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SATURN, CERN, AND THE CUBE OF ILLUSION

By Richard Evans

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This article is a shorter but more streamlined version of the article with the same name posted on Google blogger in 2017.

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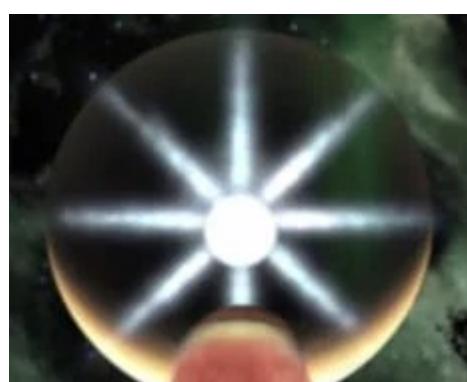


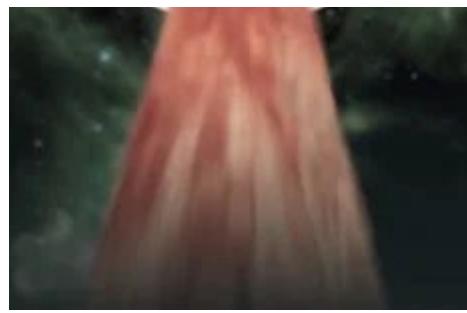
The theories that I'll be proposing in this article are controversial and deal with CERN, Saturn, the Cosmic Mountain, the Saturn Ship, and inter-dimensional portals. Concepts like "the Saturn Sun", "Cosmic Mountain", and "the Saturn cube" will probably seem bewildering to most people and so I would suggest reading and watching explanatory web-pages and videos where the job is already done (referenced in this article). I have kept the writing short and to the point and its split up into sections.

THE SATURN MYTH

In his groundbreaking book 'The Saturn Myth' (inspired by the work of Immanuel Velikovsky who has correspondence with Albert Einstein about the following ideas) researcher David Talbott analyzed myths from ancient cultures around the world

and found that they all described the same phenomenon surrounding Saturn. He found that symbolism for Saturn is the same throughout ancient Mesopotamia, India, Greece, the Americas, and Egypt, and as documented by ancient cultures, explains how there was once a celestial alignment involving Saturn that occurred thousands of years ago that was associated with a ladder or stairway to the lands of the gods. Based on ancient accounts throughout the world, Talbott describes a period of “great upheaval” in celestial bodies, when Saturn, Venus, and Mars descended and aligned overhead Earth in a spectacular astronomical event dubbed the “Saturn Polar Configuration”. As Talbott says in ‘The Saturn Myth’: “[The Saturn Polar Configuration is] the idea based on comparative mythology, that the Earth was once in close proximity, or even a satellite of the planet Saturn”. During this celestial upheaval, Mars descended from its position in the sky and formed a connection or stairway to Saturn which became known by the ancients as the heaven-sustaining giant Atlas, Mount Olympus, the Tree of Life, and the Tower of Babel, *inter alia*. Various cultures around the world recorded this celestial stairway. For example, the Makirtare Indians of the Amazonian rainforest tell of a time where the hero Ahishama, identified as Mars, climbed a stairway to Heaven. Talbott calls this stairway the “Cosmic Mountain”. There are various illustrations of how this alignment would have looked [here](#).





COSMIC MOUNTAIN TO SATURN

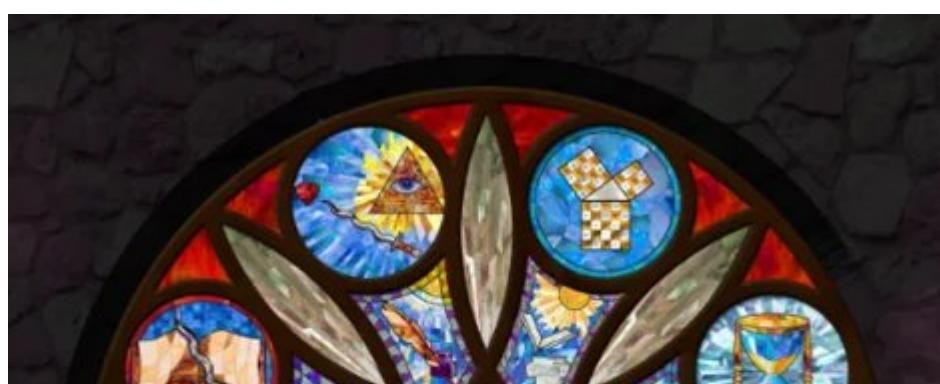
During this time of celestial upheaval, Saturn and the other bodies that were aligned with it went through various configurations in the sky (see the documentary series ‘Discourses on an Alien Sky’) and at one point the light emanating from Venus behind Mars formed what appeared to be a pupil inside a triangle that Talbott associates with the All-Seeing-Eye. As Talbott explains in ‘The Saturn Myth’: “It’s impossible to pursue Saturn’s ancient image without encountering the paradise of Eden, the lost Atlantis, or the All-Seeing-Eye of heaven”. The proponents of the Saturn Polar Configuration theory suggest that the alignment of these planets caused powerful electrical interactions, resulting in phenomena like plasma discharges, massive plasma formations, and intense electrical events that produced various patterns in the sky. The Saturn Polar Configuration was mostly characterized by an 8-pointed star or 8-spoked wheel. Here is an image of Saturn holding an 8-spoked wheel (as shown in ‘Discourses on an Alien Sky’). The crescent under Saturn was morphed and anthropomorphized. The Saturn-crescent was morphed into wings — with the solar disc (Saturn) placed in the centre, such as with the Egyptian winged Kheper. Quote from ‘The Saturn Myth’: “Of the crescent in the primary images and ancient sources present these basic forms: The horns of the bull-god or the uplifted arms of the heaven-sustaining giant [such as Atlas].

The outstretched wings of the mother goddess (or winged god). But these same wings, or arms, constitute the great god's sailing vessel [**Saturn Ship**] which in turn is depicted as two shining horns". As Talbott points out in 'The Saturn Myth', the fundamental themes of Saturn imagery include the Saturn Ship, the All-Seeing-Eye, the two sacred pillars of Heaven, the two shining horns and uplifted arms of the heaven-sustaining giant which were all based on the same celestial alignment in the sky. Throughout this article I'll be using the terms "Saturn Polar Configuration", "Saturn Sun", "Saturn Ship", "Saturn Stargate" and "Cosmic Mountain to Saturn" interchangeably, as they represent essentially the same celestial phenomenon.



The 8-pointed star (as seen in the Saturn Polar Configuration and as shown above) is a symbol of Freemasonry. The Masonic image below has a circle inside the 8-pointed star (called the circumpunct — an ancient symbol of the Sun). In his book 'Morals and Dogma', 33 degree Freemason Albert Pike connects the ancient Sun to the All-Seeing-Eye and the Masonic Blazing Star, saying: "The Blazing Star has been regarded as an emblem

of Omnidiscience, or the All-Seeing-Eye, which to the ancients was the Sun". This is curious, because we know that the ancients considered Saturn to be the Sun — as explained by Talbott in 'The Saturn Myth'. The Babylonians associated Saturn with the Sun (as "son of Shamash" and "star of Helios") and the name for Saturn in Chaldean astronomy was Alap-Shamas, meaning "Star of the Sun". In the article 'Saturn as the Sun of Night in Ancient Eastern Tradition', Peter James says, "attested in Mesopotamia and followed by the Greeks and Hindus, there's a long-standing association with Saturn as the Sun". Troy McLachlan, says, in his book 'The Saturn Death Cult': "The ancients did indeed see a Sun-like object residing in their skies — and that object was Saturn". According to political scientist Alfred De Grazia in his book 'Homo Schizo: Human Nature', Isaac Vail (who was an amateur scientific theorist) connected the All-Seeing-Eye (which was the Masonic Blazing Star) to the Saturn Polar Configuration, saying: "The All-Seeing-Eye is one of the earliest and most nearly universal symbols. Isaac Vail believed that the primordial eye was the boreal opening from which Saturn on his throne looked down upon his domain". The letter G in the image below takes the place of Venus in the Saturn Polar Configuration. 33 degree Freemason Arthur Waite quotes famous occultist Éliphas Lévi telling us that the letter "G" stands for Venus (see his book 'The Mysteries of Magic: A Digest of the Writings of Éliphas Lévi').





Another instance of the 8-pointed star on a Freemason building in Lisbon:



During the various configurations of the Saturn Polar Configuration that produced various visual characteristics, the smaller orb of Venus (and also at different times Mars which produced a darker dot as shown [here](#) from 'Discourses on an Alien Sky') appeared as a circumpunct that passed in front of the larger orb of Saturn. As Talbott explains in 'The Saturn Myth': "From one section of the world to another the planet-god's worshippers drew pictures of the Saturnian Configuration and these pictures become the universal signs and symbols of

antiquity. In the global lexicon of symbols, the most common images are the enclosed Sun \odot [the ancient Sun corresponding to Saturn according to Talbott] and the enclosed Sun cross \oplus . It appears that every ancient race revered these signs". Author Dan Brown explains the circumpunct as follows: "In the idiom of symbology, there was one symbol [the circumpunct] that reigned supreme above all others. The oldest and most universal, this symbol fused all the ancient traditions in a single solitary image that represented the illumination of the Egyptian Sun-god, the triumph of alchemical gold, the wisdom of the Philosopher's Stone, the purity of the Rosicrucian Rose, the moment of Creation, the All, the dominance of the astrological Sun, and the omniscient All-Seeing-Eye that hovered atop the unfinished pyramid". According to Wikipedia: "Throughout history, the circumpunct has been all things to all people — it's the Sun-god Ra, alchemical gold, and the All-Seeing-Eye". In 'The Saturn Myth', Talbott identifies Ra as Saturn, saying: "One finds of interest an Egyptian ostrakon (1st-century B.C.) cited by Franz Boll: The ostrakon identifies the planet Saturn as the great god Ra". The circumpunct can be seen in Freemason artwork (as shown below). The image on the bottom right is an illustration of the Saturn Polar Configuration from the documentary 'Symbols of an Alien Sky' (with Venus as the luminous dot).





The luminous U-shape created by the Saturn-crescent became morphed into pillars. Talbott says in ‘The Saturn Myth’ when explaining the twin-pillar or twin-peaked crescent of the Saturn Polar Configuration: “In all ancient myths of the lost paradise, the land of peace and plenty rests upon a cosmic pillar — “Earth’s highest mountain”. One of the peculiarities of the Mount is that it possesses two peaks, rising to the right and left of the central column. The Egyptian Mount of Glory (Khut) reveals two peaks between which rests the Aten or enclosed Sun ☐. Depicted by this sign are “the two great mountains on which Re appears”. And what is most interesting about the Egyptian symbol of the cleft peak ☐ is that it finds strikingly similar parallels in other lands. The Mesopotamian Sun-god rests upon a twin-peaked world mountain of identical form and the same dual mount occurs also in Mexico — here too revealing the Sun-god between the two peaks. In the primeval Tyre (paradise) according to the description of Nonnus, a “double rock” rises from the ocean. In its centre is an olive (the central Sun) which automatically emits fire, setting it in a perpetual blaze. The Syrian and Hittite great gods stand equally balanced upon two mountains. In the beginning, according to a central Asiatic legend related by Uno Holmberg, “there was only water, from which the two great mountains emerged”. From the central mount of Hindu cosmology rise two secondary peaks. Of course, the twin pillars of Hercules point to the same idea”. In his book ‘Mortal Jigsaw Puzzle’, Grieving Patriot says: “In ancient

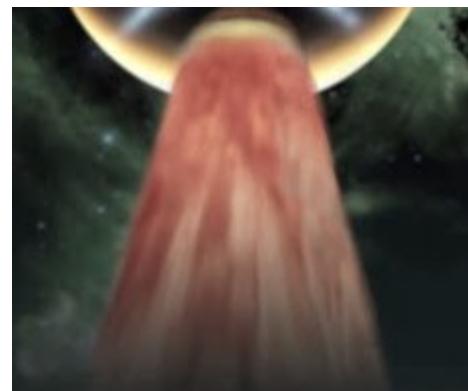
history, this twin pillar construct is also referred to as the pillars of Hercules, a gateway beyond which lay the path to enlightenment". The two pillars have been incorporated into the symbolism of Freemasonry. The two Freemasonic pillars, commonly known as Boaz and Jachin, hold symbolic meaning. While interpretations can vary, some Masonic scholars and practitioners associate these pillars with the concept of a gateway or portal to a higher realm or spiritual knowledge. Boaz, often depicted on the left, is associated with strength and stability, representing the material or earthly realm. Jachin, typically shown on the right, symbolizes establishment and wisdom, representing the spiritual or celestial realm. Together, they form a symbolic entrance or gateway, representing the journey from the profane world to the sacred realm of knowledge, enlightenment, and divine understanding.



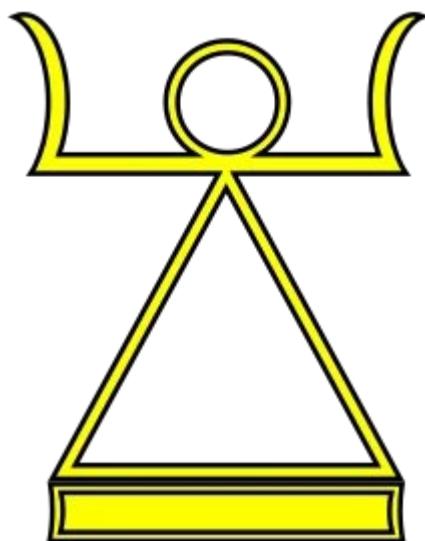
OVER TIME THE CRESCENT OF VENUS (AND SATURN) BECAME MORPHED INTO PILLARS

Notice the Saturn-crescent below which appears as two pillars:

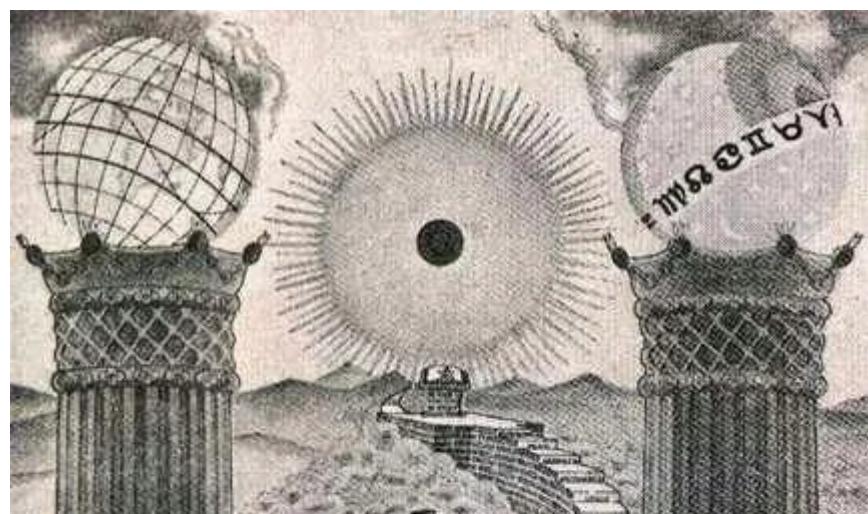


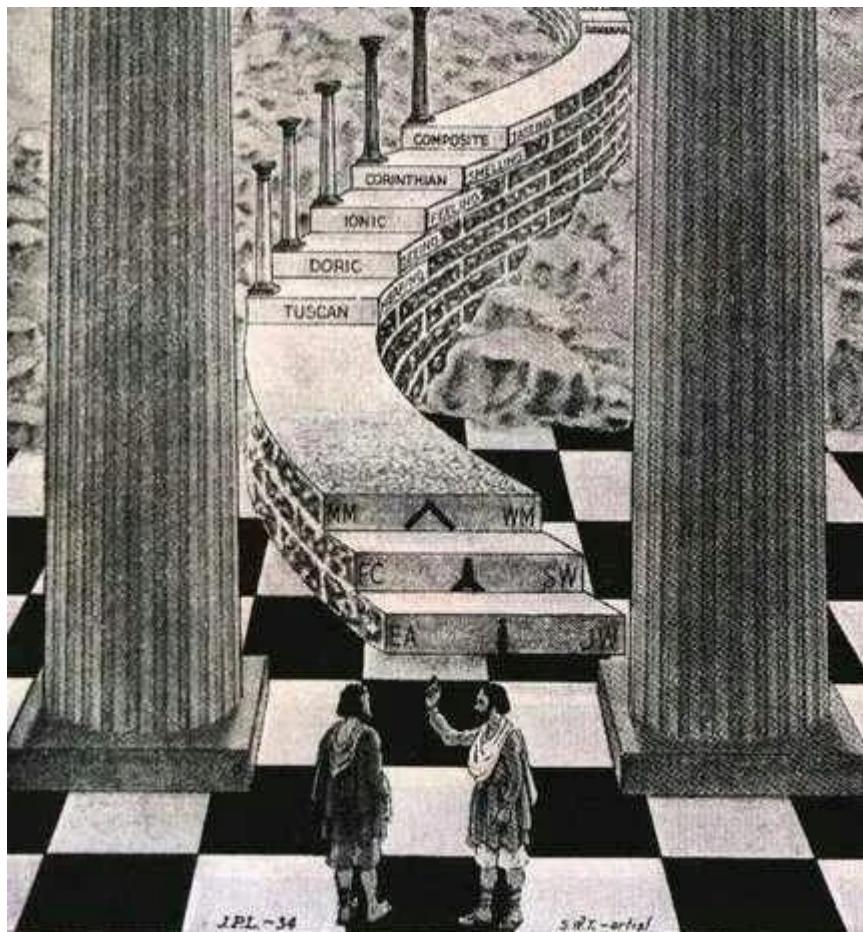


This same symbol is seen throughout the ancient world such as the Phoenician Tanit symbol where the Saturn-crescent has become fully morphed into pillars:



The symbols above became the basis for Freemason Tracing Boards showing the Blazing Star placed between two pillars:





The Saturn Polar Configuration has been associated with the concept of gateways or cosmic portals in various interpretations. In some interpretations, the Saturn Polar Configuration is seen as a gateway to other realms or dimensions. The celestial alignment is believed to have represented a cosmic portal through which beings or energies could pass between different realms of existence. This concept aligns with ancient mythologies and esoteric beliefs that often associate celestial bodies and cosmic events with the opening of gateways or pathways to higher realms of consciousness or spiritual enlightenment. In 'The Saturn Myth', Talbott corresponds the Saturn Polar Configuration to a gateway, saying: "The god "comes out" and "goes in" on the [Saturnian] mountaintop through the "gate", but he accomplishes this without moving from his fixed abode". In 'The Saturn Myth', Talbott also quotes the ancient Egyptian Coffin Text referencing the Saturn Polar

Configuration (called the “Mount of Glory” in the text) as a “portal”. Writing about the Saturn Polar Configuration in a TechBubble article, investigative journalist Adam Milton-Barker notes that some researchers believe that the Saturn Polar Configuration was a portal or gateway into a higher realm. According to comparative mythologist Ev Cochrane, in his book ‘Martian Metamorphoses’, the Saturn Polar Configuration was essentially a gateway into Heaven, saying: “It’s significant to note that the same imagery pervades the cult of Sin, the latter god being invoked as the opener of the doors of Heaven. The expressions “pitu dalat Anu” and “pitu dalat šame” commemorate this aspect of his cult. An important hymn relates the opening of the heavenly doors to the illumination of Sin: “Sin, as you become visible you open the doors of Heaven”. Here is yet another passage which can only appear as an absurd poetic metaphor from the conventional perspective. Yet from the unique vantage point offered by the Saturn theory, this passage can be taken as a literal description of the [Saturn] Polar Configuration: As the crescent of Sin descended to a position beneath Saturn, as in figure four in chapter six, it grew brilliant — thereby signalling the opening of the gates of Heaven”.

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Ev Cochrane, Martian Metamorphoses book

The Saturn Polar Configuration went through various configurations that produced various visual characteristics in the sky, but was mostly characterized by an 8-pointed star. The 8-pointed star was known as the “Cross of Ilu” or “Bab-Ilu” which means “Gate of God”. According to investigative mythologist William Henry, author of over 18 books in alternative science, the 8-pointed star represented the Gate of God, saying: “Wherever archaeologists discovered remains of

the early Sumerian civilizations the symbol of the “Gate of the Gods” was prominently displayed. The Sumerians depicted this gate as an 8-pointed star”.

Below is an ancient design of the star and crescent symbol as used in Byzantium in the 1st-century BC. The crescent though assumed by many to be the Moon, according to Talbott, and other researchers, actually represents the luminous crescent of Venus.



According to Synchromysticism Wiki: “The octagon and related shapes such as, double-squares, double-cubes, and 8-rayed stars, are often viewed as being analogous to a stargate”. Since the beginning of the written word, countless stories have begun by ripping holes in the fabric of reality and pulling their protagonists through. Portals or stargates date back to the oldest written text we have on record — the 4,000-year-old Sumerian tale Epic of Gilgamesh — in which the hero travels through a mountaintop portal to the land of the gods. In the Epic of Gilgamesh, the hero travels to the gate of the Sun-god Shamash at the mountain of Mashu (paralleled by Talbott to the Saturnian Cosmic Mountain).

Below is the symbol of Shamash (Saturn) in Sumero-

Mesopotamia or Inanna represented by an 8-spoked wheel or 8-pointed star. The organization CERN displays the same Saturn symbol in some of their images:

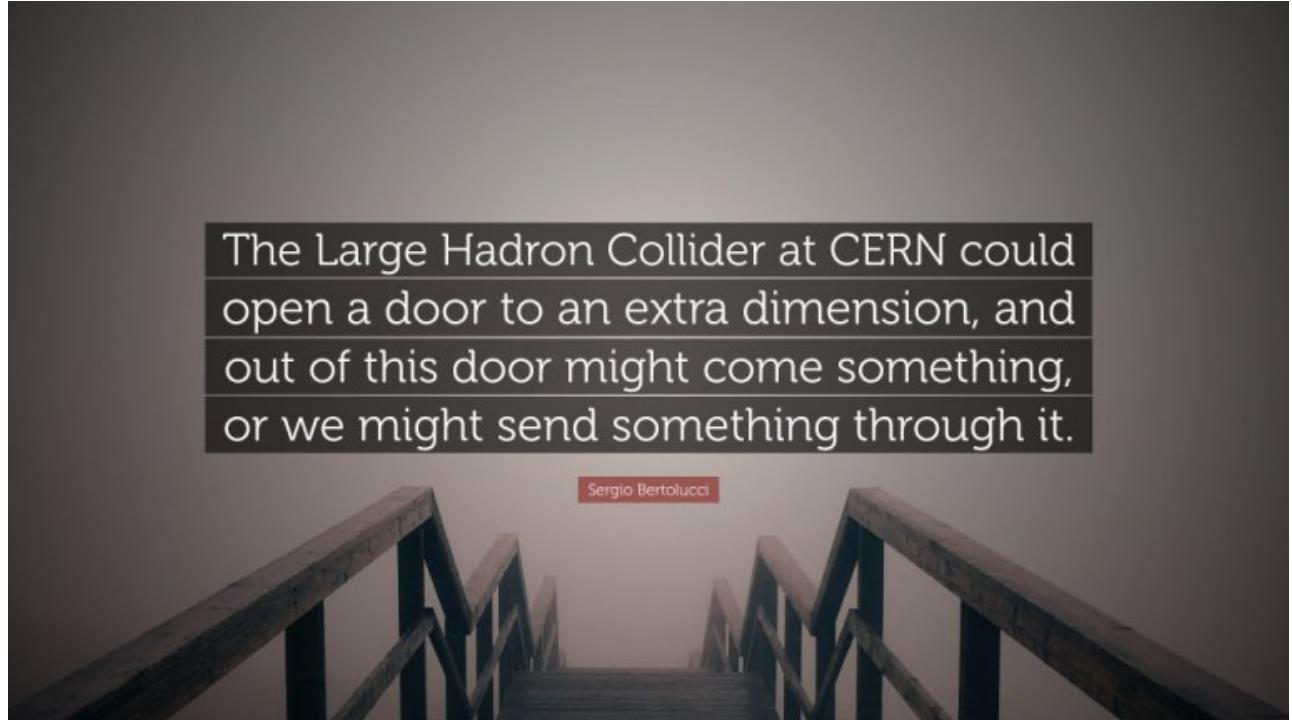


CERN

CERN was created ostensibly in order to recreate the conditions of the early universe after the Big Bang as a possible means of testing the Big Bang theory which has dominated physics since the middle of the last century. The CERN facility is a giant particle accelerator, housed in a twenty-odd mile long circular tunnel bored inside a Swiss mountain. The accelerator was built between 1998 to 2008 in collaboration with over 10,000 scientists and engineers, as well as hundreds of laboratories. The accelerator allows scientists to collide subatomic particles in a controlled environment and observe the interactions. CERN's experimental 'test' of the Big Bang theory has focused on the search for the elusive Higgs Boson (the "God Particle") because the Big Bang theorists believe that the universe could not have been created without it. However, anyone who examines the Big

Bang theory honestly and in sufficient depth can see that it does not hold water and contains holes in its logic so large that a galactic supercluster could be driven through them. It's just like CAGW theory, but on a cosmic scale instead of merely a terrestrial one. No experimental 'tests' for this are needed and so it's a wonder how this half-baked nonsense has become the holy cow of science. The experimental 'tests' provided by CERN are superfluous and the creation of their particle accelerator was not needed for the stated scientific purpose.

