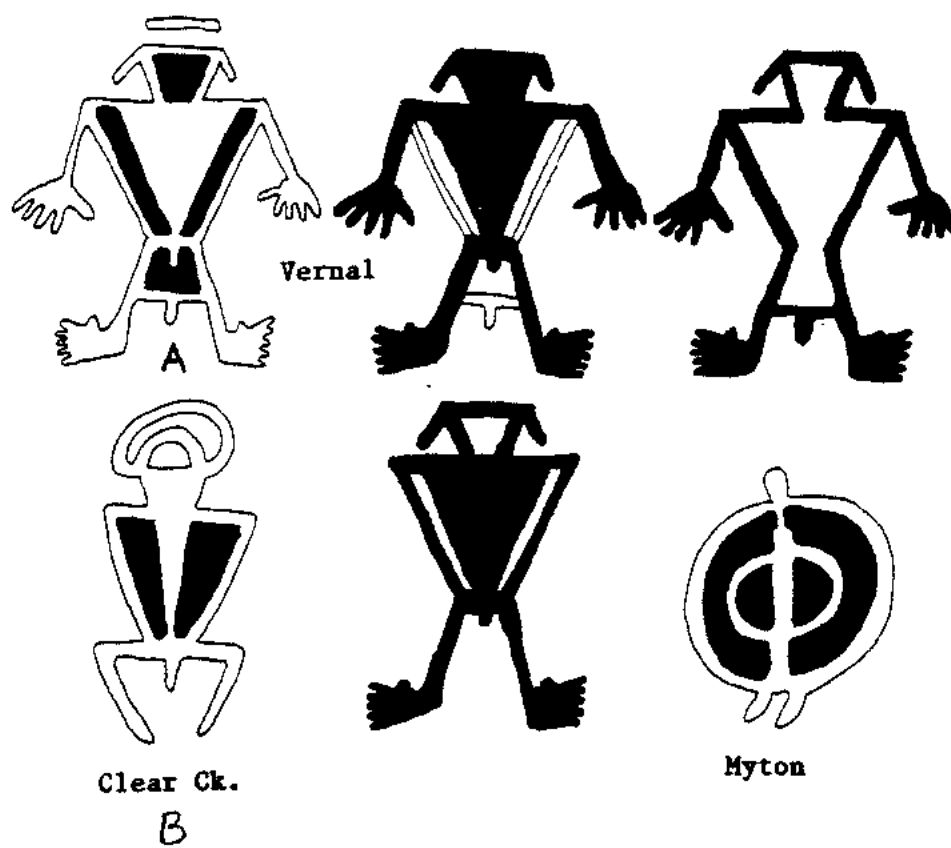
Conners Sps.

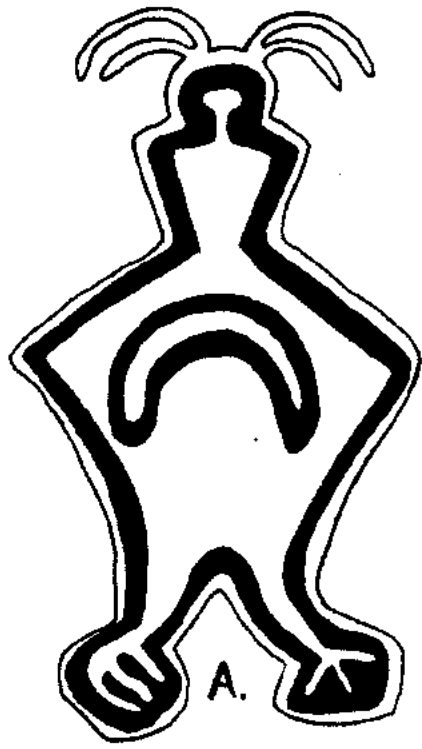
unwisely. That is the reason such individuals will often help you discover only part of a piece of information, then send you to someone else to help you discover the remainder, or he will teach two people who then share their piece of information. The doing of not doing not only creates power, it can also protect one from the power that is created. It is difficult to understand the full symbolism produced by a certain mind set unless you can understand their mind.