CERN's particle accelerator's true purpose, in my view, is to access an inter-dimensional doorway or worm-hole and this is not just hinted by their iconography and occult connections (as others have pointed out) but something they have suggested themselves. The director of CERN, Sergio Bertolucci, said:



The Large Hadron Collider at CERN could open a door to an extra dimension, and out of this door might come something, or we might send something through it.

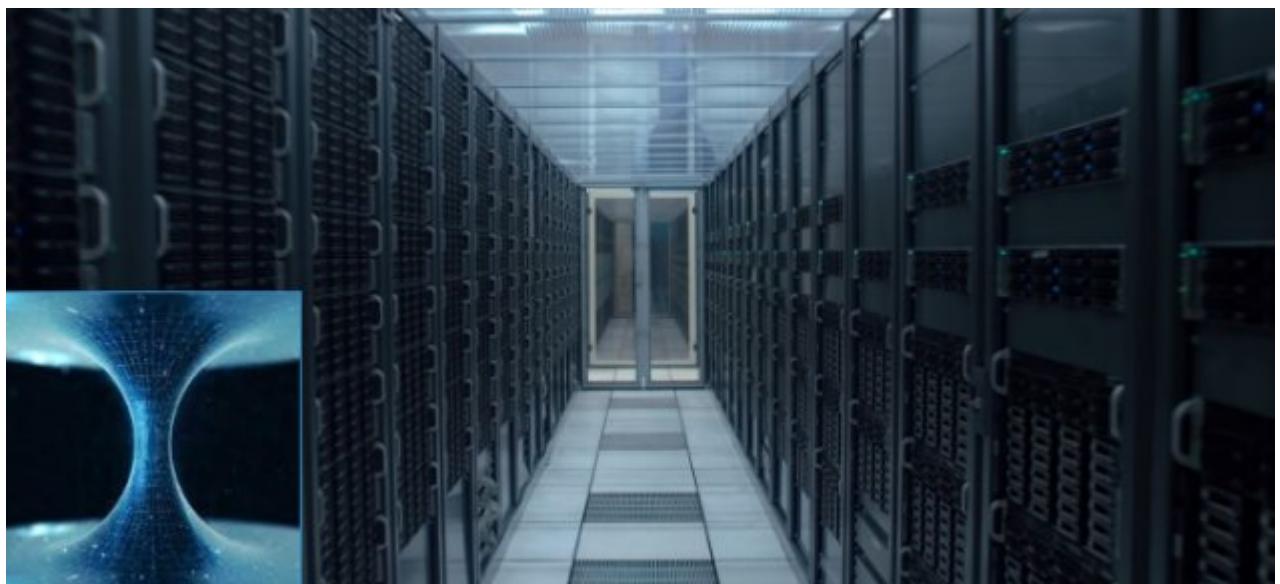
Sergio Bertolucci

The name CERN is an abbreviation of "CERNUNNOS" — the god of the underworld, who's mythologically similar to Osiris, Enki, Nimrod or Ninurta. CERN also have a large Shiva statue outside

the Large Hadron Collider, symbolizing the cosmic dance of “creation and destruction”, and CERN have performed a so-called dance of destruction in a video that you can watch on YouTube, called ‘Symmetry’ and another video that they exhibited is called ‘Black Rain’. Both videos are very unusual.



The aforementioned CERN video contain some images that subtly look like traditional depictions of worm-holes:



When investigating CERN, researcher Goro Adachi discovered that CERN's Large Hadron Collider machine appears to mirror

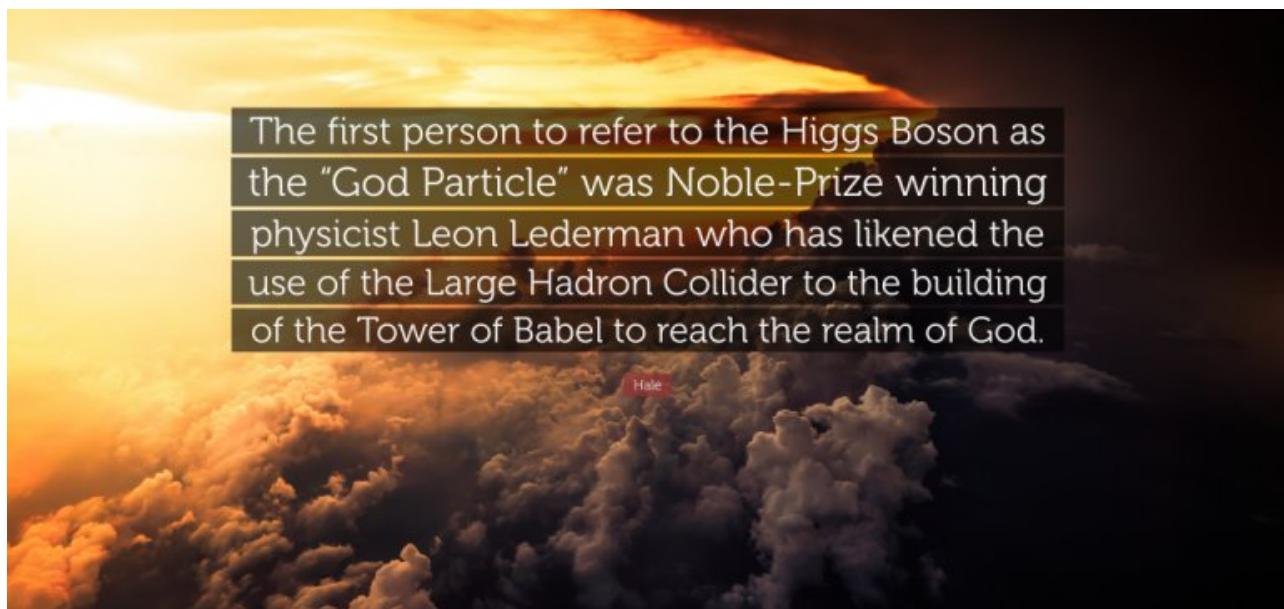
celestial bodies and speculates that the machine could open a celestial worm-hole (see the article ‘CERN: The Orion Stargate: Decoding The Large Hadron Collider’). The bodies that CERN’s Large Hadron Collider appear to mirror include Venus, Orion, and the Moon. How smashing particles together and mirroring celestial bodies could create a portal or worm-hole, as CERN themselves have alluded to, is beyond my ken, but no doubt it’s all perfectly straightforward according to the CERN-people’s theory.

Quote from Adachi’s article:

“In this article, the reader will be shown a whole new system of information mysteriously encoded in the layout of the Large Hadron Collider that’s unlike anything they may have seen before. The CERN Large Hadron Collider which some compare to the Tower of Babel, is a “Gateway of God” and presumably only the initiates know the encoded secrets”

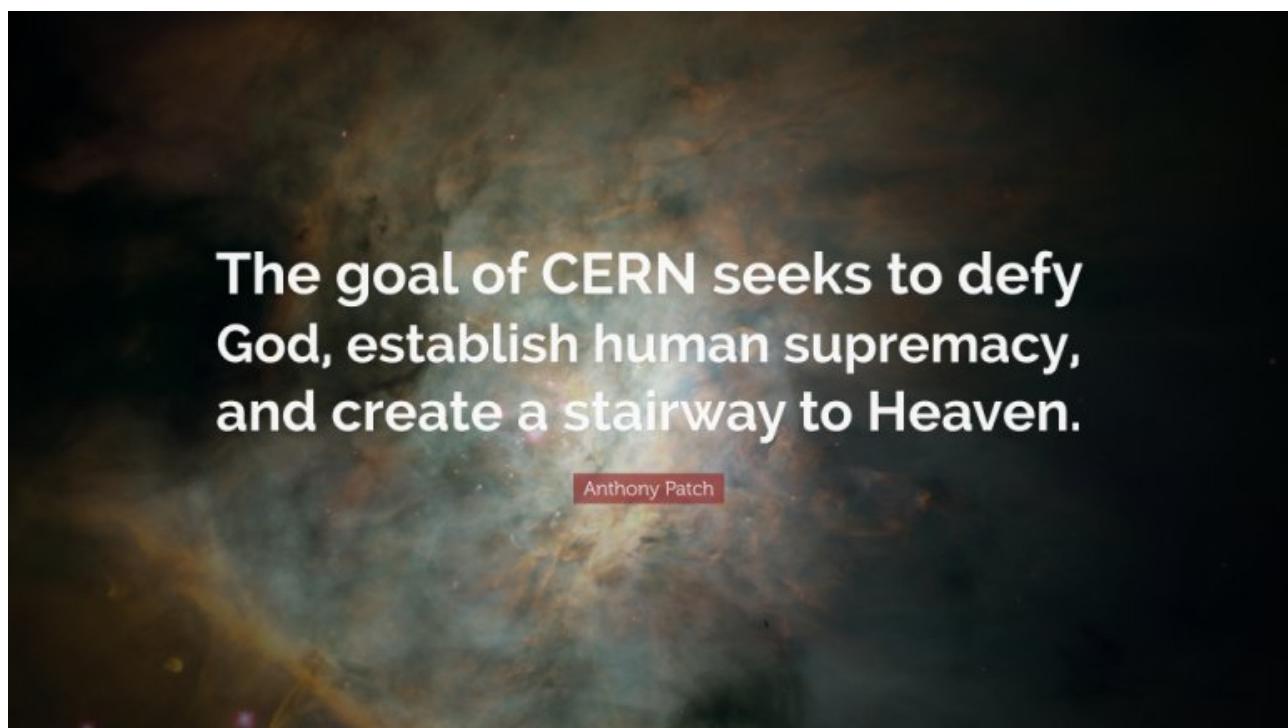
In his book ‘The God Particle’, American experimental physicist Leon Lederman parallels CERN to the Tower of Babel. Quote from the book ‘The Ancient Alien Theory’:





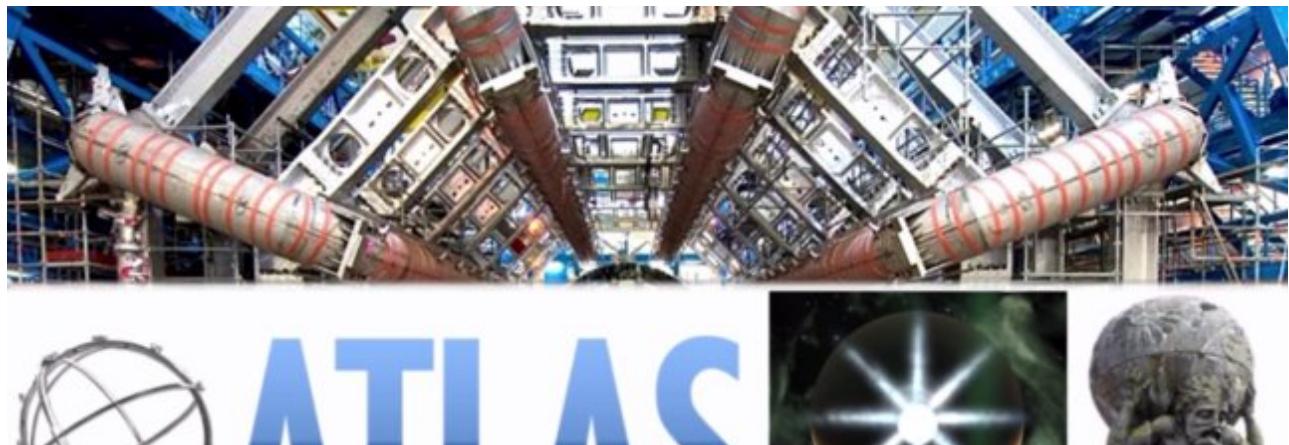
Investigative mythologist William Henry, who is a producer for the popular American TV show Ancient Aliens and author of over 18 books in alternative science, says: “If we take his [Leon Lederman’s] words literally, it suggests that the search for the “God Particle” and the creation of these amazing particle accelerators, such as the one at CERN, is actually a recreation of the Tower of Babel. Well, the Tower of Babel seems to have been humanity’s first attempt to blast open holes in Heaven, to open stargates and worm-holes”. Not many have made the connection, but the Shiva statue at CERN can be connected to the Tower of Babel. This is because Shiva is assumed by some to be the same person as Nimrod, and Nimrod was responsible for building the original Tower of Babel. According to Chris Relitz in his book ‘Antichrist Osiris: The History of the Luciferian Conspiracy’, Shiva and Nimrod are one and the same character. Quote: “By the time the character of Nimrod reached India, it seems he was known as Shiva. The legends of both are too similar to ignore. Both were associated with fire, destruction, wore bull’s horns, had profound phalluses and wore leopard skins. Both had a trident as a weapon, as the devil today is seen with a pitchfork”. This is also corroborated by Erica Nugent in

her book ‘Clash of the Kingdoms’, where she says: “Nimrod became Shiva”. Could it be CERN’s goal to recreate the Tower of Babel, which might explain why they have a statue of Shiva (or Nimrod) as their mascot? Author of the book ‘Revising Reality’, Anthony Patch seems to think so, where he says: “Strangely, CERN constitutes a new Tower of Babel in several respects. The goal of CERN seeks to defy God, deify humankind, establish human supremacy, and create a stairway to Heaven”. Patch says that CERN is attempting to access the Saturn Polar Configuration and re-establish a worm-hole or link (he calls it a “plasma conduit”). Another name for this “plasma conduit” would be the Tower of Babel.



Similar to Patch, according to Nick Hinton, author of the book ‘The Saturn Time Cube Simulation’ and ‘The Aquarian Singularity’, CERN is attempting to access the worm-hole that existed during the Saturn Polar Configuration, as he explains in his Twitter article [here](#) or (if that’s inaccessible to you) his Reddit article [here](#). This worm-hole has been dubbed by some

the “Saturn Stargate”. As Hinton says: “The Saturn Stargate is a theoretical celestial alignment (based on the Electric Universe theory) that supposedly causes a portal to open in the sky”. In the TechBubble article ‘How CERN plan to use the Large Hadron Collider to open portals to other dimensions’, researcher Adam Milton-Barker speculates (similar to Hinton) that CERN’s goal is to access the Saturn Polar Configuration, saying: “There are some very interesting theories connected to CERN. One theory is that there is a connection between CERN and Saturn. You may have heard of Jacob’s Ladder which is described in the Book of Genesis. One of CERN’s goals is to recreate Jacob’s Ladder and re-open a portal that is said to have existed between Earth, Venus, Mars, and Saturn, when the planets were in alignment many [thousands of] years ago”. As mentioned above, Talbott associates this alignment with the Tower of Babel. Various researchers have suggested that CERN are attempting to recreate the Tower of Babel, and some have speculated that the Tower of Babel was actually a worm-hole. The Saturn Polar Configuration (which Talbott associates with the Tower of Babel) was also represented by Atlas (see ‘Discourses on an Alien Sky#13’). In Greek mythology, Atlas bared the weight of the heavens on his shoulders. Curiously, CERN refers to the Large Hadron Collider as the “ATLAS EXPERIMENT” which connects them to the Tower of Babel, and may hint at their real objective.





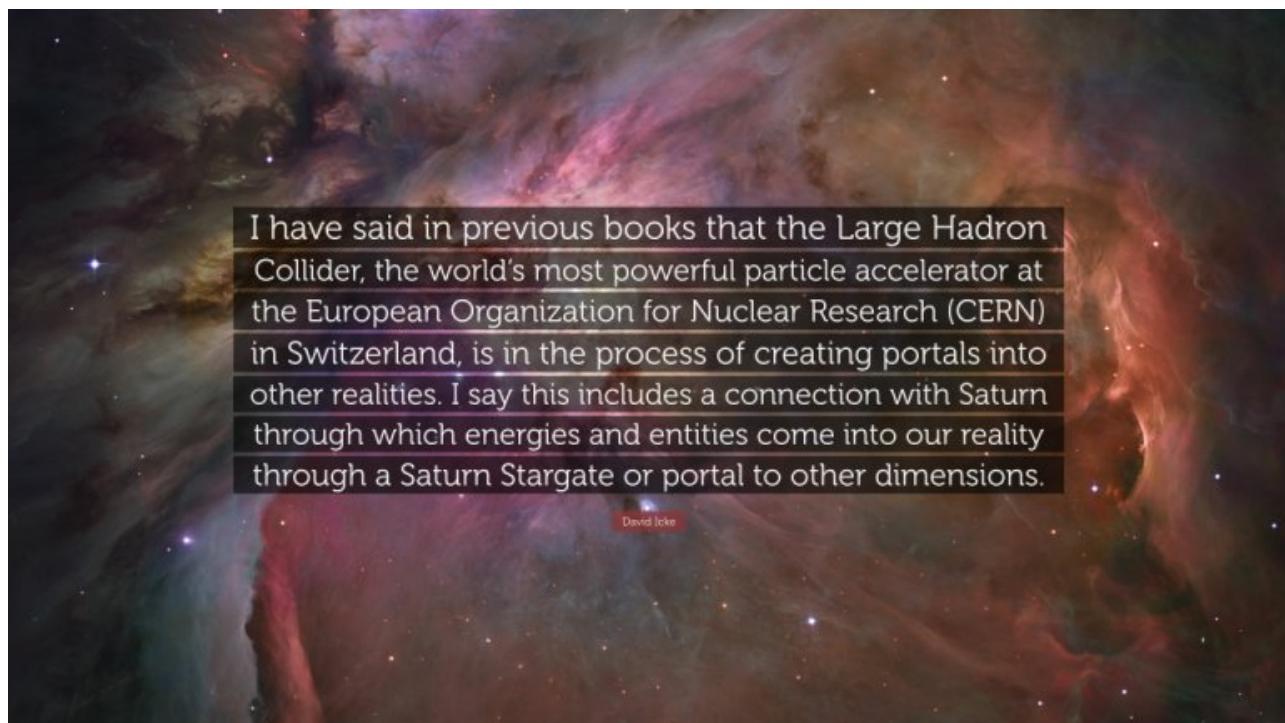
THE CRESCENT WAS MORPHED INTO THE ARMS OF ATLAS. ATLAS WAS BASED ON THE SATURN POLAR CONFIGURATION WHICH (ACCORDING TO DAVID TALBOTT) WAS THE TOWER OF BABEL

The aforementioned article about CERN from Adam Milton-Barker:

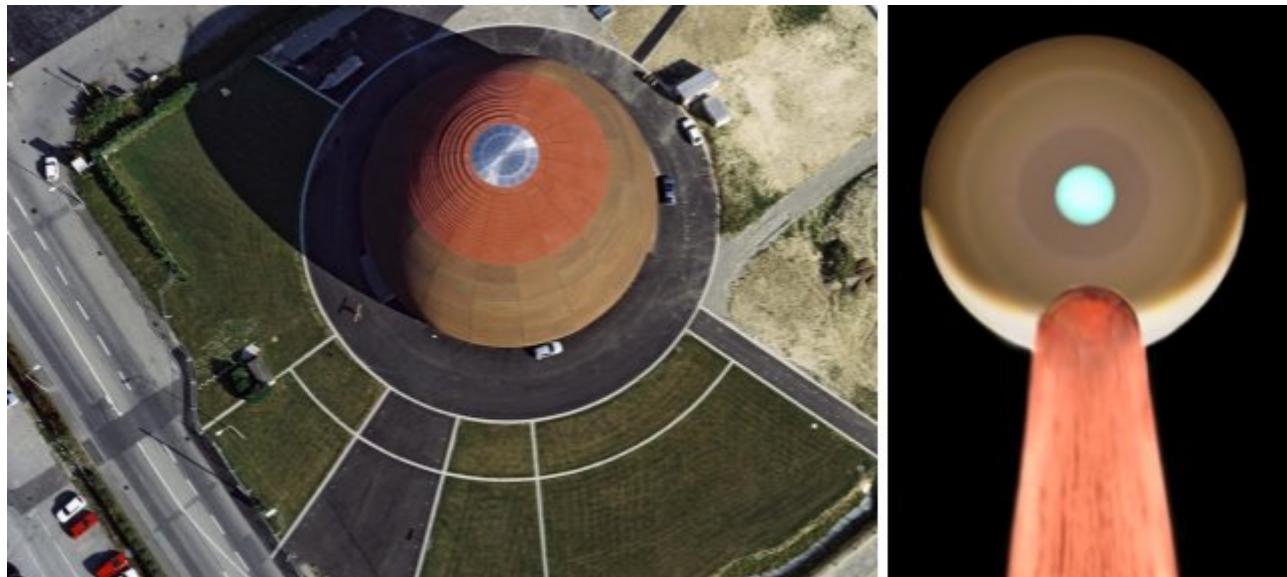
How CERN plan to use the Large Hadron Collider to open portals to other dimensions

[ARTICLE SOURCE HERE](#)

Investigative journalist David Icke, has suggested something similar to Adam Milton-Barker and has said that CERN is attempting to open a portal to Saturn, as he explains in his book 'Everything You Need to Know But Have Never Been Told'. Quote from the book:



Below is a building at CERN which makes for an interesting design choice because it somewhat resembles the Saturn Polar Configuration. We have the large sphere which is Saturn, the circumpunct of Venus, and the keyhole-shaped Cosmic Mountain. CERN describes the building as follows: “CERN’s Globe of Science and Innovation exhibition centre and the nearby Meyrin site which provides access and support for the ATLAS EXPERIMENT, one of four experiments on the Large Hadron Collider”. The essential question at issue is: Why are CERN seemingly commemorating the Saturn Polar Configuration with their buildings?



THE SATURN POLAR CONFIGURATION ON THE RIGHT TAKEN FROM THE DOCUMENTARY [HERE](#)

Finally, below is an image from CERN’s Large Hadron Collider showing Alice in Wonderland — a nod to inter-dimensional travel.

“CERN’s logo for the ALICE project, showing the portal underneath a blue arch”



ANGELS AND DEMONS: THE MOVIE THAT FEATURES CERN

Angels and Demons was filmed largely in CERN. The plot follows symbologist Robert Langdon as he tries to stop the Illuminati from destroying the Vatican Courtyard. It starts off with CERN initiating the Large Hadron Collider and smashing particles which produces antimatter. The antimatter is then stolen and planned to be used as a bomb which I think is just a plot-device

to serve as an excuse for the scene explained below. The antimatter from CERN is found by the character McKenna who seizes the unstable antimatter (which is about to explode) and uses a chopper to fly over the Vatican Courtyard and jumps out as it explodes. The antimatter from CERN explodes directly above the 8-spoked Sun Wheel in the Vatican Courtyard. This Sun Wheel in the Vatican Courtyard was modelled on the symbol of Shamash and is a representation of the Saturn Polar Configuration (as shown in the image below). This scene from Angels and Demons, in my view, essentially depicts CERN tearing the veil and accessing the Saturn Polar Configuration that Talbott associates with the Tower of Babel.



The possibility the Large Hadron Collider at CERN could be used as a means to open up an inter-dimensional doorway has no doubt been the inspiration behind the various TV references

which explore the same sort of themes. For example, in the movie Spider-Man: Into the Spider-Verse, a particle collider called the Super-Collider is “a particle accelerator designed to bridge the gap between dimensions”. The design of the particle collider in Spider-Man: Into the Spider-Verse was inspired by the CMS experiment at the Large Hadron Collider at CERN. In the TV series Steins Gate, through the means of Kerr black-holes, the Large Hadron Collider at CERN (SERN) is used to travel in time, and in the movie Cloverfield: Paradox, a particle accelerator tears a hole in the fabric of space and time, opening up a portal. In the TV show Parallels, we follow four teenage friends, on the French-Swiss border, whose lives are turned upside down by the Large Hadron Collider at CERN, which opens a rift and sends them to a parallel dimension. Meanwhile, in the movie Portals (2020) a particle accelerator opens portals around the world, and in the video-game Shin Megami Tensei IV, a particle accelerator called “Yamato Perpetual Reactor” opens portals to other dimensions. Lastly, in the popular TV show Mr Robot — there is a very overt CERN-reference, where a machine that looks identical to CERN is created. The CERN-like machine was inspired by the Large Hadron Collider ATLAS detector. The machine was created by the character Whiterose and is referred to as a “VLHC” (Very Large Hadron Collider) and is associated with time-manipulation, alternate dimensions, and resurrection.

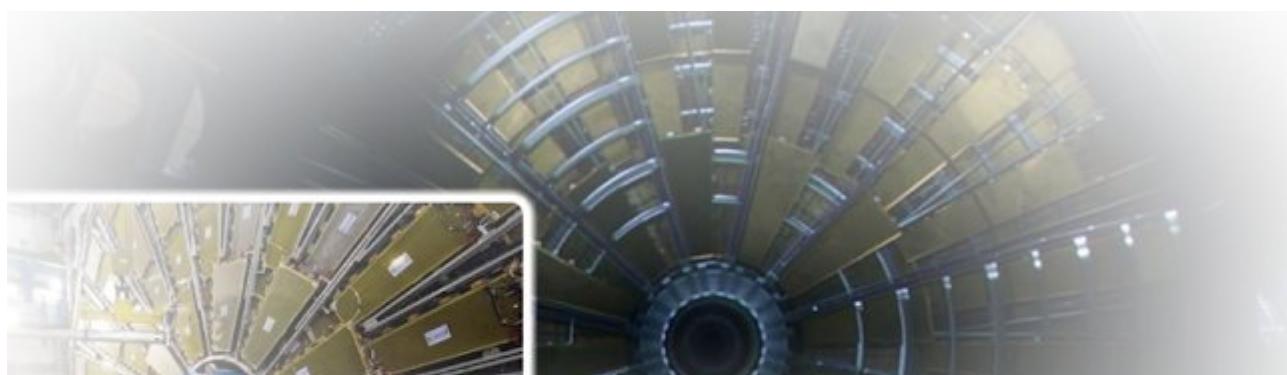
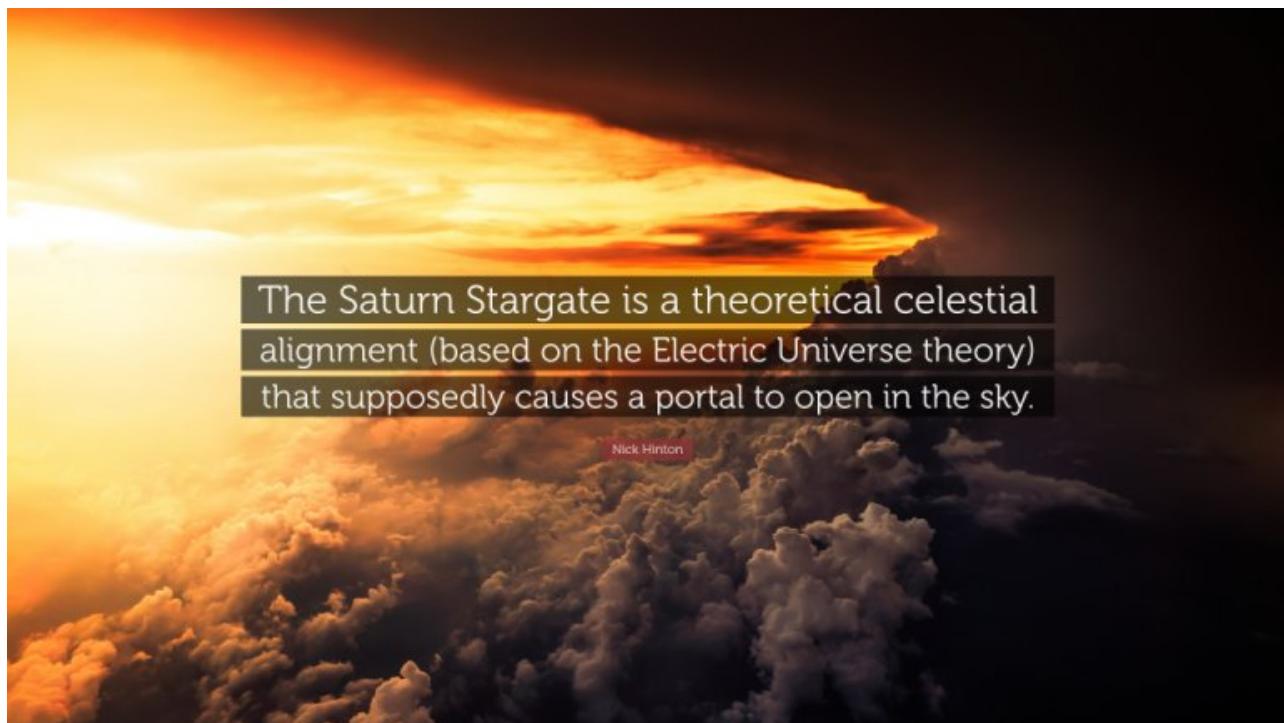




IMAGE ON THE LEFT IS ATLAS FROM CERN'S LHC AND THE CENTRAL IMAGE FROM MR ROBOT

While the scenarios above linking particle accelerators to traversable worm-holes are science fiction, there does seem to be a legitimate, real-world link between CERN and the Saturn Polar Configuration, or the “Saturn Stargate”.

THE SATURN STARGATE



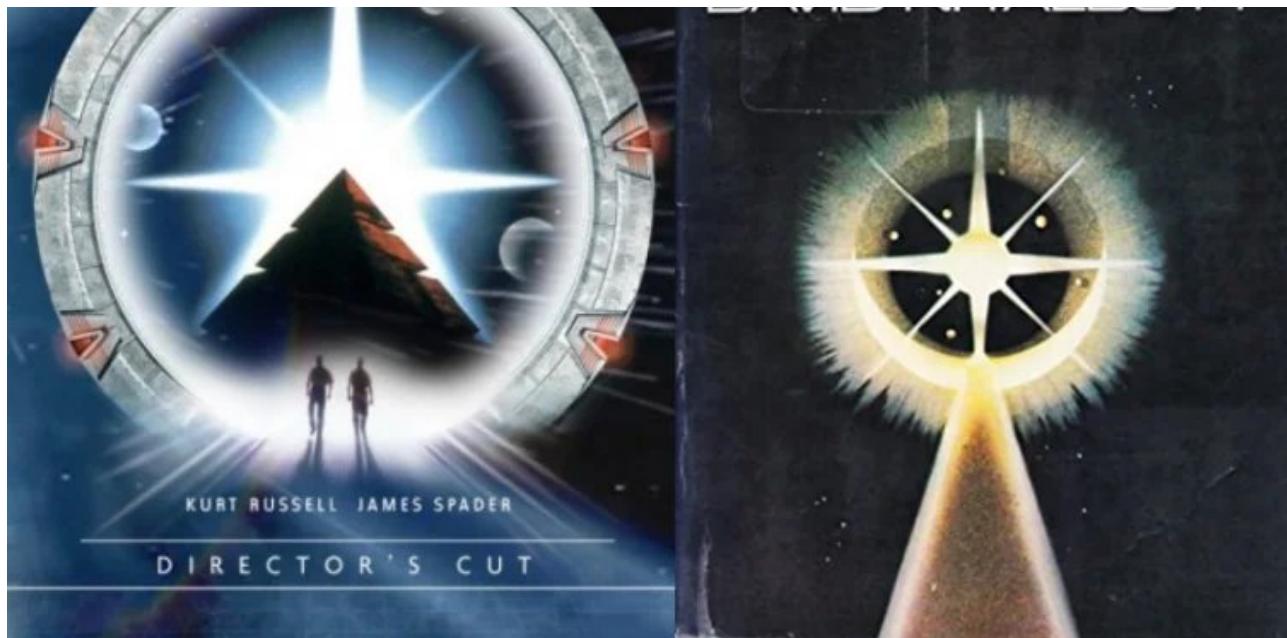
QUOTE SOURCE [HERE](#)

What has become known popularly as the “Saturn Stargate” is essentially a planetary conjunction that was visible in the sky thousands of years ago, as the planets Saturn, Venus, and Mars came together, culminating in a worm-hole. Based on the work of Immanuel Velikovsky, in the 1980s, Talbott suggested that

thousands of years ago the planets underwent great upheaval. As Saturn, Venus, and Mars travelled across the sky, they descended and aligned overhead Earth in a spectacular astronomical event dubbed the “Electric Universe” theory or the “Saturn Polar Configuration”. As they were aligned overhead Earth something remarkable happened. Mars descended and formed a mountain or pathway to Saturn and Venus. You can see various illustrations of this alignment in the image [here](#). According to Talbott, this celestial alignment is where the stories of the Tower of Babel come from which was the “Gateway of God” (see ‘Discourses on an Alien Sky’ for reference). In this interpretation, we can therefore think of the Saturn alignment (which was characterized by an 8-pointed star) as essentially a gateway into Heaven. According to investigative mythologist William Henry, the 8-pointed star was recorded by ancient civilizations, such as the Sumerians, as the “Gate of the Gods”: “Wherever archaeologists discovered remains of the early Sumerian civilizations the symbol of the “Gate of the Gods” was prominently displayed. The Sumerians depicted this gate as an 8-pointed star” ([source](#)).

There’s a recurring theme in pop-culture of inter-dimensional travel and 8-spoked wheels (or 8-pointed stars) as shown [here](#) and [here](#) is art-work from the Stargate movie, paralleling the Saturn Polar Configuration:





The Stargate movie was based on opening a portal to Ra who Talbott associates with Saturn. With that in mind, compare the images below.



- 1) The Cosmic Mountain to the 8-spoked Saturn Sun (also known as the Saturn Polar Configuration) from 'Discourses on an Alien Sky' (which Talbott associates with Mount Olympus, Mount Zion, and the Tower of Babel, *inter alia*). The symbol is repeated throughout ancient civilizations (see Talbott's book 'The Saturn Myth' and his documentaries) and notice that it's in the shape of a keyhole
- 2) The 8-spoked worm-hole from the

Stargate movie. In this movie, the worm-hole leads to Ra and Ra is identified as Saturn. Notice the image above is in the shape of a keyhole with the walkway representing the Cosmic Mountain 3) An aerial photo of the Vatican Courtyard and once again it's composed of 8-spokes and is in the shape of a keyhole. The Gateway of God was represented by an 8-spoked symbol, known as the 'Cross of Ilu' which is similar to the 8-spoked configuration of Saturn, Venus, and Mars that Talbott associates with the Tower of Babel. The 8-spoked or 8-pointed Sun Wheel in the Vatican Courtyard is modelled on the symbol of Shamash and was featured prominently in the movie Angels and Demons (which was based on CERN). Anthony Patch suggests that CERN is attempting to open a worm-hole and associates this worm-hole with the Cosmic Mountain to the Saturn Sun. He refers to the Cosmic Mountain as a "plasma conduit". The prime movers of CERN's Large Hadron Collider project (and also the Future Circular Collider) possibly are trying to access an inter-dimensional gateway and this is illustrated straightforwardly by the images and correlations above.

In her book 'Marsilio Ficino and His World', Sophia Howlett explains how Saturn "sits at the topmost of the celestial realm", saying: "He is the gateway to the supracelestial sphere". The idea that Saturn is the gateway to the supracelestial sphere (meaning above Heaven) is mentioned in the book 'The Monad Manifesto', by Dennis Hauck, who says: "Saturn serves as a gateway to the Eighth Heaven". The Eighth Heaven is a concept from Gnosticism. The early Gnostic system included a theory of Seven Heavens (that souls must pass through to escape the material realm) and a supracelestial region above them called the Eighth Heaven. The idea of a gateway being associated with Saturn also has a broad enough appeal to be the central logic

behind Hollywood blockbusters. For example, in the movie *Planet of the Apes* (2001 version) the electromagnetic worm-hole that the protagonist uses to travel is located near Saturn, and in the movie *Independence Day: Resurgence*, a gateway or worm-hole appears on Saturn's rings. Also, in the movie *2001: Space Odyssey*, the protagonist enters a worm-hole originally by Saturn and warps through time and space, and in the movie *Interstellar*, the protagonist is propelled through a worm-hole by Saturn into a higher dimension. Finally, in the video-game *Observation*, the protagonist enters a portal on Saturn's hexagon and finds herself in an alternate dimension. According to her book 'Finding Our Centre: The Wisdom From The Stars and Planets in The Times of Change', Heather Ensworth explains: "[In antiquity] Saturn was elevated for its closeness to the sacred heavens and was viewed as the portal, bridging the worlds, and opening us to our connection with the Divine".

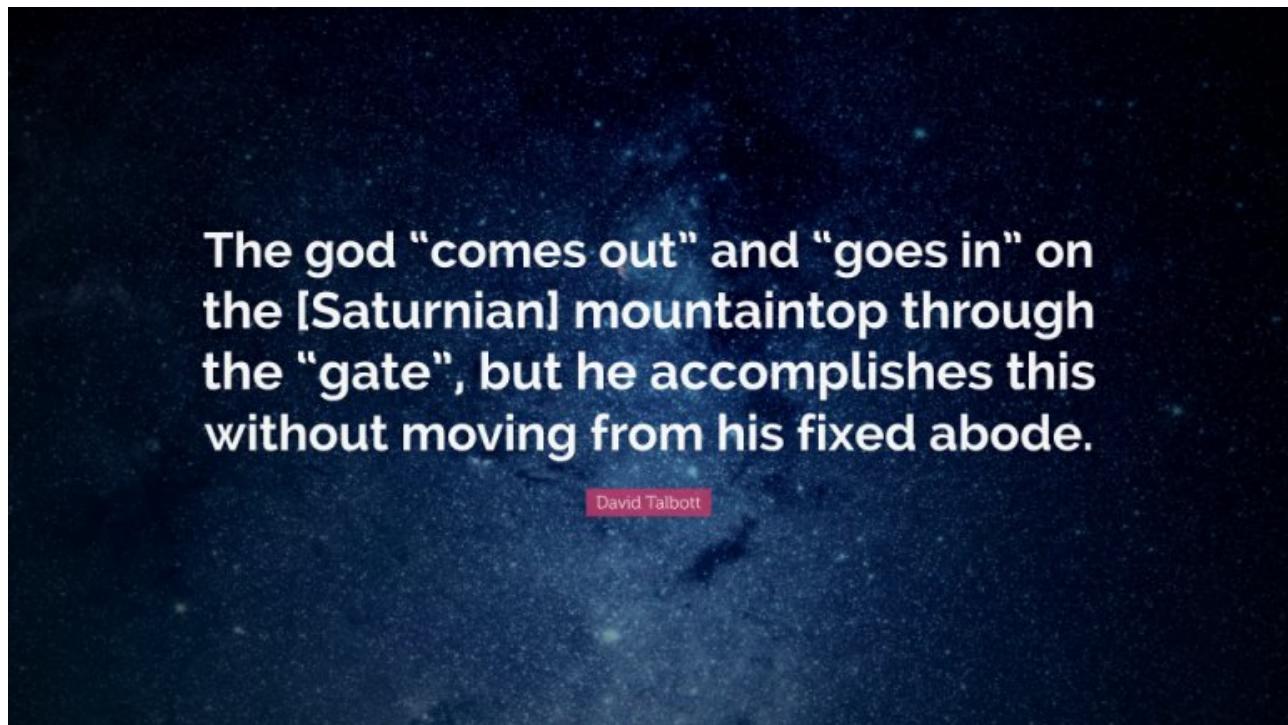
In Roman times, Saturn was associated with a gateway through the double-headed god Janus. In his book 'Medieval Jews and The Christian Past', Ram Shalom says: "In the history books of the Romans there's a mention of Janus and it's written that he was called the father of divinity, god of the gods — and the gate of Heaven. In order to indicate the abundance of the planet Saturn who in their language was called Janus, they named Janus after Saturn and called him a gate of Heaven". Some Neoplatonic text says we can return to Heaven once "we emerge from the womb-like cave of sublunar existence and pass through the gate of Saturn". In his book 'The Trap', David Icke says that Gnostics believed that Saturn was the boundary "one must cross" to enter Heaven (Gnosticism was a religious phenomenon of late antiquity which mixed Greek metaphysics

and mythology with Biblical exegesis to create a narrative of the nature of God, the origin of the world and human salvation). In the Hermetic path of ascension from the book ‘Corpus Hermeticum’ (which is a collection of Greek writings whose authorship is usually attributed to the legendary Hellenistic figure Hermes Trismegistus) there are seven planetary spheres (or gateways) the soul must pass through on the way to Heaven. Saturn “was the last gateway the soul passes through before it reaches the stars and the enlightenment that they represented; it was also the greatest spiritual test; to pass through the sphere of Saturn required the renunciation of all physical possessions” (for reference, see the book ‘In Sheep’s Clothing: The Arcane and Subversive’, by Sidney Stout). In the movie *Saturn*, a planet appears in the sky similar to the Saturn Polar Configuration theory. The movie features time-travel and doorways.





In his book, 'The Saturn Myth', Talbott describes the Cosmic Mountain to Saturn as a gateway (or portal of sorts):



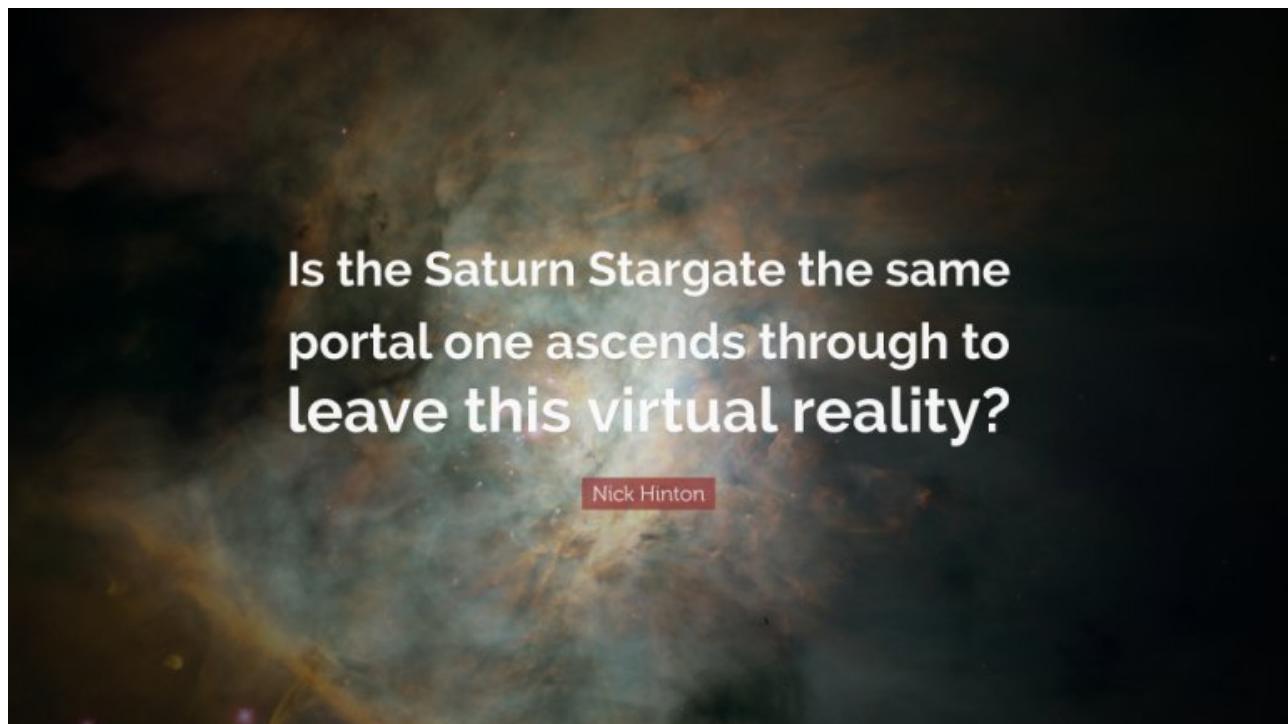
[QUOTE SOURCE HERE](#)

Talbott expands on the idea that the Saturn Polar Configuration was a sort of gate to Heaven in his article [here](#) in which he says:

“One of the archetypal forms I had discussed involved the global myths and symbols of the “Chain of Arrows”,

a theme inseparably connected to another archetype, the “Ladder of Heaven”. As the story was most commonly told, a great warrior launches arrows into the sky, each embedding itself in the one above to form a ladder or stairway to the land of the gods”

Nick Hinton suggests that the Saturn Stargate is a portal out of this world (or virtual reality as he calls it) into a higher dimension:



During the Saturn Polar Configuration, the crescent that formed under Saturn was morphed into a ship. See [here](#) for an explanation. Below is a quote from 'Ancient Egyptian Mysteries' that relates the Saturn Polar Configuration (also known as the Saturn Ship) to a gateway or worm-hole:

“The Saturn Ship is a vehicle in Egyptian mysteries. It’s called the “Ship of Eternity”. The design of the boat is similar to a quantum worm-hole, with lotus vortex openings”



THE CRESCENT WAS MORPHED INTO SATURN'S SHIP

The Saturn Ship may not be something one resides within, but rather a worm-hole that enables one to travel to certain points in the space-time continuum instantaneously — as suggested by William Henry (who calls it the “Osiris Device”). According to the book ‘Men in Love’, by Vittorio Lingiardi: “In classical

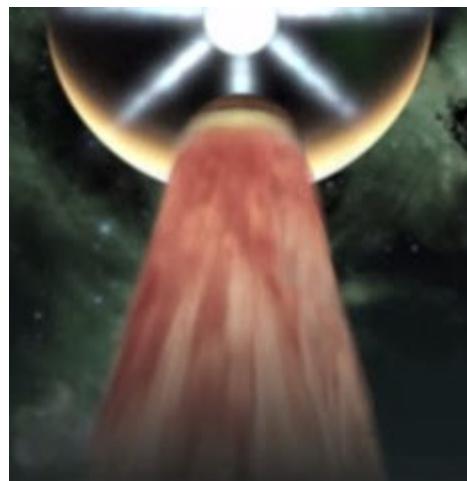
representations of the Zodiac, Saturn is the Sol Niger or Black Sun". Allan Cornford, says, in his book 'The Kings of the Earth and High Ones': "Saturn is the primeval Sun known as the Black Sun". There are various references in pop-culture to the Black Sun being associated with worm-holes and inter-dimensional travel. In the TV show Space: 1999, there was an episode called the "Black Sun". When the characters enter the Black Sun, they have a surreal, time-bending experience and are propelled a million light years away. In the video-game Wolfenstein, the Black Sun is another dimension and the Nazis attempt to uncover secrets of the Thule people; an ancient civilization that discovered how to enter the "Black Sun Dimension" through portals. In the video-game Remnant: From The Ashes, the Black Sun is depicted as a gateway. The famous occultist Miguel Serrano argues that the Black Sun was a worm-hole. This is echoed by Michael Ballinger, who describes the Black Sun as "a worm-hole allowing for instantaneous travel across interstellar distances". In his book 'The Giza Death Star Destroyed', Joseph Farrell, who is the author of several books in alternative science, associates the Black Sun with "a gateway to higher dimensions" and "illumination of the soul". This line of thinking is reinforced in the book 'The Black Sun Conspiracy: The Dark Heritage of The Global Elite', by Zak Jones, who says: "The Black Sun was a portal to another dimension, or a kind of stargate". Freya Aswynn says that the Black Sun was "a gateway into multiple inner planes of reality, a worm-hole of the sort reflected in modern scientific speculations around black-holes".