From the idea that the human body can create the negative patinated U Bracket by joining the arms over the head, other identifications are possible. Now, go back and look at Figures 6.F, J in light of a Category Number 2 DE (out of head), with the U Bracket sitting on top of the head. View the pecked knob that the patinated U Bracket wraps around as the head of another entity emerging out of the top of the main figure's head. The pecked loop enclosing the U Bracket would then be the emerging figure's arms joined above its head like those in Figure 10, 11. The head of the main figure becomes the torso of the emerging figure. These also create a four armed DE. The upraised arms of the emerging figure are the second pair of arms. Too difficult to believe? Understandable. Look at Figure 7.L, M. Figure 7.L is a more complete form of Figure 7.M. The main, lower body and the emerging figure have arms. Neither in Figure 7.M do. In Figure 7.M the main figure is an armless and legless figurine body form. It has the typical Inverted Bucket Head Style head which is an inverted U Bracket. Again, instead of viewing the U Bracket as the face, view the face (the U Bracket), as a little head, torso and arms joined to and becoming the legs of an emerging figure creating the negative U Bracket. On these two figures the U Bracket, a symbol of emergence, combines the emerged entity with the main figure. Figure 9 with the double inverted U brackets can now be identified as multiple armed Double Entities with what may be four arms raised and joined over the head. Now, you probably didn't see that the first time you looked at it. But look at something else that you probably didn't notice. Since Figure 9.A was placed above Figure 9.D, it seems to be in that "emerging context." But instead of 9.A having four arms, it has eight. Too many to be acceptable, look at figures 9.F-H not too far away from 9.A. Figure 9.A is probably a four armed DE combined with a four armed U Bracket DE. Notice the inverted U Bracket at the side of Figure 9C, similar to those in Figure 2. It is expected that a shaft of light will come out of the mouth of Figure 9E.

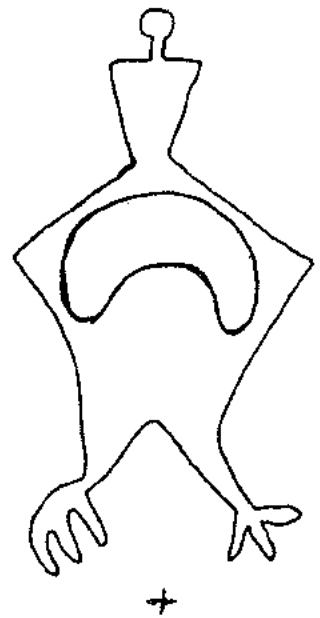
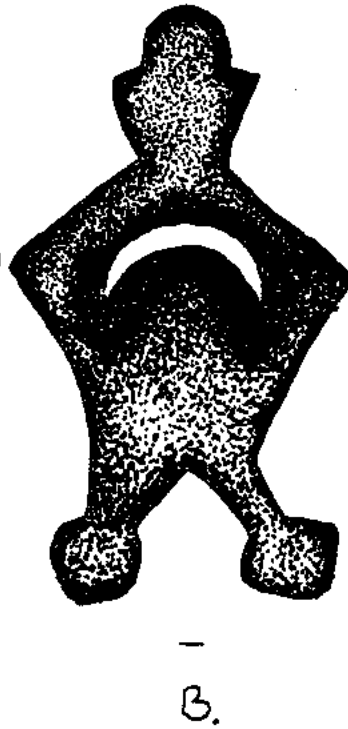
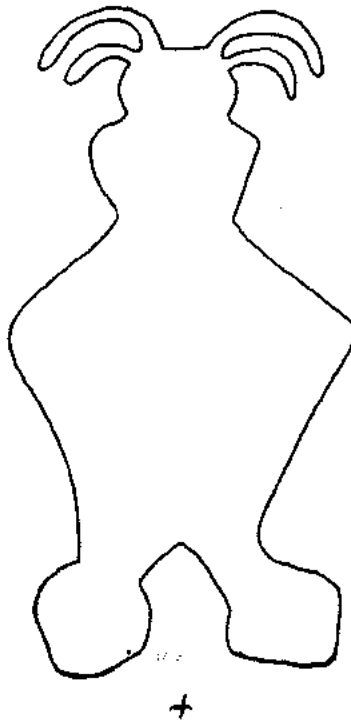
Notice Figure 10.0 another four armed figure, one set raised above the head and joined to form the U Bracket (vulva form). This figure is split in half at sunset. Figure 13 is a common form. Figures with the reversed U Bracket in a positive form over the head are found almost every where and probably also represent this idea. U Brackets occur as the body in both the upright, inverted and sideways positions (Fig. 14.A-B). It seems no matter what form one finds it in, another form reversed from that one can be found in some other part of the country (Fig. 14.A, A, B). And it is not surprising that the U bracket occurs as the head of many Sunheaded figures, supporting the idea that the attainment of the mystical experience also involves solar observation or at least an association with the sun (Fig. 15). Figure 16 has spirit-like forms incorporating the U Bracket. Notice the use of the bisected body form in association with figures with incorporated U brackets as vulvas in Figures 17.A, B. That doubles the symbolism when the U Bracket is placed