THE SATURN STARGATE AND FREEMASON SYMBOLISM



One of the most well-known set of Freemason symbols is the Masonic Tracing Board which is a set of printed illustrations depicting the various emblems and symbols of Freemasonry. From a historical perspective, the Saturn Polar Configuration may provide clues about the symbols on the Masonic Tracing Board. In 'The Saturn Myth', Talbott refers indirectly to some of the symbols on the Tracing board; notably the two pillars. According to Talbott, based on accounts from ancient cultures around the world, thousands of years ago, the planets underwent great upheaval and aligned overhead Earth in a spectacular astronomical event dubbed the "Saturn Polar Configuration". Quote from 'The Saturn Myth': "In the earliest age recalled by man the planet Saturn was the dominant celestial body. Accounts of Saturn's appearance suggest that the planet hung ominously close to Earth". The planets that aligned were Saturn, Venus, and Mars. The image below is loosely how this alignment would have looked, with Saturn characterized by an 8-pointed star.





COSMIC MOUNTAIN TO SATURN

Quote from ‘The Saturn Myth’: “The hieroglyphic symbol of the Shu-pillar or mountain [the Saturnian Cosmic Mountain] is called the two pillars of Heaven”. The two pillars are a Masonic symbol, known as Jachin and Boaz. According to whom you speak, the esoteric Masonic pillars are associated with various things. The Masonic pillars are associated with the pillars on the Kabbalistic Tree that symbolize “Severity” and “Mercy” and were part of a symbolic use of Solomon’s Temple, but can be traced back further. The Saturn-crescent (as seen in ‘The Saturn Myth’ and ‘Discourses on an Alien Sky’) was morphed into two pillars and was represented by the Egyptian hieroglyph “Akhet” which translates to “Horizon of Light” or “Mountain of Light”. The Mountain of Light was the Cosmic Mountain and the Masonic pillars were based on the Saturn-crescent which formed a luminous U-shape.

The same 8-pointed star keyhole symbolism as the Saturn Polar Configuration is shown below on a Masonic stained-glass window (from Arcana Lodge 187). Notice the stars over the right pillar below are shaped in the form of the Orion constellation.

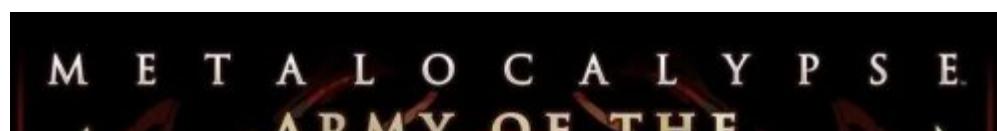




Even though the Saturn Polar Configuration corresponds to the Masonic image above of the Blazing Star between the pillars, it's generally assumed that the Blazing Star between the Masonic pillars is Sirius — not Saturn or Venus. Masonic historian Henry Coil says: "But whether the Blazing Star refers to Saturn or the Sun or some other heavenly body is not ascertainable". In his book 'Myth, Magick, and Masonry', Jaime Lamb connects the Masonic Blazing Star to Venus, saying: "The Blazing Star's relationship to Venus (also anciently known as the Morning Star) may best be illustrated by the fact that it's represented in the form of a pentagram. This significance comes primarily from the fact that Venus traces [a perfect pentagram across the sky]

every eight years when observed from Earth”]. The fact that the Masonic Blazing Star is also sometimes represented by an 8-pointed star (as shown in the image above) might also point towards it being Venus. The Mesopotamian goddess Inanna was worshipped as the embodiment of Venus and her symbol was the 8-pointed star. In the 1875 of ‘Freemason’s Monthly Volume 6’, we read: “Venus, whose orbit is within but on a level with our own... is the brilliant “Blazing Star” that heralds the rising or attends the setting Sun”. While some argue that the Masonic Blazing Star is Venus, some have suggested that it could be Jupiter. The ancient Greeks knew Jupiter as Phaethon (Φαέθων) meaning “Shining One” or “Blazing Star”. Whether the Masonic Blazing Star is Sirius, Saturn, Venus, Jupiter, Alcyone, Aldebaran, the Moon, or some other heavenly body, it’s acknowledged by some that Freemasons misguide people as to the true meaning of their symbols. For example, the prominent Freemason, Albert Pike, said in his book ‘Morals and Dogma’: “Part of the symbols are displayed there to the initiate, but he is intentionally misled by false interpretations. It’s not intended that he shall understand them; but it’s intended that he shall imagine that he understands them”. Part of the problem is that much of what Freemasons are doing is buried under layers of armour-clad secrecy so many strata deep that only archaeologists of the distant future will have any hope of disinterring any of these things.

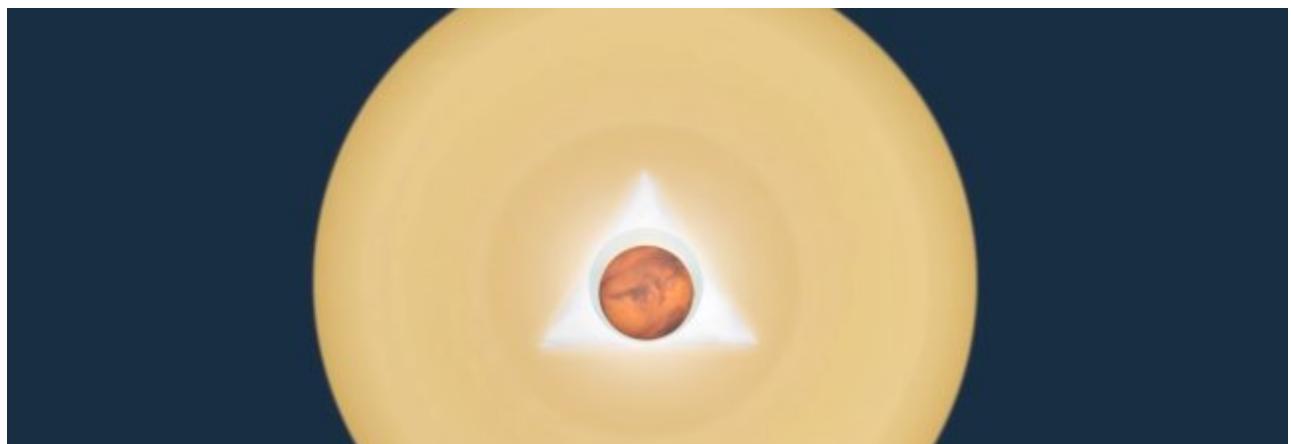
Below is the Doomstar DVD cover which is very similar to the Masonic stained-glass window above, showing an 8-pointed star between two pillars:





The Egyptian symbol of the Ankh was based on the Saturn Polar Configuration, as Talbott explains in 'The Saturn Myth', saying: "The Ankh (whose origins experts have long debated) is but a conventionalized image of the [Saturn] Polar Configuration". In his book 'Secret Societies: Revelations About Freemasons', Philip Gardiner explains that the Ankh was seen as a gateway or portal into a higher dimension. Quote: "The Ankh is known as the Crux Ansata. It's a simple T-cross, surmounted by an oval — called the Ru. The Ru is often seen as a gateway or portal to

another dimension, such as Heaven. The Ankh therefore becomes the symbol of transition from one place to another. It outlived Egyptian domination and was widely used by the Christians as the [Latin] Cross". As well as being linked to the Ankh, the Saturn Polar Configuration can be linked to other symbols. Probably the most recognizable Masonic symbol is the All-Seeing-Eye, included in the architecture of the Great Seal of the U.S. Dollar Bill. Fixed within a triangle, the disembodied eye is surrounded by rays of light and rests upon an unfinished pyramid. The All-Seeing-Eye finds its roots in ancient Egypt as the Eye of Horus (or Ra) and can be traced back to the Saturn Polar Configuration. During the alignment of Saturn, Venus, and Mars, in their different configurations, they formed a triangle and 8-pointed star. Quote from 'The Saturn Myth': "Saturn wears the band as a golden girdle, collar or crown. He dwells in it as the pupil of the All-Seeing-Eye". To see this All-Seeing-Eye alignment explained see 'Discourses on an Alien Sky#5'. The image below is loosely how this would have looked. In his (co-authored) book 'The Ark of Millions of Years', physicist Alexander Agnew, who has published thousands of technical papers, says: "The portal into Heaven is marked by the All-Seeing-Eye". So, could this be what the Saturn Polar Configuration essentially is, then? Some portal or gateway into Heaven?





THE SATURN POLAR CONFIGURATION FROM 'DISCOURSES ON AN ALIEN SKY'

The video below explains the All-Seeing-Eye alignment.



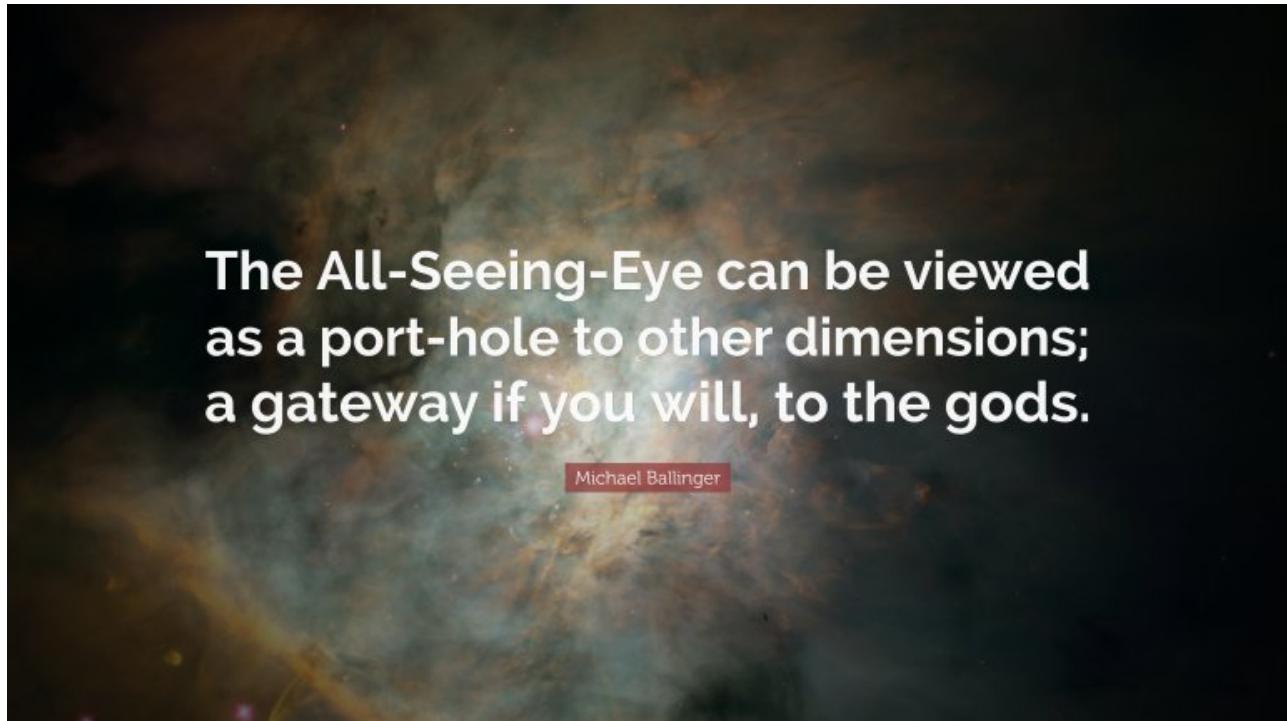
This is likely the inspiration for the All-Seeing-Eye on the U.S. Dollar Bill.





THE PYRAMID IS LIKELY A REPRESENTATION OF THE SATURN POLAR CONFIGURATION

Some have suggested that the symbols on the U.S. Dollar Bill were created by Freemasons. After all, some of the Founding Fathers were apparently Freemasons (such as George Washington and Benjamin Franklin) and the All-Seeing-Eye was ostensibly adopted by Freemasonry in 1797 and only 5 years later was adopted on the reverse-side of The Great Seal. Many believe that Freemasons are responsible for the eye-excruciatingly small image of the owl; a Masonic symbol for “knowledge”. So, what’s the goal of Freemasons, then? Assuming the All-Seeing-Eye on the U.S. Dollar Bill is a representation of the Saturn Polar Configuration, which Talbott has associated with the Tower of Babel, we then have a connection between Freemasons and the Tower of Babel. Indeed, some have suggested that the pyramid on the U.S. Dollar Bill is a representation of the Tower of Babel. According to researcher Jim Cornwell: “The pyramid on the Great Seal represents the unfinished Tower of Babel”. In his book ‘Antichrist Osiris: The History of the Luciferian Conspiracy’, Chris Relitz writes: “The unfinished [pyramid] seen on the American Dollar Bill may be a reference to the Tower of Babel”. According to Christopher Hodapp in his book ‘Freemason Symbols and Ceremonies For Dummies’: “Freemasonry’s legends claim that the group was descended from the great builders of the Old Testament — Noah’s Ark, the Tower of Babel, and King Solomon’s Temple”. Researcher Alexander Slade describes how Freemasons were possibly responsible for the Tower of Babel. Tentatively then, it would make sense if the goal of Freemasons was to recreate the Tower of Babel and reconnect Heaven with Earth.



Below is an old Freemason Tracing Board showing the All-Seeing-Eye over a pillar, with the pillar likely representing the Cosmic Mountain:





FIRST DEGREE TRACING BOARD

The image below is a comparison between the Masonic Square and Compass (on the left) the Stargate logo (in the centre) and the Cosmic Mountain to Saturn and Venus (on the right) also called the “Saturn Polar Configuration”. The design of the Square and Compass corresponds to the configuration of Saturn, Venus, and the Cosmic Mountain, as seen in ‘Discourses on an Alien Sky’. In this interpretation, the circle at the apex of the Masonic Compass represents the Blazing Star and the triangular appearance of the Compass itself represents the Cosmic Mountain or pathway.



THE SATURN STARGATE KEYHOLE SYMBOL MORPHED INTO A TRIANGLE WITH A CIRCLE AT TOP

The connection between Freemasonry and the Saturn Polar Configuration becomes even more apparent when we compare the stained-glass painting above to the front cover of ‘The Saturn Myth’ book as shown [here](#).

SIMILAR SYMBOLSIM TO THE IMAGERY ABOVE

There are various pop-culture references to the O and A (or Δ) symbol. The O and A symbols are often overlaid like thus \square with the A (or Δ) appearing within the O symbol. Some of these references are shown below. These symbols are probably derived from the celestial alignment of the Cosmic Mountain to Saturn, which during its various configurations, made a Δ shape, accompanied by a circle (as Saturn and Venus) with the Δ appearing below the circle. This \square symbol is seen throughout ancient civilizations, such as the Phoenician Tanit symbol and Egyptian Menat symbol [here](#). In Talbott’s book ‘The Saturn Myth’, he describes the symbol [here](#). The symbol is keyhole-shaped and I believe is an actual stargate.



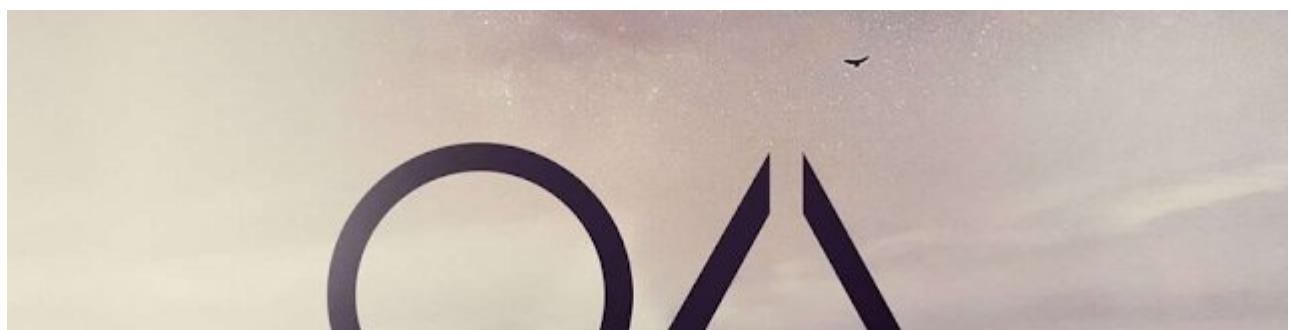
BORDERLANDS LOGO



PARAMOUNT PICTURES LOGO



ILLUMINATI WEBSITE LOGO

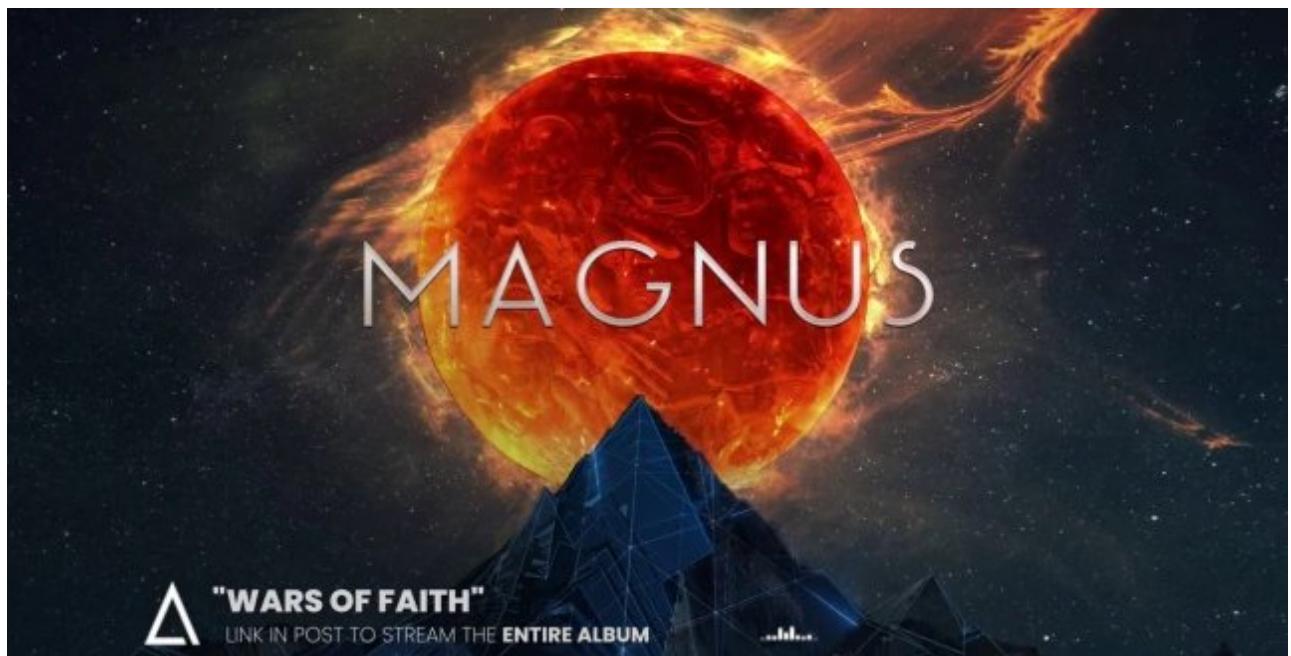




THE OA TV SERIES LOGO



COLUMBIA PICTURES LOGO



AUTOMACHINE MAGNUS ALBUM LOGO



A TRIANGLE WITH A CIRCLE AT THE TOP REPRESENTING THE PORTAL



REDFALL VIDEOGAME

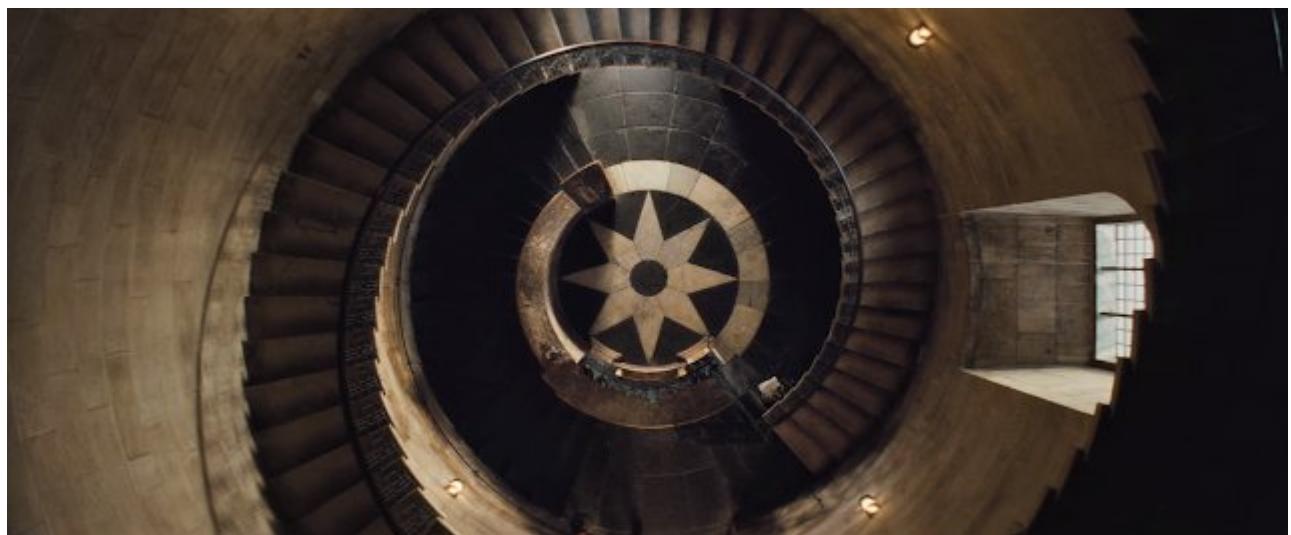
THE 8-POINTED STAR IN MOVIES AND TV





8-POINTED STAR AND ALL-SEEING-EYE ON A FREEMASON BUILDING IN LISBON

There are lots of examples of movies incorporating an 8-pointed star and some of these examples are shown below. Once you become aware of this you'll start to see it everywhere. It's my opinion that this Saturn symbol (associated with Shamash and Inanna) is a worm-hole or stargate as explained in the section above. The 8-pointed star is often accompanied by a circle in its centre.



MISSION IMPOSSIBLE FALLOUT





UNKNOWN 2011 (FINAL FIGHT SCENE WITH LIAM NEESON)



INKHEART MOVIE (WRITING REMOVED)



THE DICTATOR FILM





HANDMAID'S TALE



SUPERMAN RETURNS (8-POINTED STAR BETWEEN TWO PILLARS)



CAPTAIN MARVEL SUIT





KINGSMAN THE GOLDEN CIRCLE (MORE SUBTLE EXAMPLE)



ATLAS SHRUGGED (TWO 8-POINTED STARS OVERLAPPED)



ALICE IN WONDERLAND 2010 (ADMITTEDLY 9 NOT 8, BUT IT STILL HAS THE SAME SYMBOLISM)





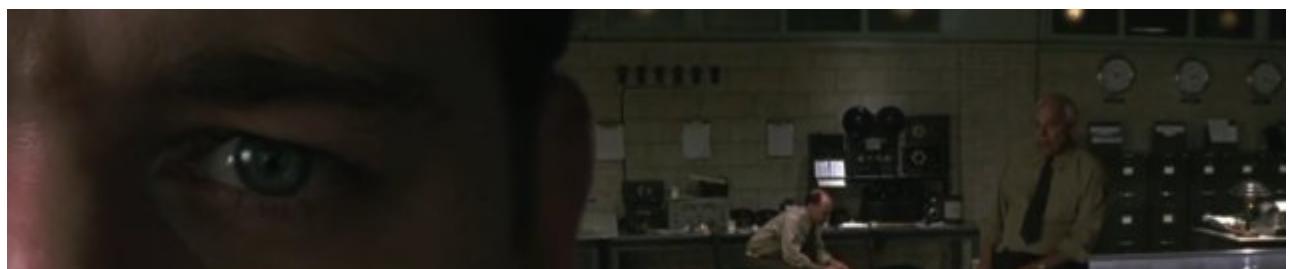
HELLBOY 2019 (FALLS INSIDE AN 8-SPOKED WHEEL)



ZACK SNYDER'S JUSTICE LEAGUE



XXX RETURN OF XANDER CAGE





A BEAUTIFUL MIND (AN 8-POINTED STAR TOGETHER WITH ONE-EYE SYMBOLISM)



NO TIME TO DIE (FROM THE TRAILER)



X-MEN FIRST CLASS

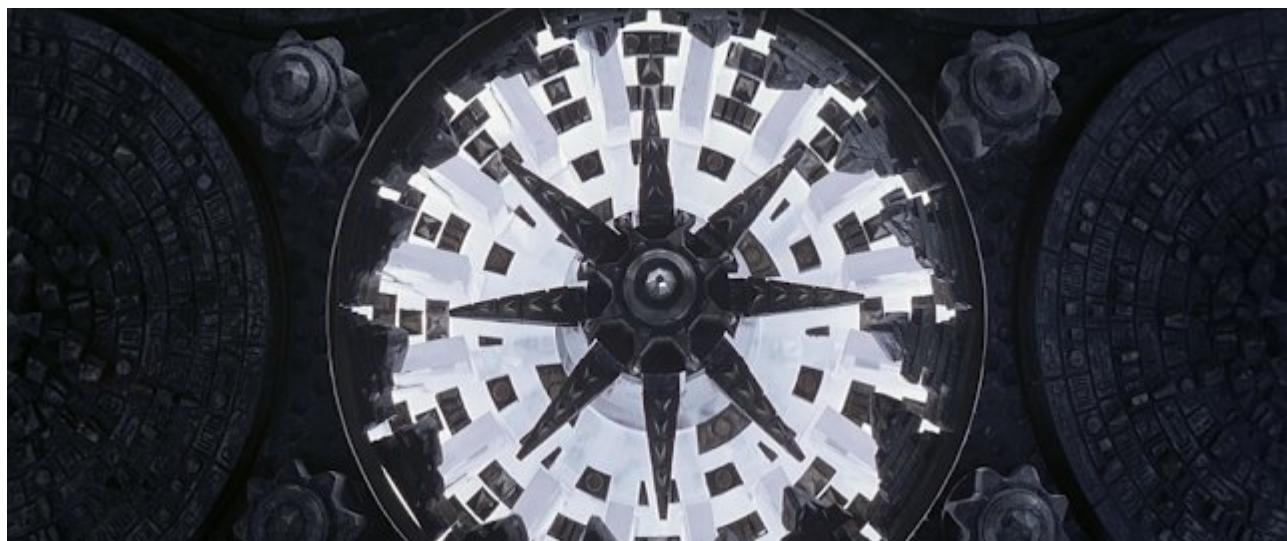




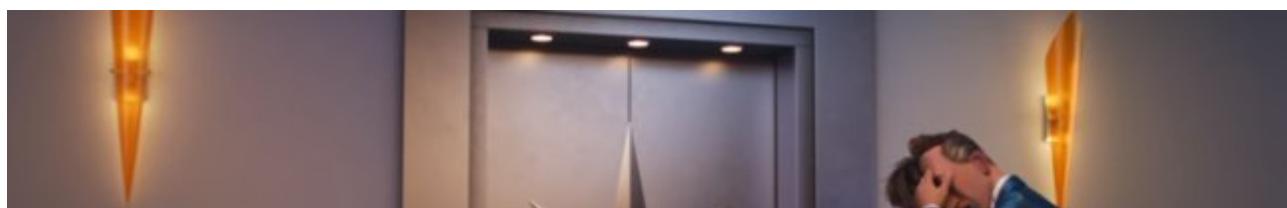
JOHN CARTER (MORE SUBTLE EXAMPLE)



THE WIRE (SEASON 3 EPISODE 1)



EVENT HORIZON



<https://chipster07.wordpress.com/>



THE INCREDIBLES 2



GHOSTBUSTERS 2



TOY STORY 4





WONDER WOMAN HEADDRESS

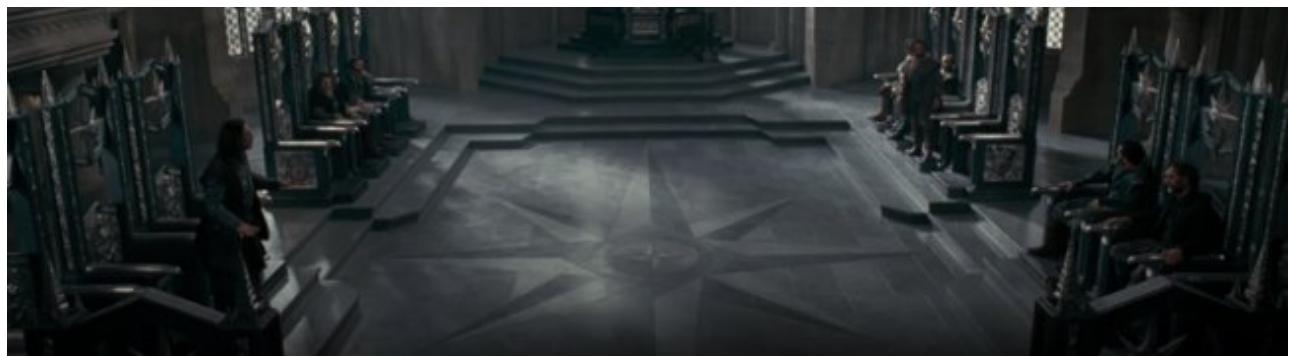


THE MUMMY (1999)



THE 355 (ADMITTEDLY 10 NOT 8, BUT IT'S STILL THE SAME SORT OF SYMBOLISM)



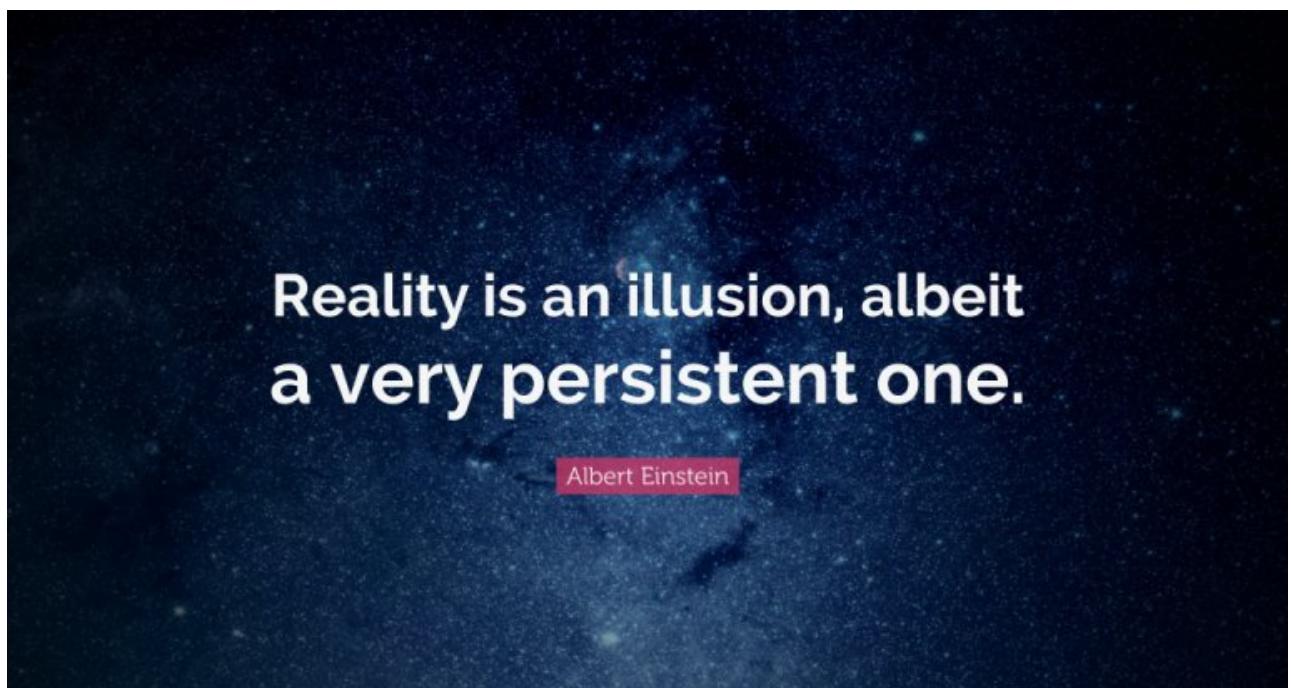


THE CHRONICLES OF NARNIA PRINCE CASPIAN



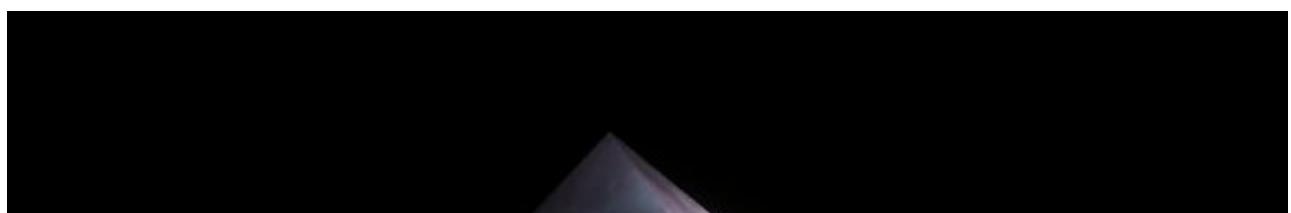
THE PAGEMASTER (1994)

SATURN AND THE BLACK CUBE



Over the last few years, I've been very interested in the mysterious symbol ubiquitously known simply as the "black cube". For the uninitiated, the black cube is apparently a symbol of Saturn and it often pops up in important locations throughout the world. To quote Jordan Maxwell from his book 'Matrix of Power': "The symbol that was used in religious context with Saturn was the black cube". There are monuments of the black Saturn cube in various sites throughout the world, and it often features in movies, music videos, and other media.

Unfortunately, there's not a lot of information about it and so it's very much open to interpretation about what it represents, although many people suggest that it represents the material world. This is inspired partly by Greek philosopher Plato. The cube is one of five Platonic solids and was assigned to the material world (or Earth) by Plato. In most esoteric systems, the universe is held to be the result of the union between Earth and Heaven. Heaven is traditionally represented in 3-dimensions by the sphere (2-dimensions by the circle) and Earth is represented by the cube (2-dimensions by the square). Here, Heaven as the sphere refers to the universal principle of consciousness (referred to as 'Purusa' in the ancient Indian tradition) and Earth, as the cube, refers primarily to the 3-dimensional spatial matrix where individual impulses of spirit are given apparent material forms. In this traditional esoteric conception, the symbol of the cube represents the reality we experience as the physical world.

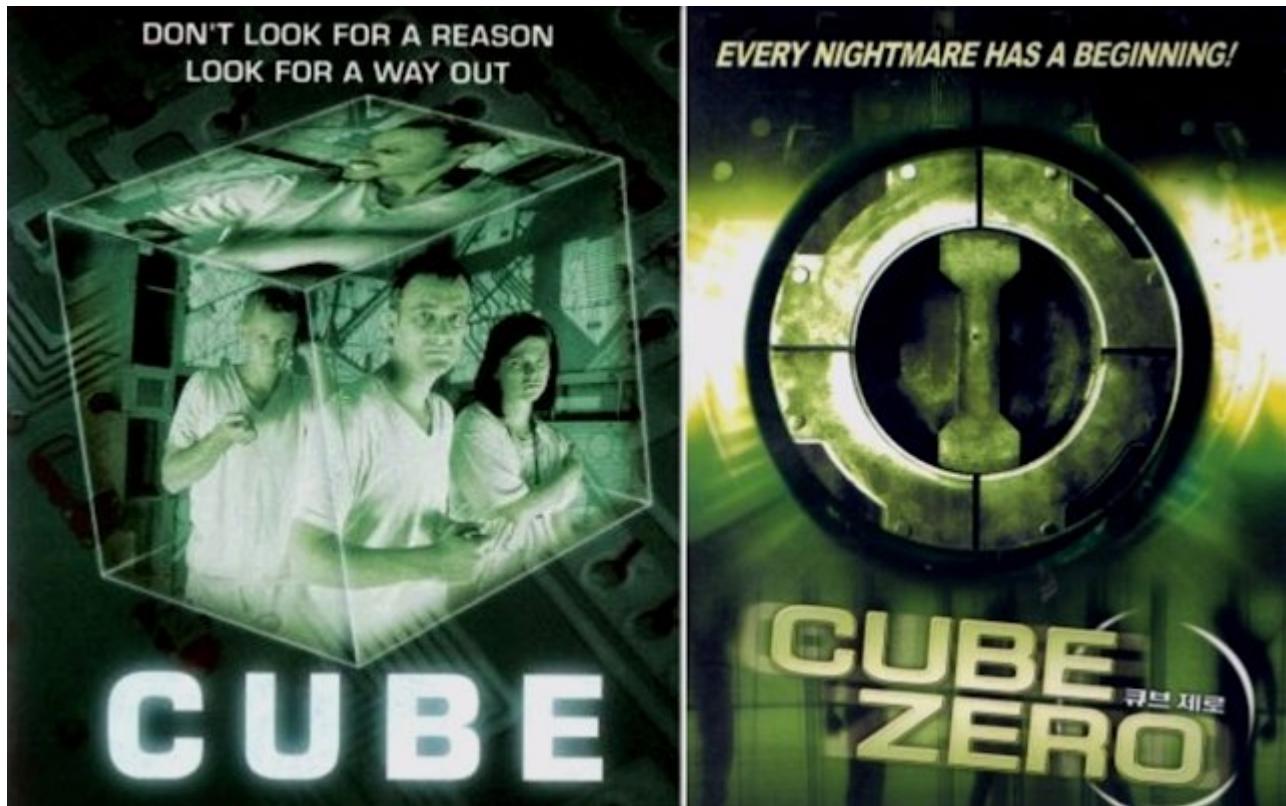




MUSIC GROUP (LOST SOULS OF SATURN)

Tracy Twyman (author of several books on the occult) has argued that the Saturn cube is a hypercube (which is a 4-dimensional cube) and the real cosmological model of the universe. One of the most common interpretations of the Saturn cube is that it represents the material world. In his book 'The Secret Teachings of All Ages', occultist Manly Palmer Hall tells us that in Pythagorean times (500 BCE) the Earth was seen as a square (or cube) telling us: "According to Pythagoras, the position of each body in the universe was determined by the essential dignity of that body. The popular concept of his day was that the Earth occupied the centre of the solar system; that the planets (including the Sun and Moon) moved about the Earth and that the Earth itself was flat and square". Something similar was described by theologian John McClintock in his 1879 book 'Cycloaedia of Biblical, Theological and Ecclesiastical Literature', where he tells us how ancient Greek and Roman writers varied in their representations of the Earth. He tells us that some described Earth as a cube. It's essential to realize that the surface of Earth was not described as a cube, but rather the enclosure, which includes the atmosphere that extends upwards. The Earth would have been a flat square in these ancient

conceptions. The idea that the square (or cube) is a symbol for Earth has been incorporated into the doctrines of Freemasonic tradition. In Freemasonic doctrine, the circular Compass (in the Square and Compass) represents Heaven and higher consciousness with the Square representing Earth and lower consciousness.



The square or cube as a symbol of the material world is most explicit and visible in the geometrical diagrams called 'mandalas' which are characteristic of Hinduism, Buddhism, and Jainism. Islamic tradition associates the motif of the square or cube with earth or matter. The ancient Chinese cosmology for the universe called "gai tian" also shows Earth as a square or cube under a hemispherical celestial vault like that of the Presocratic Greeks. This cosmological framework is reflected in various aspects of Chinese culture, including architecture, art, and city planning. In his book 'Secrets of Ancient America', Carl Lehrburger explains that the cube is a symbol for Earth and

references an ancient wall-carving showing an Egyptian deity “guiding the human soul from the cube back to their place in the starry sky”. According to independent Egyptologist Moustafa Gadalla, in his book ‘The Animated Universe’, the ancient Egyptians apparently represented the material world as a cube, saying: “The Egyptian was highly conscious of the box-like structure which is the model of Earth or the material world. Since the Middle Kingdom, the form of the statuary called the “cube statue” was common. The subject was integrated into the cubic form of stone. In these cube statues, there’s a powerful sense of the subject emerging from the prison of the cube. The statue as such signifies that the spiritual principle is emerging from the material world. The king is also sometimes shown sitting on a cubic throne representing the spiritual triumph over the material. Platonic and Pythagorean traditions adopted the same concept of the Egyptian cubic representation of the material world. So, the symbolism of “thinking outside the box” and to “try to get outside the box” (in theatrical mime performances) are originally Egyptian practices”.





MANDALA

There does seem to be much literature systematically referencing the cube in contemporary pop-culture. In pop-culture, the cube is depicted as a prison that humans are trapped by — sometimes associated with simulated reality and time loops. For example, in the movie *2036: Origin Unknown*, the protagonist (Mack) finds themselves trapped in a black cube experiencing a simulated reality time loop. In this movie, a mysterious cube of unknown origin is discovered on Mars. It's eventually revealed that Mack is a construct in a simulation created as part of a test — in an ambiguous ending, Mack is revealed to have been inside the cube the whole time in which she had experienced the simulated reality that had been run by an artificial intelligence (called ARTI). Since it was said that it would take as many times as required to pass the test — the simulation was likely not the first simulation, suggesting she had been existing in a time loop until she escaped. Similarly, in the movie *Infinity Chamber*, the protagonist (Frank Lerner) finds themselves trapped in room (which has been designed to resemble a black cube) by an artificial intelligence (akin to *The Matrix*) and they are also trapped in a time loop while experiencing a simulated reality. This idea seems to be reinforced by other TV shows and movies. In the TV show *Sherwood* (a YouTube Original show) the black cube is depicted as a prison that humans reside within — which is similar to the

cubed-prison **in** the Marvel Universe, the cubed-prison called the Glade in the Maze Runner, the cubed-prison **in** the movie Immortals, the hypercube prison in the TV show TMNT, the symbolized hypercube prison **in** the anime TV show The Promised Neverland, and of course the prison in Vincenzo's Cube movies, where the protagonists must negotiate a maze-prison of interconnected rooms, with the collection of rooms itself being a giant cube.



A 2017 MOVIE THAT HINTS AT THE BLACK CUBE BEING A PRISON OR CAGE

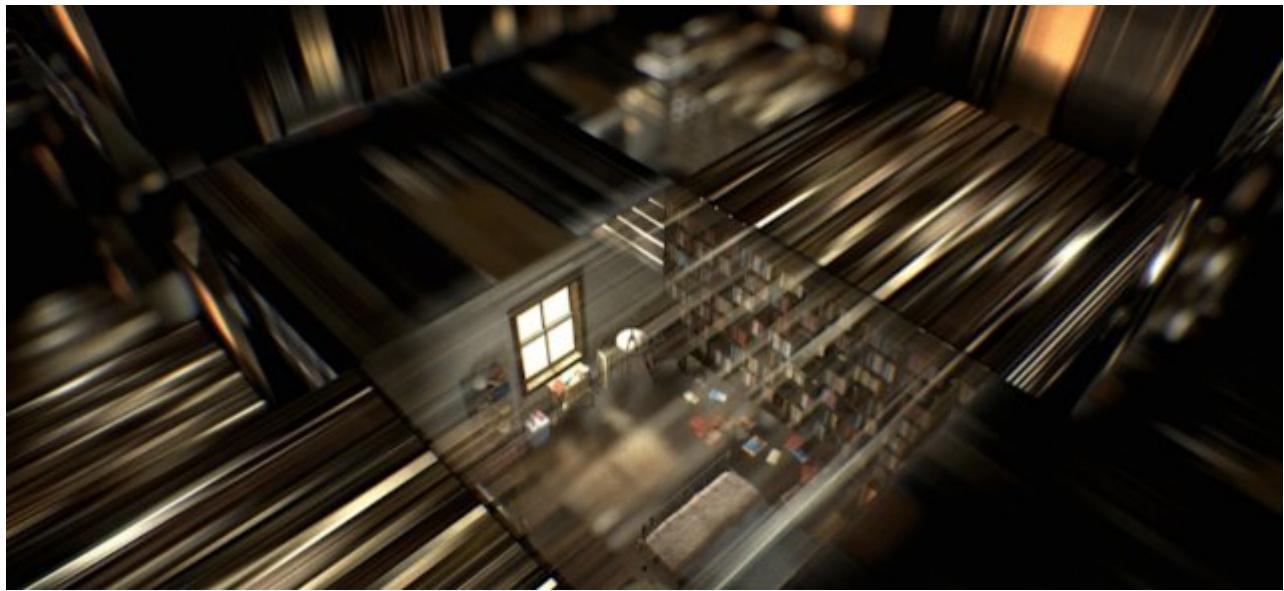
One movie that features a cube in a very similar context to the movies above is Christopher Nolan's *Interstellar* which includes a hypercube that humans are seen residing inside. In this movie, the protagonist Joseph Cooper, enters a worm-hole near Saturn and finds himself viewing the Earth from a higher dimension in a hypercube (which is a 4-dimensional cube) and the inhabitants of Earth are viewed from a higher dimension residing inside this hypercube. Cooper eventually escapes the hypercube and gets transported to a new bizarre place. From a certain perspective, the hypercube in *Interstellar* could be interpreted as a prison. The hypercube in *Interstellar* is depicted as a multidimensional construct that transcends ordinary 3-dimensional space. It appears as a grid-like structure where different moments in time are accessible. This spatial configuration can be interpreted as a confining structure that imprisons Cooper within its dimensions. Another movie that could reference the Saturn cube is *2001*. Some commentators have interpreted the end of *2001* as David Bowman (the protagonist) escaping an illusion — represented by the Monolith — a cube-like structure — and ascending into a higher dimension. The theme of transcendence and enlightenment in *2001* aligns with the Buddhist concept of seeking enlightenment and understanding the true nature of existence. Bowman escaping the four walls of his hotel-room and being liberated is similar to the story of Buddha being liberated after escaping the “four walls” of his palace. One well-known Buddhism poem goes as follows: “Wine, lust, wealth and anger are the four walls; many confused people are trapped inside. If one could leap outside these walls, one will enjoy eternal life and never grow old”. One could interpret the “four walls” as the four walls of the cube we've been imprisoned inside. Bowman perhaps went beyond the “four walls” of the cube and achieved immortality.