FIGURE 19





Green Riv.

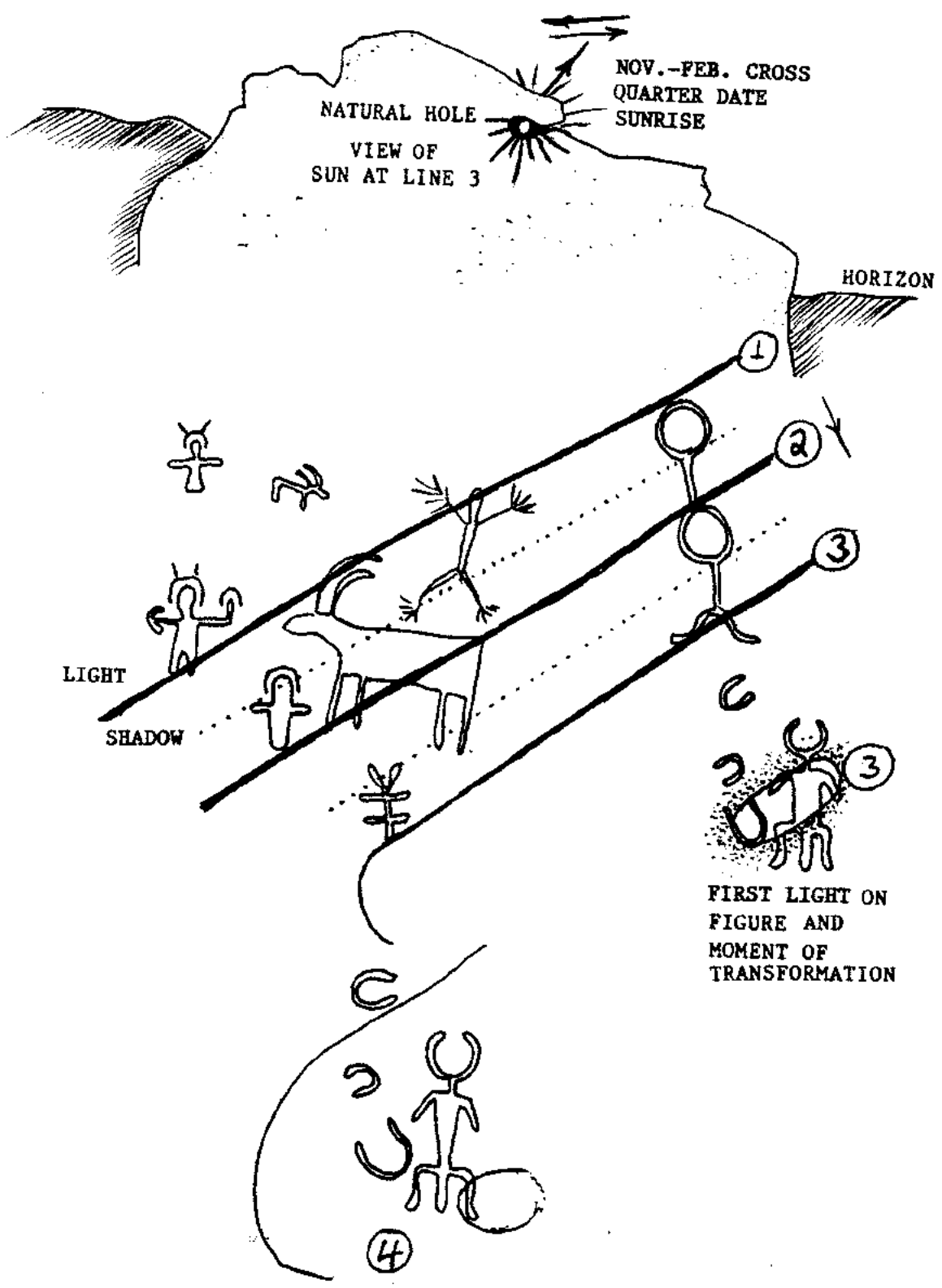


back in its rightful place.

The intriguing anthropomorph in Figure 19.A has two patinated sections within the torso that represent the BC formed in this case by another set of arms joined down to the side (c.f. Figure 19.B and the following paper this volume). Or if you don't like that one, it can also be used to represent a double overlapping torso of a figure within a figure like 2.C (middle), again the replacement of an idea with another form, a "Context Extension". In other words, like the U Bracket, every time one sees variations of the BC one doesn't think BC, but the subliminal concept of DE. But why the upright U Bracket? Unless it is simply a figure within a figure, each with a phallus. Figure 19 illustrates that logic. But it makes me wonder. After saturating oneself in positive and negative symbolism I wonder if there isn't another subliminal symbolism of sacred coition. Not androgenous, in the sense of self copulating, but that the doubleness, the altering of forms, the regenerative aspect isn't the result of, or doubly illustrated by the sexual union. Positive phallus of the concrete consciousness of man joined in the mystical union of the concepts of the patination, the darkness, the other side, the supernatural, what ever the negative aspect represented. We have suspected figures with upright U Brackets in the groin area as being male rather than female, but what is the reasoning behind the forms? (c.f. Warner, Judith, Female Sexual Identification in Rock Art, this volume).

Figure 20.A is also a magnificent construction that not only incorporates the reversed U Bracket but also several other categories of DE. That composition is broken down to help you visualize the different figures within the figure. While doing a final writing on this paper, I sat waiting for the shadows to descend on a panel that had several men with crescents over their heads placed next to several other DE. Across the very narrow canyon is an outcrop with a small hole that I expected the sun to rise in from the base of the panel. The interaction that occurred provides one more piece of evidence that U Brackets are closely associated with the symbolism of the DE and solar observation and that they were used in more of a symbolical sense than just purely calendrical (i.e. marking dates).