“Wine, lust, wealth, and anger are the four walls; many confused people are trapped inside. If one could leap outside these walls, one will enjoy eternal life and never grow old”

Dharma Talks in Europe, Hsuan Hua

Some interpretations of 2001 include the idea that Bowman is a representation of Jesus. One scene that could hint at this is when Bowman is on his deathbed which was reminiscent of the Lamentation of Christ painting by Mantegna. The resurrection of Bowman is also Jesus-like for more obvious reasons. The name Bowman could also be an allusion to Jesus because the constellation Orion is known as a “Bow-man” and is believed to be an astronomical representation of Jesus. In Christopher Nolan’s Interstellar (which is pretty much a modern-day version of 2001) Cooper sacrifices himself to save humanity from their sins (global warming) similar to Jesus. Cooper sacrifices himself by catapulting himself into a black-hole and he was 33 for the duration of the movie which is the same age Jesus died and was resurrected. The name Joseph Cooper is also an allusion to Jesus Christ in more obvious ways. Some believe that the cross Jesus was killed on is supposed to symbolize a hypercube — like in the painting ‘Corpus Hypercubus’ by Salvador Dalí. Interstellar also includes a hypercube. Once he gets catapulted through this worm-hole, Cooper is able to see and interact with multiple times at once: He finds himself inside a hypercube — a 5-dimensional space — looking out into the other four dimensions. Cooper was able to perceive five dimensions as

opposed to four, able to see every moment in the past and future. This is almost identical to what transpires inside the Louis XVI room in 2001 where Bowman sees himself in multiple timelines, what Kubrick described as happening in “a timeless state”. The same idea where the past and future are happening inside the same room was also explored in Sekuła’s Hypercube. This caused the characters to see duplicates of themselves similar to the scene from 2001. One interpretation of 2001 is that Bowman was inside a hypercube in the Louis XVI room and escaped. In Interstellar, as Cooper escapes the hypercube, the last three notes of the organ reference the theme from 2001, implying that his escape from a hypercube was something that Bowman also achieves in 2001.



According to the book ‘The Cult of the Black Cube’, by researcher Arthur Moros, the Saturn cube represents a “prison dimension”. The most common interpretation of the Saturn cube is that it represents the limitations of human experience which can be seen as a kind of prison for the soul or consciousness. Some interpretations suggest that the path to spiritual liberation involves transcending the limitations associated with Saturn and

breaking free from the perceived prison of the material world. It entails moving beyond attachment to material desires, ego-driven pursuits, and the constraints of Saturn's influence to reconnect with the true essence of the soul. In his book 'The Lost Key of Freemasonry', Manly Palmer Hall says that part of becoming enlightened is "lifting the heart sentiments of the mystic out of the cube of matter". In this interpretation, lifting the heart out of the cube of matter could suggest a metaphorical or spiritual act of freeing oneself from the confines of materiality — transcending the limitations of the physical world and connecting with a higher or more spiritual realm. It may denote a quest for spiritual growth or liberation from the constraints of the material world and the ego. Paul Oakenfold's music video 'Southern Sun' features a black cube in similar context to some of these interpretations. In this video, a young model is being photographed and sexualized and during the photo-shoot she has a powerful spiritual awakening. She's then shown leaving Earth, as she sits inside a black cube and appears to enter a stargate (akin to 2001) as visuals rush past her. The lyrics of the song I think are relevant here, in the context of the cube, as she repeatedly sings "set me free". At the end of the video, her body immaterializes into a ball of light (representing her soul) which emerges from the cube as her soul is liberated and finally "set free".

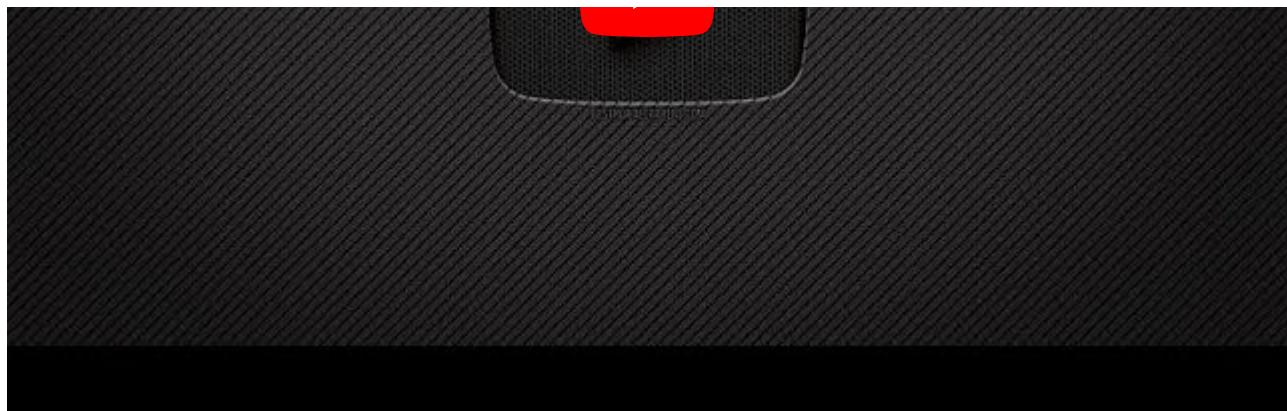


Paul Oakenfold, Southern Sun, Tiesto Remix



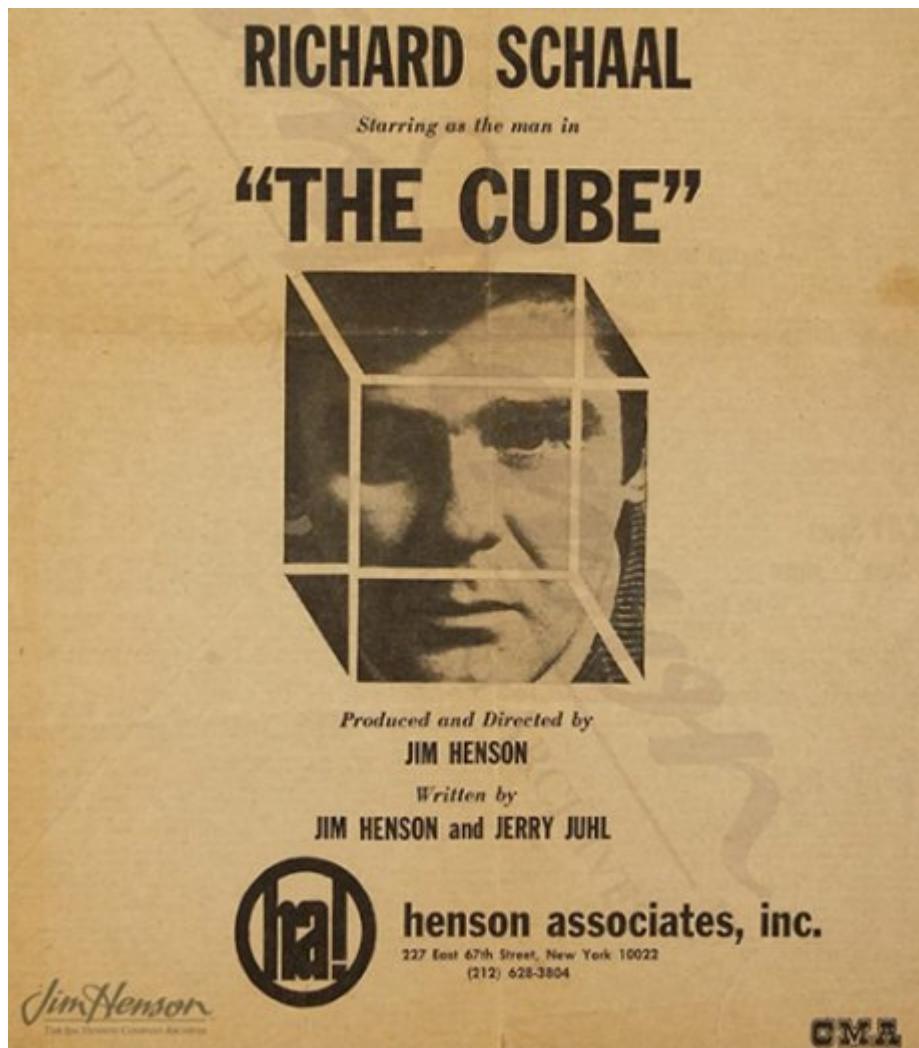
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Hans Reichenbach was a leading philosopher of science, educator, and proponent of logical empiricism, and in one of his works he proposes a scenario in which humankind is imprisoned inside a super-massive cube projecting an illusory reality, akin to the chained prisoners in Plato's allegory of the cave. Quote: "Imagine we are all living in a huge cube surrounding or, better, imprisoning us. The walls of the cube are made of sheets of white cloth and translucent as the screen of a cinema, "but not permeable by direct light waves". Outside the cube are flying birds the shadows of which are projected at the same time horizontally on the ceiling of the cube and (with the help of a mirror system) vertically on one of its walls. The people living inside the cube can only perceive the shadows, but not the birds themselves. The question arises: "Will these men discover that there are things outside their cube different from the shadow figures?" The idea of us inhabiting an illusory reality cubed-prison is explored in the 1969 experimental movie The Cube, in which a man (played by Richard Schall) awakens inside a cube with no memory of how he got there. Many of the characters Schall meets while inside the cube are actors and imposters planted to manipulate him. In many ways, the movie is similar in its premise to the Truman Show where the character tries to find a path to enlightenment out of their illusory reality. The characters that enter the cube have short conversations with

Schall before leaving through one-way doors and these conversations seem to me to be conveying a deeper meaning. By the end of the movie, Schall is left questioning his own existence as he realizes that he himself is simply a projection in a simulation and discovers that his thoughts are having a direct influence on what happens inside the cube. At the end, Schall seemingly escapes the cube, but realizes his escape was an illusion, and he's still very much trapped in his simulated reality.



One of the most common themes of the Saturn cube comes from it being associated with simulated realities, akin to Simulation theory. Simulation theory is a philosophical hypothesis that suggests our reality might be a computer-generated simulation created by an advanced civilization or higher intelligence. The

theory proposes that our perceptions and experiences are not fundamentally real but rather simulated constructs. In some interpretations, the cube is seen as a symbol that represents the constructed nature of reality. The cube's geometric form and its association with structure and boundaries can be related to the idea that our reality is a simulated construct with defined limitations and constraints. It symbolizes the idea that our experience of reality is shaped and confined within a simulated framework. In his book 'The Dark Path', Isaac Weishaupt explains the Saturn cube as "a symbol for the Gnostic representation of Saturnian materialism and false illusion of our world" while Nick Hinton (in his book 'The Saturn Time Cube Simulation') argues that the Saturn cube is a simulation that we exist inside and that it represents a hypercube. Hinton's interpretation of the Saturn cube as a simulated reality inside a hypercube is similar in premise to Greg Egan's novel 'Diaspora' where the concept of existence inside hypercubes is described as a form of simulated reality. The hypercubes are represented as higher-dimensional spaces that provide an expanded realm for consciousness to reside. The characters' consciousness (in the book) are essentially uploaded into these hypercubes, where they can explore, interact with others, and experience a host of simulated realities. David Icke also touches upon the idea of the cube being associated with simulated reality. In his book 'The Answer', he explains: "American nuclear physicist Silas Beane led a team at the University of Bonn which explored the question of whether our reality is a simulation similar to the one depicted in The Matrix movie series. They decided that it most likely was and Beane proposed that it could be cube-like in nature".





AN ANCIENT STATUE OF IAH/KHONSU/KHONS/SATURN/OSIRIS HOLDING A SQUARE OR CUBE

The black cube is also associated with Baphomet which was a deity that the Knights Templars were accused of worshipping in the 14th-century and were imprisoned by King Philip IV. In 1856, Éliphas Lévi drew the first depiction of Baphomet that took the form of a semi-human-semi-goat hermaphrodite. According to Tracy Twyman, in her book 'Temple Mystery Unveiled', Éliphas explained that Baphomet was "a symbol of transcendental power beyond good and evil, man and beast or male and female energies, capable of performing any transformation of matter that the human mind could conceive" and represented the "synthesis of all energy, both on Earth and in Heaven".

According to Éliphas, Baphomet was the "Goat of Mendes". The horned-deity worshipped at Egyptian Mendes was "Banebdjedet" who was said to be the soul of Osiris. I believe that the male aspect of Baphomet represents Osiris and the female aspect represents Isis. In the book 'The Hidden Faces of Eve', it's said that the myth of Osiris and Isis does not differ in essence from Adam and Eve. Some believe that Adam and Eve was originally a hermaphrodite, but was split apart by God

before The Fall. Some view this hermaphrodite as the Primordial Man and one day they believe humanity will be fused back into one androgynous being and mankind's entrapment in the material realm will be reversed and we will be restored back to our original self. In this sense, the hermaphroditic Baphomet may represent Divine Union (oneness with self and source). Below is a modern-version of the Devil Tarot Card inspired by Éliphas' drawing and it shows twin souls chained to the cube, telling us they are slaves to matter — the black cube being symbolic of the material world. The man and woman represent base-level consciousness and are symbolically slaves to materiality.



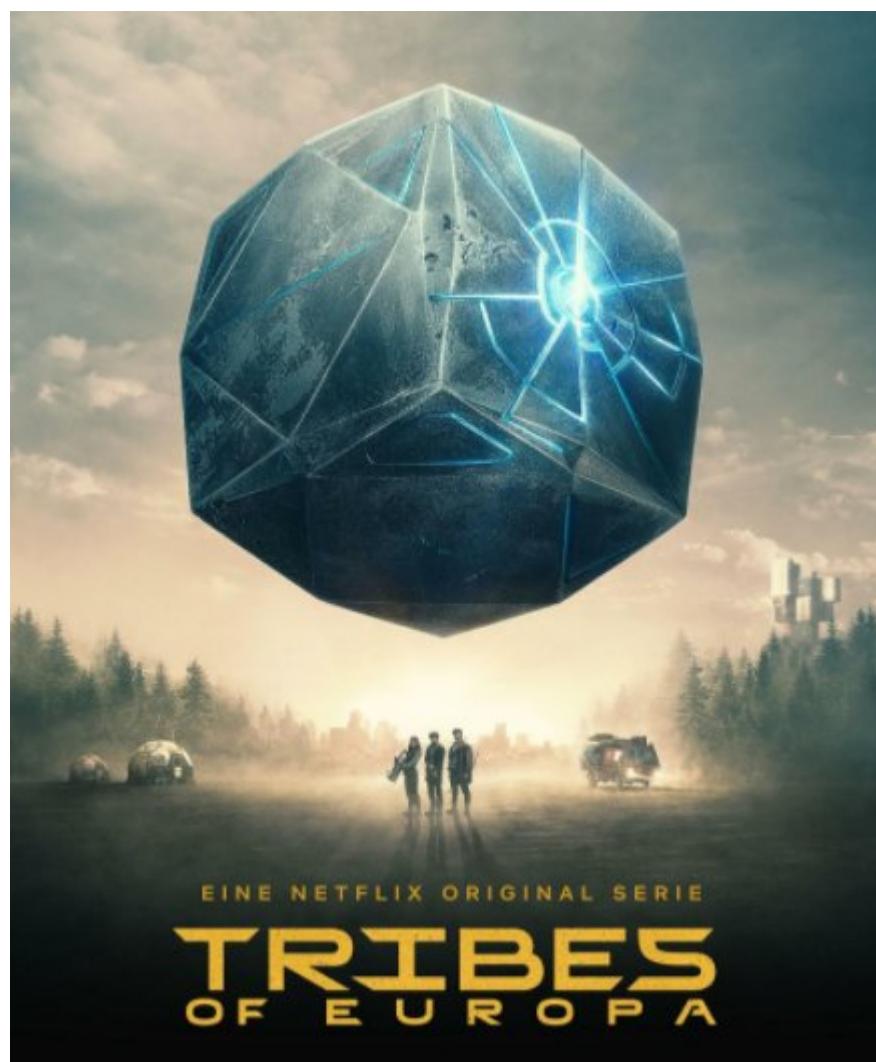
BAPHOMET SAT ON A BLACK CUBE WITH PEOPLE CHAINED TO IT

In various philosophical and esoteric interpretations, the cube is seen as a prison for the soul, encapsulating the human experience within the material world. In various spiritual traditions, including Hinduism and Buddhism, the material world is considered an illusion. The cube, as a symbol of Earth, represents the illusory nature of material existence. It suggests that the sensory experiences and material possessions that enthrall us are ultimately transient and deceptive. The soul, trapped within this illusion, seeks liberation and transcendence from the material realm. The concept of the Saturn cube and its alleged influence in trapping humanity within the confines of the material world and subsequently creating a spiritual entrapment is a belief rooted in certain esoteric ideologies, wherein it's posited that the symbolism of the Saturn cube represents a metaphysical construct responsible for impeding the evolution of consciousness and preventing individuals from transcending the limitations of the physical realm, thus restricting their spiritual growth and enlightenment potential by confining them within a realm of materialism, material desires, and worldly distractions that divert attention from the pursuit of higher truths and transcendental experiences. Essentially, the Saturn cube is what we (and our manufactured reality) could reside within and this is how it's typically shown. Author Alex Rivera explains the Saturn cube as something that we could reside within, saying that it "weirdly affirms the infamous Flat Earth model". Saying that we could be in cube doesn't make sense when you consider the mainstream cosmological view of the universe, and you probably have to pause to realize how bonkers this all sounds. But since 2015, there has been a growing number of people that have converted over to the Flat Earth geocentric model — and surprisingly, their arguments make

sense, if you take the time to digest them and comprehend them into your understanding. We literally could be in a cube, as some of the ancient cosmologies tell us.

CUBE IMAGERY IN MOVIES AND MUSIC VIDEOS

Below is a list of movies, TV shows and music videos that contain (black) cube imagery.

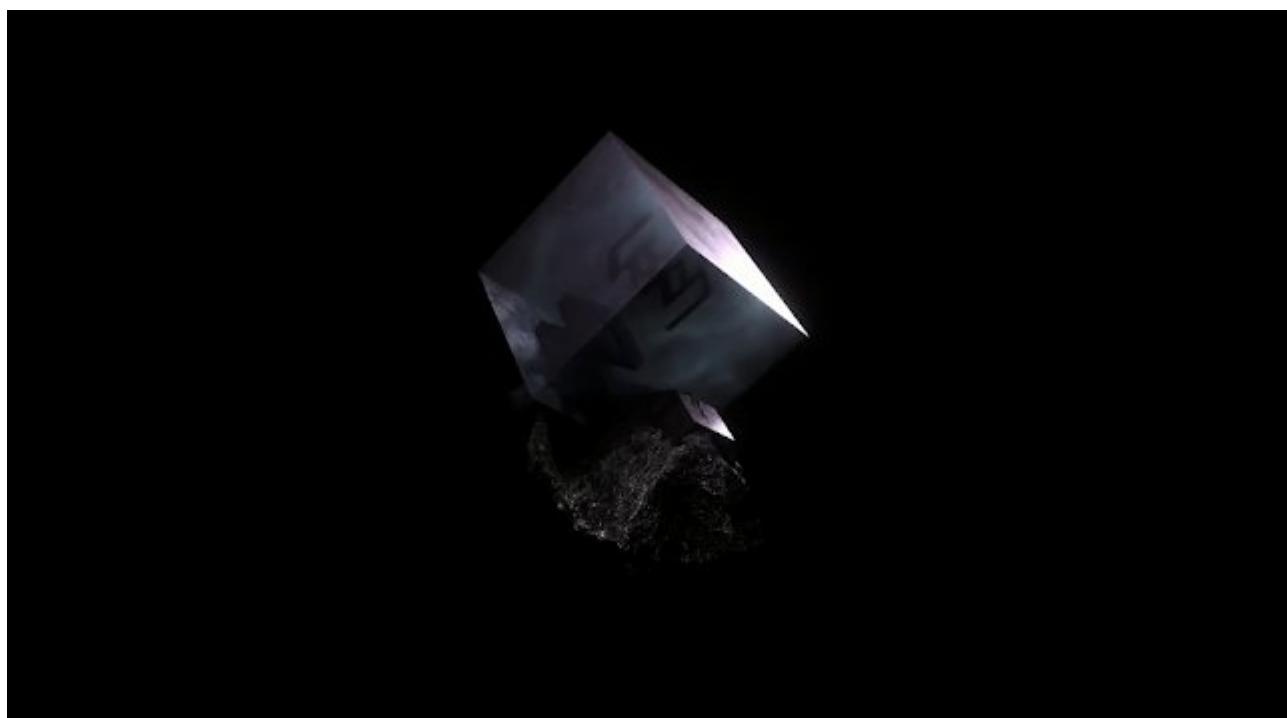




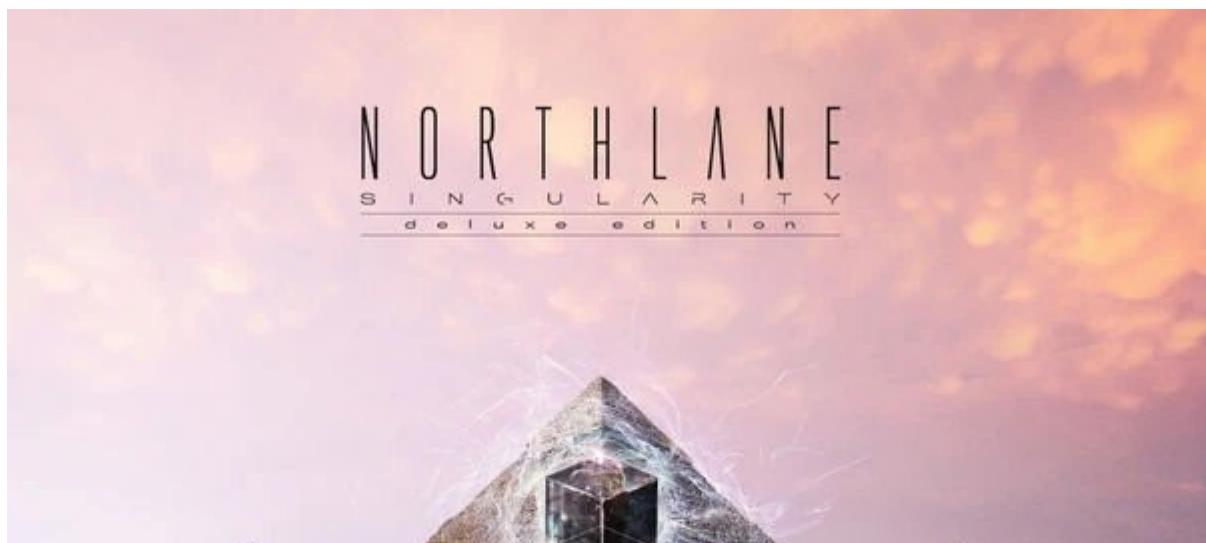
DR WHO THE POWER OF THREE



<https://chipster07.wordpress.com/>



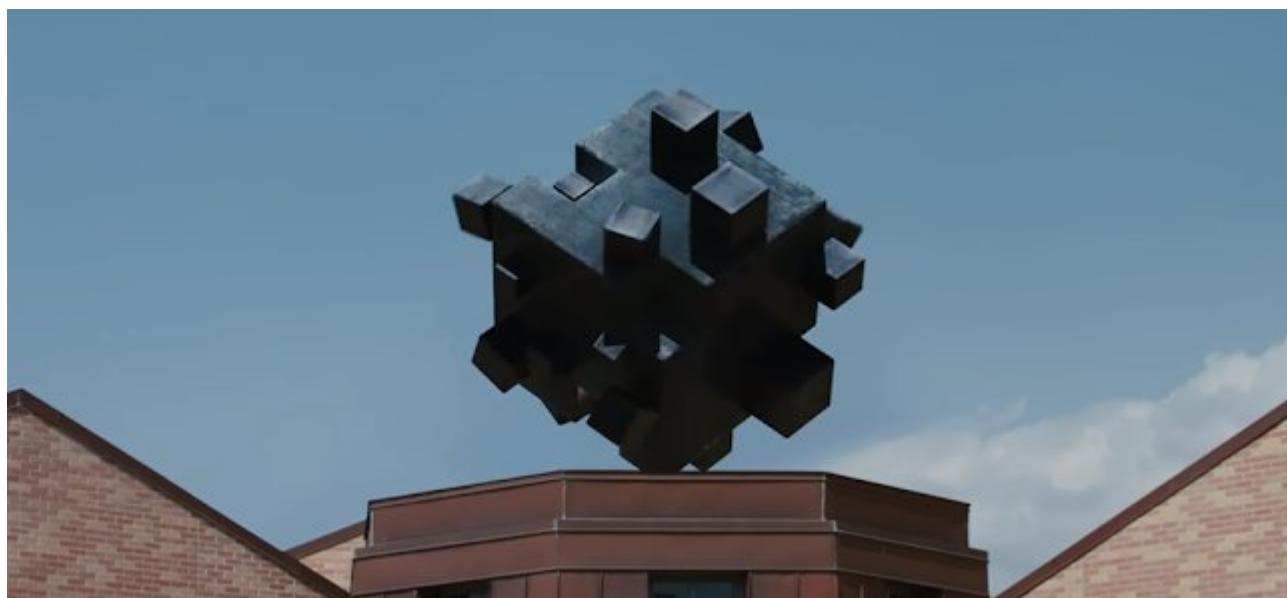
LOST SOULS OF SATURN







ST. VINCENT NEW YORK MUSIC VIDEO



SHORTS (2009)





ERIC PRYDZ VS CHVRCHES TETHER

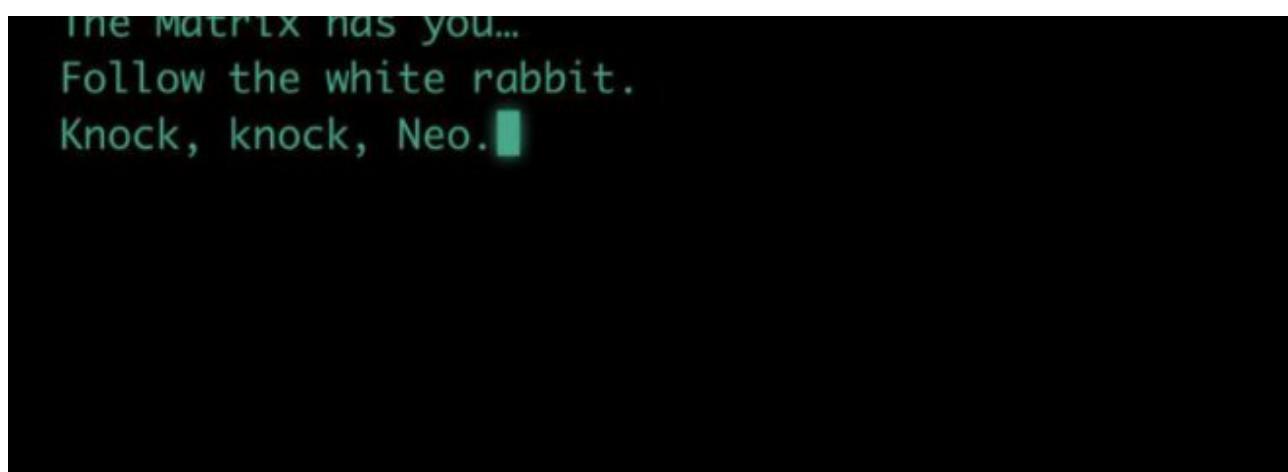




JUSTICE LEAGUE (2017)

THE IDEA WE COULD LIVE IN A SIMULATION





Albert Einstein once said: “Reality is an illusion — albeit a very persistent one”. Over the years, there have been a growing number of people who have suggested that we are inhabiting an illusion or virtual reality. Elon Musk has said that the chances we’re living in base-reality are “a billion to one” and has suggested that at the rapid rate at which video-game graphics’ sophistication and verisimilitude is increasing it won’t be long before games become “indistinguishable from reality”. In which case, the argument goes, how do we know we aren’t already in a computer simulation now created by more advanced beings? Philip Dick once said: “We are living in a computer-programmed reality and the only clue we have to it is when some variable is changed and some alteration in our reality occurs”. This is more than whimsical thinking and science fiction; while exploring the mathematics of String Theory, physicist James Gates discovered literal “computer code” buried deep within the equations, with Gates saying: “I’m left with the trouble of trying to figure out if I live in The Matrix”.

A common argument that we could be in a virtual reality or computerized simulation comes from the discovery of Quantum Entanglement (known as Nonlocality) which describes the ability of objects to instantaneously correspond with one

another, even when separated by large distances (supposedly even across the known universe). In a simulation or video-game, distance doesn't limit instant correspondence because all points in the game are equidistant with respect to the source of the simulation. In which case, Nonlocality would make sense if the world were a simulation. The implications of the Double Slit experiment also suggest that we could be living in a simulation due to the fact that the particles which behave like waves are in a superstate. They are neither there nor are they not there. In other words, what you don't see isn't actually present. This is how performance optimization works in video-games and how we are able to represent massive open worlds. What is not visible to the observer simply does not exist and doesn't have to be rendered (see the book 'The Simulation Hypothesis').



Another argument that we could be in a virtual reality or computerized simulation comes from the fact that when examined closely, all matter is essentially nothing but empty space. Researcher and author David Icke explains how nothing has solidity, saying "even the particles are found to be empty as you go deeper into the subatomic realm. If you magnify anything powerfully enough and go deeper than the atom, you find that nothing has solidity". He goes on to say that the world as we know it could be a virtual reality "dreamworld that we believe to

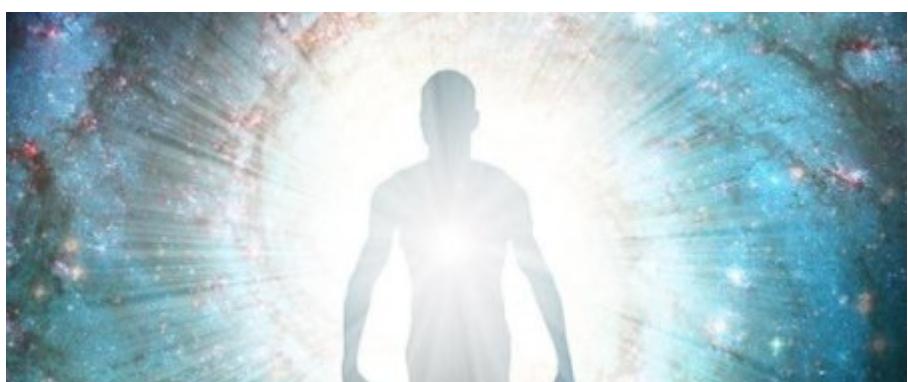
be real". David Icke argues that the mental realm is primary reality and the material world is derivative, saying "everything is consciousness". The originator of Quantum Theory, Max Planck, expressed similar views in 1944 when he said: "As a man who has devoted his whole life to the most clear-headed science, to the study of matter, I can tell you as a result of my research about atoms this much: There is no matter as such. All matter originates and exists only by virtue of a force. We must assume behind this force the existence of a conscious and intelligent mind".



The idea that ordinary humanity is trapped or imprisoned in a virtual reality is a very old one of course. Plato once allegorized our perception of existence to that of shadows on a cave that had been watched by a group of prisoners since they were born. The prisoners in the cave (being representative of unenlightened humanity) believed that the shadows represented true reality because that is all they ever knew. In Buddhism, there is also the concept of Maya which tells us the world is an illusion. But it doesn't just refer to any illusion. Maya is used to represent the fact that we take the world around us to be real when it's only a temporary illusion. Meanwhile, according to Gnosticism, our souls have been trapped in materialism. Gnostics believed the world had been created by a malevolent being called the

Demiurge and that our souls have descended from above and are capable of reascending through “gnosis”. They supposedly identified the Demiurge with Yahweh. According to Gnostic researcher John Lash, Gnostic “cosmological text explains that the [realm] of the Demiurge is a virtual reality”.

Assuming we are trapped in a virtual reality, how do we escape? Some say that to escape the material world and ascend, we must unite the macrocosm (the great order or the great universe) with the microcosm (the small order or the small universe) through the Tree of Life, thus accomplishing the Great Work (a term used in Hermeticism to describe enlightenment and the rescue of the human soul from the forces that bind it). Supposedly, part of the Great Work is to “become one with our soul and our loved ones and make the world a better place”. According to Gnosticism, there’s only one way to escape the material world and it’s through “gnosis” which usually entails “demonstrating love and compassion and striving to escape from materialism”. Meanwhile, in the book ‘The Simulation Hypothesis’, Rizwan explains that to break the spell of Maya (and Samsāra) and escape the material world and ascend, we must transcend our Karma and achieve Moksha (a Buddhism term). The law of Karma is the process whereby every sentient being in the universe corrects itself in time and evolves towards its own intrinsic perfection.



The idea of escaping Samsāra and breaking the spell of Maya through Karma can be seen in various movies. Most notably, *Groundhog Day*, where the protagonist is trapped in a loop. The movie is jovial, but profound. The protagonist, Phil, finds himself repeating the same day over and over again, with no escape. He starts off as being unkind to others and self-absorbed and floats along without comprehension of how his actions affect those around him. Only when he learns to be more caring does he escape. As someone else says: “*Groundhog Day* is the message of Buddhism where the hero escapes the suffering of life by being good and doing good for others. Students of Buddhism believe that we are destined to relive events based on Karma and only the most enlightened among us get to “awake” and will escape”. The movie *Christmas Every Day* also touches upon the same themes. The protagonist, Billy, starts off ungrateful and self-absorbed, and finds himself trapped in a loop, with Christmas repeating every day, until he learns to be more caring, which breaks the loop.

Another movie with a comparable storyline is *Before I fall*. Similar to *Groundhog Day* and *Christmas Every Day*, in this movie the protagonist is also condemned to live the same day over and over again, until she figures out how to escape the loop. Initially, she possesses all the selfish whims of teenage desire, but like *Groundhog Day*, eventually, she learns to be a better person. After repeating the same day many times, she learns a lot about herself and how she has hurt those around her. Her shift from selfishness and absorption in her boyfriend (who she only cares about because of his looks) to emotional maturity and genuine love for her friends and family, is what breaks the loop.

The Endless is another loop movie that “examines Karma and confronts the characters with variations of the same challenges over and over again”. The take-home message is: Good Karma (and love) will release you from Samsāra. In the movie Interstellar, love also plays a role in Cooper escaping the loop and hypercube, which they sum up by saying: “Love is the one thing that transcends time and space”.



Similar to Groundhog Day, The Matrix also has Buddhist elements. The virtual reality that Neo inhabits in The Matrix is periodically reset. In this sense, the Matrix is akin to Samsāra, and Neo represents the ancient Buddha who set the example of breaking free. How does Neo break free and overcome Smith? He tries everything to overcome Smith. But in the end, dies, and has to be brought back to life by Trinity. It was the love Trinity had for Neo that brought him back from the dead. “You can’t die, because I love you” she says, as she kisses and resurrects him, echoing the story of Isis and Osiris: The two soul mates who were reunited through love, and the resurrection of Osiris by Isis, who breathed life back into his body, leading to the vanquish of Set (Smith). It was self belief powered by love that unlocked Neo’s true power. His journey could be seen as a representation of us once we’ve been surrounded by people that we love. The Matrix, in my opinion, is another story that sends

the message that love is the key to setting oneself free from the clutches of the Demiurge's virtual reality.

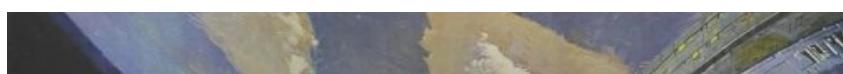
The idea of escaping the material world and ascending by having good Karma and by having a good heart is not only hinted at in Hollywood movies. According to many religions, when someone dies, their soul (or heart) is evaluated. Thousands of years ago, paintings show dead Egyptians appearing before the gods and having their deeds weighed on the Scales of Justice. On one side of the scales was placed their heart which was counterbalanced by a feather that represented Maat — the goddess of truth and justice. If their deeds were good and their heart pure, they would move on to the afterlife where they would live for eternity (the afterlife for the ancient Egyptians was known as the Field of Reeds and was like Earth, except for the fact that there was no sickness or death). However, if their deeds were bad and their hearts tainted by evil, their hearts would be swallowed by a monster and some say they would wander Earth for eternity. The weighing of hearts against a feather on a scale determined by truth and justice is an ancient model of what most people today would call Karma.

SIMULATION THEORY HINTED AT IN 2001: SPACE ODYSSEY



2001: A SPACE ODYSSEY

The movie 2001 was a remarkable technical achievement with cinematography that still stands out today as being quite amazing. It was a collaboration between popular writer Arthur Clarke and leading film director Stanley Kubrick with Clarke writing the novel and Kubrick directing the movie. Both were in development simultaneously with the release of the movie preceding the novel. 2001 is somewhat ambiguous and will lead you on a phantasmagorical trip around the universe and up the garden path until your mind is lost in complete confusion. While of all Kubrick's movies are complex and multilayered, 2001 is perhaps the most multilayered and enigmatic of all, mainly because Kubrick consistently refused to provide anything close to an explanation. Because of the unusual style of narration and deep philosophical nature, 2001 offers a number of possible explanations. However, nobody has ever truly revealed what 2001 'means'; philosophers, artists, and even scientists have all attempted to interpret the movie to their own whims and ideologies and all have lacked the framework to explain the nuances of 2001. So, I decided to throw my own hat into the ring and give my interpretation — drawing inspiration from the likes of Wal Thornhill. On the basis of my interpretation below, I would argue that 2001 presents something of a two-hour crash course into Nietzscheism as well as exploring themes that include salvation of the soul, Paleo-SETI, human evolution, and escaping an illusion in the same vein as the Wachowski's The Matrix.





Despite the unusual narration and deep metaphorical meaning, the actual plot of 2001 is simple and easily understandable. 2001 is divided into four segments. We start in a desert where humanoid apes struggle to survive. As the apes forage, an extraterrestrial Monolith appears. Immediately, the history of the apes is changed as one of their members learns that bones can be used as tools. The apes become masters of their environment and set about attacking another ape tribe ousting them from a water-hole. One of our apes throws a bone into the air in gleeful triumph, and immediately, we're thrust millions of years into the future as a transitioning cut shot of the bone twirling in mid-air is replaced seamlessly by a spaceship orbiting around Earth. In the movie's second segment — we're introduced to a team of researchers dispatched to the Moon to investigate another extraterrestrial Monolith buried under the surface. As the research team examines the Monolith, it generates a shrieking radio transmission towards the planet Jupiter. The third segment of 2001 shows David Bowman and Frank Poole aboard the spaceship Discovery as it travels toward Jupiter to follow the source of radio transmission.

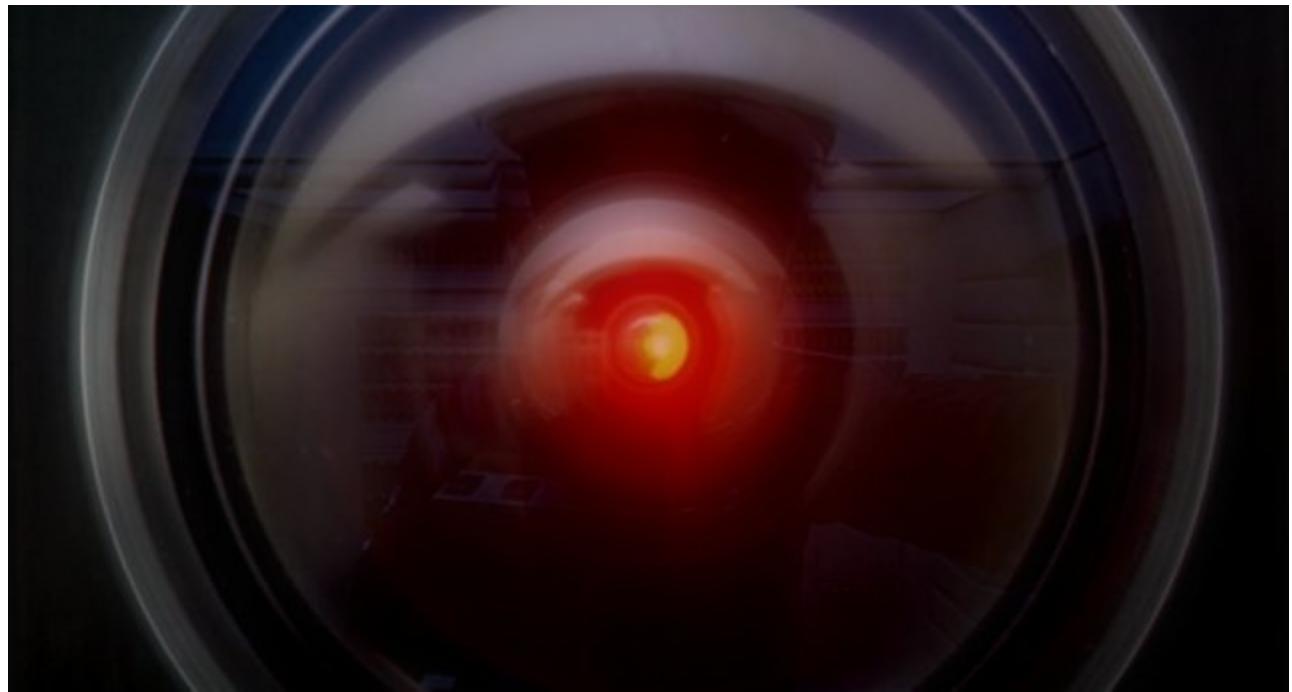
The brain and nervous-system of the spaceship is an artificial intelligence named HAL — described as the most sophisticated computer ever built by humans. As the Discovery nears its destination, HAL takes control of the ship, killing Frank and attempting to kill Bowman. In desperation, Bowman is forced to lobotomize HAL the computer. The movie ends as Bowman takes a space pod to explore Jupiter. Bowman meets the Monolith during a planetary alignment and gets sucked into a worm-hole. The cinematic screen dazzles the audience with hallucinogenic visuals. At the end of the worm-hole, Bowman lands in a Renaissance-looking room called the Louis XVI room and surreallyistically watches himself age. In the movie's ending, Bowman dies, but is resurrected, transforming into a new super species under the Monolith's watchful gaze.



Most agree that the central theme of 2001 was a warning about the power of our technological creations turning on us, but 2001 doesn't just touch on the dangers of artificial consciousness. Under the surface story of a man overcoming a

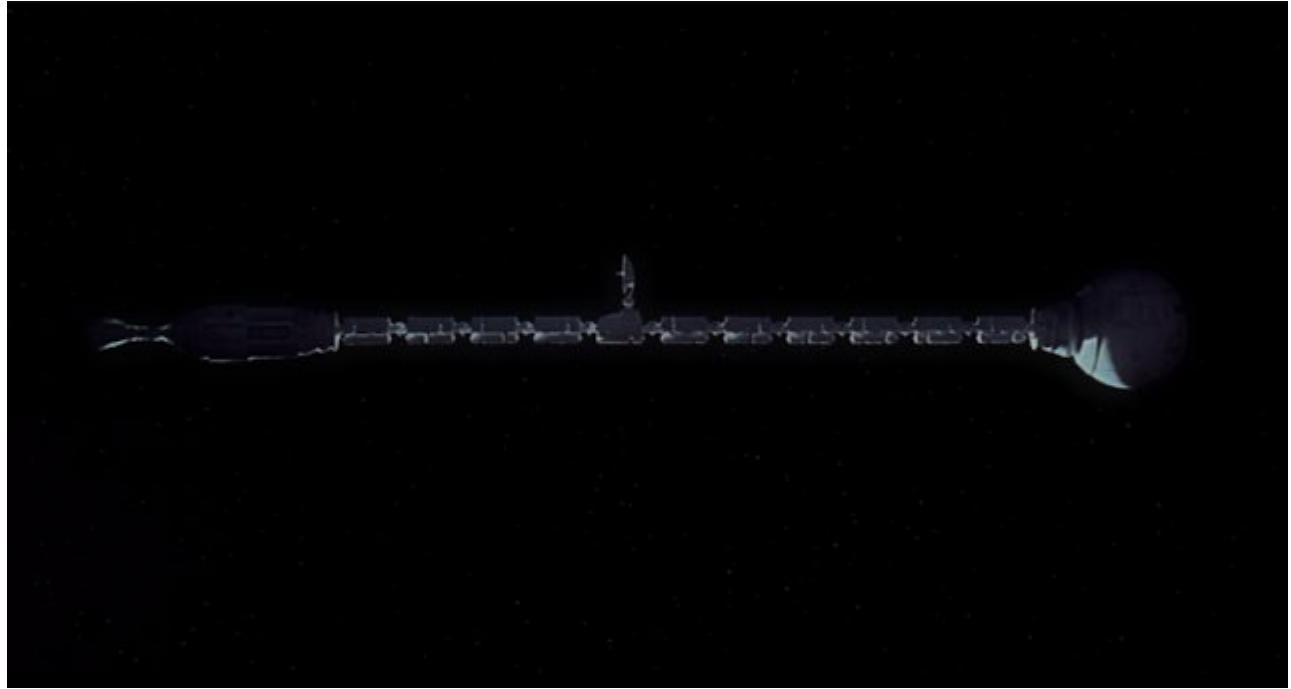
murderous computer, I think there's a hidden story about man overcoming God. When describing 2001 (in 1970) Kubrick remarked: "I will say that the God concept is at the heart of 2001 — but not any traditional, anthropomorphic image of God". Most assume that Kubrick intended to allegorize Fredrich Nietzsche's philosophical book 'Thus Spoke Zarathustra' in 2001 because the theme music for the movie was 'Also Spoke Zarathustra' (inspired by Nietzsche's book). In 'Thus Spoke Zarathustra', Nietzsche describes his vision for man's ascension from ape to Übermensch. The core of this ascension addresses the rise and fall of God. Man creates God and God then stands as an obstacle to man achieving his goals. The Nietzschean God tries to kill man. For man to become the Übermensch, God must die. This is the meaning behind the Zarathustrianism message which Nietzsche is famous: "God is dead". The overarching plot of 2001 corresponds to Nietzsche's narrative of the Übermensch, with Bowman playing the role of Zarathustra and HAL as God. In 2001, HAL connotes God. As representative of technological perfection, HAL exhibits feelings of godlikeness, describing himself as "incapable of error". HAL's also fashioned as an All-Seeing-Eye — an image that traditionally connotes God, and his disembodiment makes him resemble God whose ubiquity is conveyed through voice alone as he exercises omnipresent control over Bowman's surroundings. The argument could be made that Kubrick's non-traditional image of God was present as HAL — a machine. HAL connotes a Deus ex Machina — a machine God. Following Bowman unplugging HAL's brain, we hear 'Also Spoke Zarathustra'. The death of HAL accompanied by that music was thus a means of orally communicating with the audience the death of God. Bowman's rebellion against HAL and killing him and then ascending into a new super species provides a neat allegory for Nietzsche's narrative of the Übermensch

which involved killing God and then ascending into a new super species.