As the sun rose over the rocks to the east, a diagonal shadow moves down interlocking different parts of the glyphs in a consistent pattern (Fig. 21). As the shadow lowers so that the left figure stands on the division between light and dark, the upper part of the shadow aligns with the top of the upper circle of what has been called the "hand cuffs" (which is probably a reversible DE, the upper portion is probably a mirrored, reversed figure emerging from the lower figure's head). The next figure duplicates that action with the next lower circle. When the horned, four armed DE stands on the shadow, the reversed DE does also. About that time a small spot of light appears on another two horned figure's body and the largest of the U Brackets to the left. That figure witnesses the sunrise through the hole in the rocks to the east, which is the only place that one can have that experience on that date. From the time the light appeared until it moved slightly to the right and disappeared it was less than 40 minutes. That experience again ties this symbolism to a panel that had U Bracket "devotes" interlocked with the concepts of the DE and the act of worshiping the Sun. The three unincorporated U Brackets seem to pull the concepts of shamanic rebirth or



ecstatic aspects of fertility and esoteric sight into a tighter relationship of all these symbols and the achievement of esoteric knowledge.

This has been a crash course, and it will probably take a while for it all to sink in. Think about it. Think about other possibilities. Then compare them with the information in the next paper. As a result of the intensive examination of these figures, it is obvious that there is a close relationship with similar U Bracket expressions and DE since they have been incorporated within so many otherwise obvious DE. Because of the great variations in the incorporation of the U Bracket within, the human form creates a greater variation of the U brackets previously identified as a Category Number 5 DE. Because of the conclusions drawn from this examination these figures will be included as a new category of Double Entities, identified as Category Number 7.

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