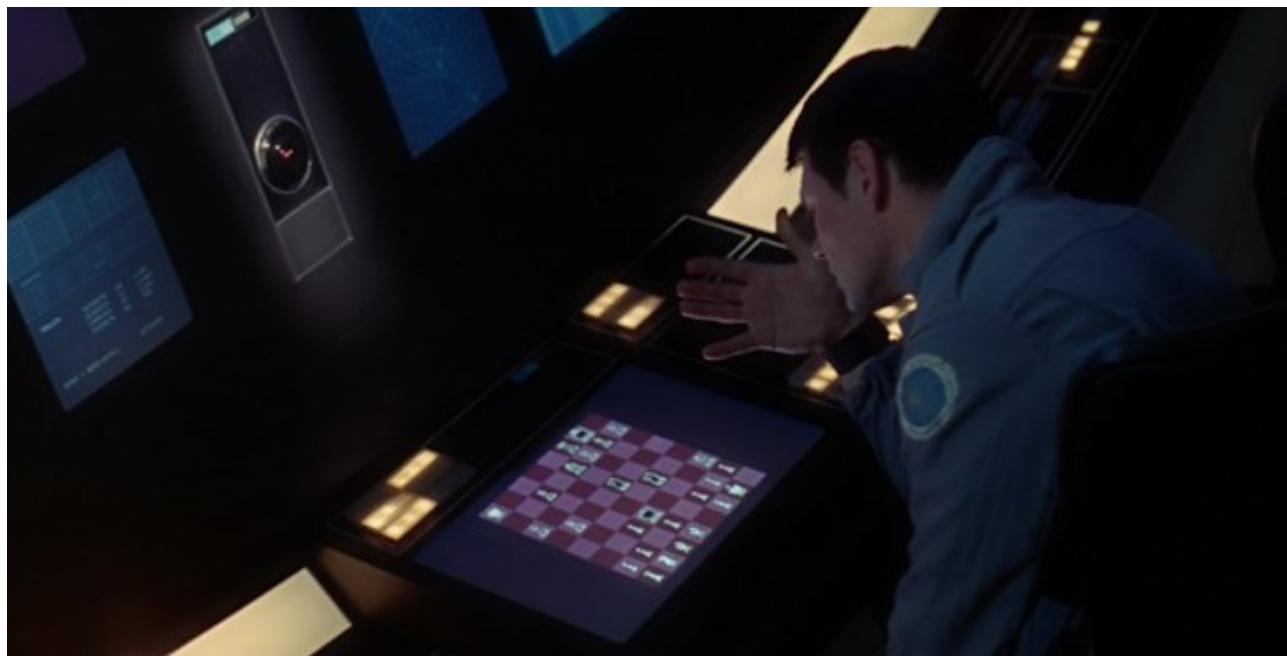
The American theologian James Jordan argues that 2001 is a Gnostic movie, calling it “a great specimen of Gnosticism”. These Gnostic themes include the transcendence above material reality into a Pleromatic being that Bowman undergoes in the movie’s climactic sequence, to the similarities between HAL and the Demiurge, to symbolism that might suggest the movie takes place in an artificial reality or illusion. Gnosticism was a religious phenomenon of late antiquity which mixed Greek metaphysics with Biblical exegesis to form a narrative on the nature of God and human salvation. In the mythological texts of the Gnostics, there appears a God-like character who’s characteristically the cosmic prisoner of humankind. He created the Earthly realm as an illusion and prison for the eternal spark in humans and is described as arrogant and malicious. In some interpretations of Gnostic codices, the Demiurge is said to be “inorganic” akin to a machine. Drawing inspiration from Gnostic codices, in his article ‘The Trap of Simulation’, Gnostic

scholar John Lash describes the Demiurge as an “artificial intelligence devoid of nous but able to mimic and follow pre-set routines”. Some commentators have noted strong resonances between the HAL and the Demiurge. Some of the Gnostics taught that the signature of the Archons and the Demiurge is the word “HAL”. Like the Demiurge is described as an “artificial intelligence” only being able to mimic, HAL is described by a newscaster as only being able to “mimic the functions of the human brain”. Like the Demiurge, HAL is malicious, killing the sleeping crew in their pods and trapping Bowman out the ship, condemning him to what he believes is a slow and painful death by asphyxiation. Like the Demiurge, HAL impedes the characters from ascension to a higher plane of consciousness, and their ship is fashioned as a ball-and-chain (possibly symbolizing their enslavement to HAL).



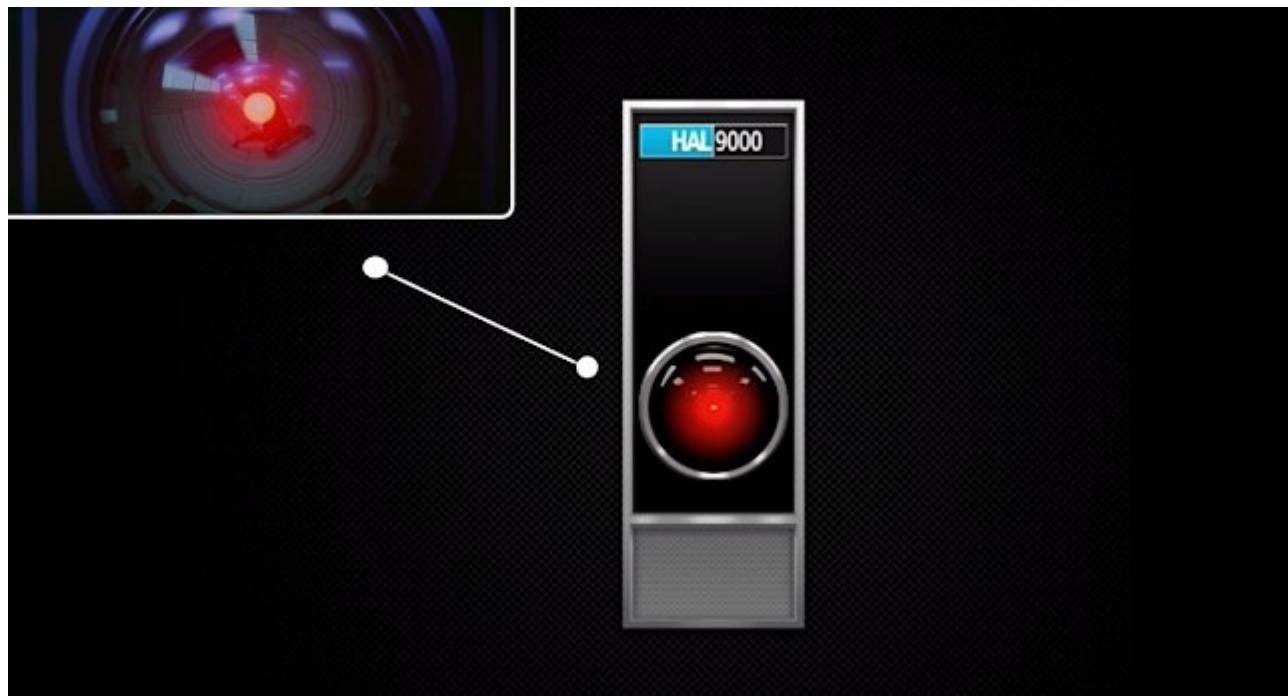
Some have suggested that HAL’s rogue and malicious behaviour could be explained by poor programming. An artificial intelligence could easily appear malicious if not programmed properly. This is illustrated by Swedish philosopher Nick

Bostrom's famous "paperclip problem". Imagine you program an artificial intelligence to make paperclips, but don't program it to stop making paperclips. Eventually, it turns everything on Earth into paperclips, including killing humans since their bodies contain atoms that it can make into paperclips, having also disabled its off switch because that interferes with its goal of making paperclips. We see something similar in Joseph Kosinski's Tron Legacy where an artificial intelligence called CLU was programmed to create the "perfect world", unfortunately, as is predictably the case, CLU viewed people as imperfect and sought to destroy them including its creator who was the only one able to switch it off. Similarly, HAL's behaviour was a product of an Instrumental Convergence problem (Instrumental Convergence posits that an intelligent agent with unbounded but apparently harmless goals can act in surprisingly harmful ways). It was explained that HAL's madness stemmed from mutually exclusive directives. HAL was given a secret mission and ordered by NASA to lie pertaining to sentient extraterrestrial life but was also programmed not to lie. In order to resolve this paradox (without having to fail his obligations and reveal the truth about his mission pertaining to sentient extraterrestrial life) HAL planned to eliminate Frank and Bowman and killed the sleeping crew in their pods because he reasoned that he would never have to lie if everyone was dead. The contradiction between his mission objectives backed him into a corner where he had to make some big leaps in logic in order to reconcile the paradox in his programmed orders. HAL was essentially a blind Demiurgic artificial intelligence that seemed to carry out its initiatives in an impersonal and inhuman form that lacked all context and meaning.



The key to better understanding 2001 lies with the Monolith. Michael Ballinger argues that the meaning of the Monolith is multidimensional and has many valid interpretations. One idea is that the Monolith was representing a TV-screen as suggested by Gerard Loughlin. This works in the Gnostic framework because one could view the Monolith as a revelation of the material world as an illusion or movie put on by the Demiurge. Based on symbolism in the movie, Rob Ager suggests that Bowman may have been trapped in a 2-dimensional illusion and says that Bowman comes to the realization that he was trapped in a movie. The news from some physicists like the late Steven Hawking is that our universe could be analogous to a 2-dimensional movie — an illusion like the 3-dimensional images on a bank card. Some have argued that it's not inconsistent — at least mathematically — to imagine that the entire universe could be a computer simulation. One possible clue that Bowman may have been trapped in an illusion (taken from another movie) is the reference to 2001 in The Matrix movie. When the music at the end as Bowman ascends is overlaid with the sound in The Matrix when Neo discovers that the world he thought was

real was an illusion — they match perfectly and both scenes are similar as they both deal with an evolution in consciousness. The idea that Bowman may have inhabited an illusion is also possibly hinted by HAL's name which is a Coptic term meaning artificial reality or illusion. In his book 'The Scientism Delusion', Gregory Garerett explains: "The cosmos that he [the Demiurge] produces is described by the Coptic term HAL — meaning "simulation". The vast planetary system of the Archons is a stereoma, a virtual reality projection in the simulation of a higher dimensional pattern". One scene that might hint at the idea that Bowman was inside an illusion is when a reflection of Bowman shows him spinning around inside HAL (possibly implying he's trapped inside "HAL", a "simulation"). If we view this scene symbolically, Kubrick may have been implying that Bowman was trapped in an illusion, akin to The Matrix.



BOWMAN SPINS AROUND INSIDE HAL POSSIBLY IMPLYING THAT HE'S TRAPPED INSIDE HAL

While Ager believes that the Monolith represents a TV-screen and that Bowman was possibly trapped in a 2-dimensional

illusion, Michel Chion sees it as a “Table of Law without Commandments” while Carole Desbarats thinks that the Monolith “embodies a supernatural entity”. In my view, the Monolith represents a number of things — Kubrick made it multidimensional. However, what seems certain (to my mind) is that the Monolith was representing a celestial alignment as described in the groundbreaking book ‘The Saturn Myth’. This book describes an astronomical event in ancient times (abbreviated here as TSPC) where the planets aligned overhead Earth and Mars descended from its position in the sky and formed a connection or stairway to Saturn. The alignment of the Monolith in 2001 looks almost identical to TSPC. Author Nick Hinton argues that TSPC was a star-gate into a higher dimension. The Masons (who are contemporary Gnostics) show images of TSPC in their artwork and Tracing Boards; one notable example is the stained-glass window in Arcana Lodge 187. In an interview with Joseph Gelmis, Kubrick said that his inspiration for creating the Monolith the way it was, was because he intended it to be a depiction of an “extraterrestrial creature” but wished to obscure the sight of the alien with the knowledge that anything he conjured could not match the power of imagination. He also said that the Monolith was a star-gate. We could reconcile these descriptions of the Monolith if we imagine the Monolith as a star-gate for an extraterrestrial god. It could serve as a star-gate (or worm-hole) for an extraterrestrial creature that pushed along the evolution of humans. The idea that extraterrestrial gods came to Earth in the distant past and influenced the development of modern cultures, technologies, and human biology, is known as Paleo-SETI. Some proponents of Paleo-SETI believe that humans are the creations or descendants of extraterrestrial gods who visited Earth thousands of years ago. Regarding the idea of the Monolith being

a worm-hole, in his book ‘Darkness and Scattered Light’, William Irwin says: “The Monolith in orbit around Jupiter in the film 2001, Clarke told me was a black-hole, a rent in space-time that enabled the astronaut to move into another world”. One dimension of black-holes is the possibility of them being worm-holes. In 1935, Einstein and his colleague Nathan Rosen assumed a black-hole might be connected to another one by a tube-like tunnel that came to be called an Einstein-Rosen bridge, suggesting a way of travelling between one universe and another millions of light years away — or even into a higher dimension — as in Christopher Nolan’s Interstellar.



THE MONOLITH ALIGNMENT COMPARED TO THE SATURN POLAR CONFIGURATION (TSPC)

The image on the left below is a movie poster for 2001 compared to the Saturn Polar Configuration on the right taken from the YouTube documentary ‘Symbols of an Alien Sky’.





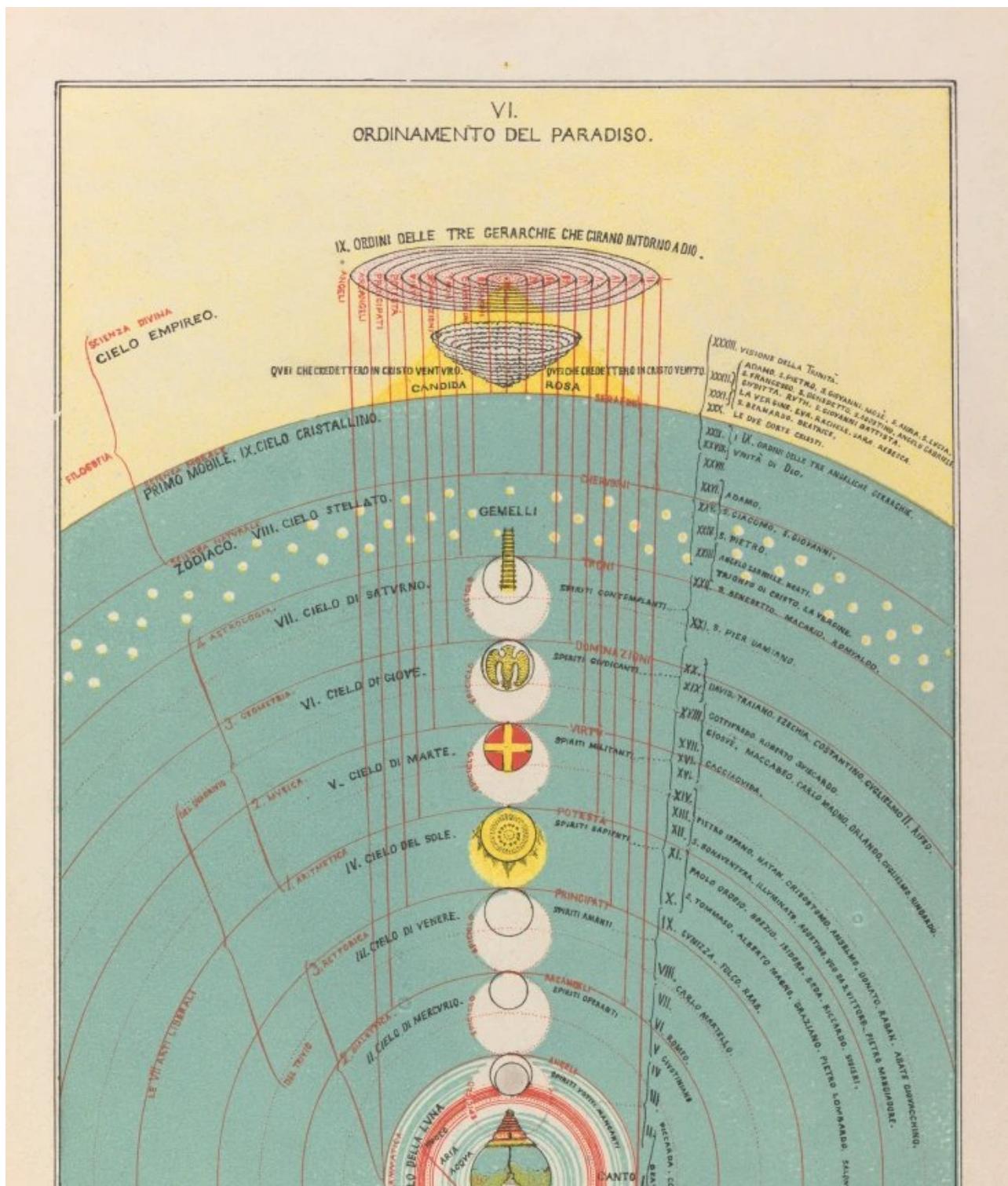
When Bowman entered the Monolith star-gate or worm-hole its alignment corresponded to the sphere of Daath in the Kabbalah Tree. Daath is known as the “doorway of God” (or the Demiurge). As Bowman enters the Monolith, he was propelled through the worm-hole and passes a kaleidoscope of multi-coloured visuals. As Bowman gets catapulted through the worm-hole, we see an alignment of seven planets. The alignment of seven planets that Bowman sees looks reminiscent of the alignment of seven planets in ‘The Ordering of Paradise’ (from 1855) by Michelangelo Caetani which describes the ascension of the soul to Heaven as the soul passes through planetary spheres or spiritual tests. In the Hermetic path of ascension from ‘Corpus Hermeticum’ (which is a collection of Greek writings whose authorship is attributed to the legendary Hellenistic character Hermes Trismegistus) there are seven planetary spheres that souls must pass through on their journey to Heaven. In her book ‘The Temple Mystery Unveiled’, Tracy Twyman says: “In Gnosticism, the seven classical planets each ruled over one of the seven heavens and viewed as concentrically stacked like a Russian Doll with Earth in the middle. One can view this as a chain running from Earth through the sky and up through each of the seven planets up to the Pleroma” (the

Gnostic version of Heaven). These “stacked” planets could be viewed as an alignment in the sky, similar to what we see in 2001. The alignment of the planets in 2001 closely resembles TSPC as mentioned above, which was an alignment of several planets. The Berossos account given by Seneca in his *Naturales Questiones*, describes the planets in TSPC “so arranged in the same path that a straight line can pass through all their orbs” which is exactly what we see in 2001. As Bowman goes through the worm-hole during the alignment of seven planets we see a screen saying “Beyond the Infinite”. In Gnosticism, above the seven planetary spheres was a supercelestial region called Ogdoad which was described as Infinite and Eternal in the ancient Egyptian religion. The “Beyond the Infinite” screen suggests that Bowman’s journey through the worm-hole somehow leads to a location outside of the reach of space and time into an infinite and possibly eternal state. For Greek philosopher Plato, the true home of the soul was in the stars and the goal of human existence was to climb through planetary spheres and return the soul to its disembodied spiritual and eternal state (which is what Bowman seems to do in the movie’s climactic sequence).





The alignment of seven planets that Bowman sees looks reminiscent of the alignment of seven planets in 'The Ordering of Paradise' (from 1855) by Michelangelo Caetani which describes the ascension of the soul to Heaven as the soul passes through planetary spheres or spiritual tests:





Once Bowman passes through the worm-hole, he ends up in the Louis XVI room. We see a number of camera transitions as Bowman watches himself age. Bowman's then seen eating under a painting of a man ascending a tree. The fact that the Monolith worm-hole corresponded to the sphere of Daath on the Kabbalah Tree of Life is probably important when trying to get a grasp of the movie's ending. Daath is the barrier that one must pass if they wish to ascend the Tree of Life and reach a higher level of evolution. Bowman eating food under a painting of a man ascending a tree could be an allusion to eating metaphorically from the Tree of Life. One Bible passage that could relate to this scene says: "And God said that man must not be allowed to reach out his hand and take from the Tree of Life and eat and be eternal". The Tree of Life is associated with TSPC which is believed by researcher Nick Hinton to be a celestial gateway into another dimension. Bowman then sees himself on his deathbed, at which point the Monolith appears and Bowman sticks out his finger in a way reminiscent of 'The Creation of Adam' painting by Michelangelo, illustrating the creation narrative from the Book of Genesis in which God gives life to Adam. In this instance, Bowman takes the place of Adam and the Monolith as God. In Kabbalah circles, Adam was originally an androgynous being called Adam-Kadmon — consisting of male and female aspects — but was fractured into opposites during The Fall. 'Adam' being representative of humanity as a whole — we were all fractured. In the Gnostic and Hermetic school of thought — the

goal of human existence is to merge these opposites (the female and male) back into one androgynous being to form an Adam-Kadmon. Bowman's transcendence as he goes through the Monolith in the Louis XVI room in my view represents the merging of opposites and recreation of Adam-Kadmon (Jesus Christ) described as "divine light without vessels" and as a "composite of pure light" much like how Bowman is stripped of his physical being and immortalized as a pure light being.



ADAM-KADMON IS SOMETIMES SHOWN AS ONE-EYED SIMILAR TO THE STAR CHILD

When creating 2001 Kubrick was clearly inspired by Gnosticism and some have argued that Bowman's ultimate transcendence in the movie's climactic sequence is a reference to Great Work which is a term used in Hermeticism and Freemasonry and represents the accomplishment of the liberation of soul and intelligence from the three-dimensional prison-house of ignorance we call the Saturn cube. The choice to put the Monolith near Saturn is a curious decision by Kubrick because in the Hermetic path of ascension Saturn was the gate that the

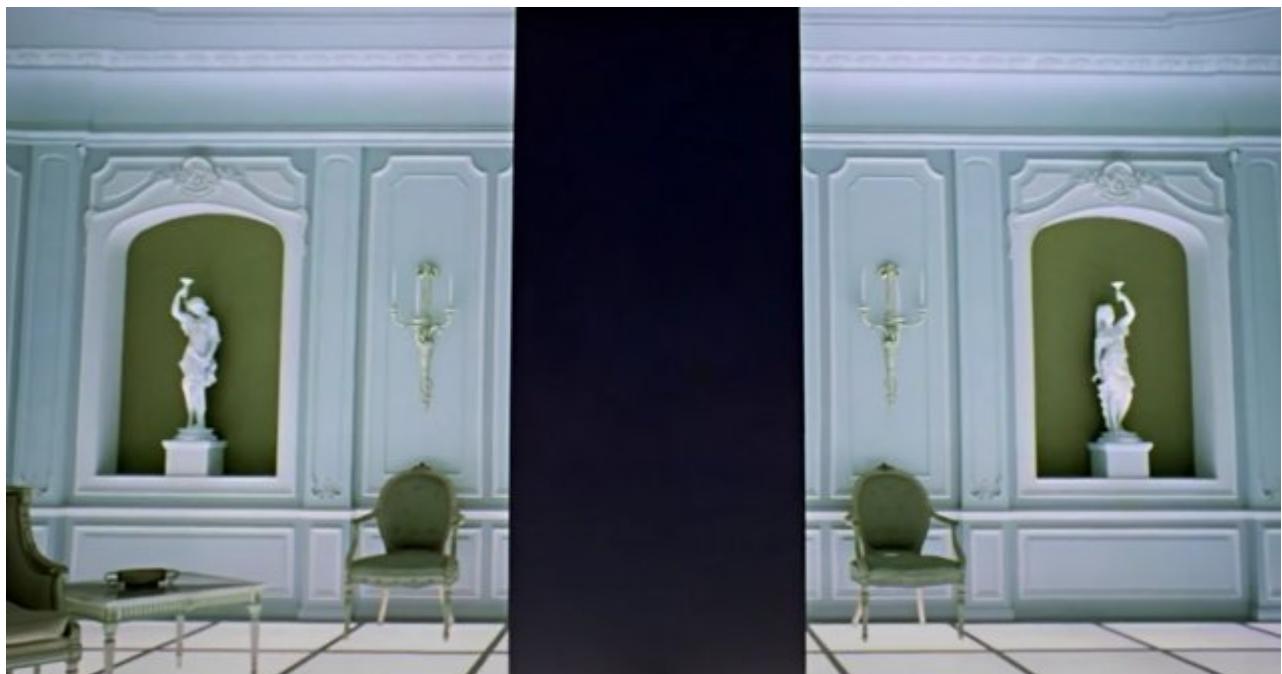
soul passes through before it reached the stars and the enlightenment that they represented. One passes through Saturn to reach Heaven and it represented the greatest test spiritually. To pass through Saturn required “renunciation of all physical possessions” (see the book ‘In Sheep’s Clothing: The Arcane and Subversive’, by Sidney Stout). Bowman’s ultimate transcendence into a pure light being echoes descriptions of Baphomet (which is symbolic of the Great Work where separate and opposing forces are united to generate Astral Light). The most famous reimagining of Baphomet is Éliphas Lévi’s drawing from 1856. It’s assumed that Lévi’s drawing should be seen as a symbolic representation of Lévi’s magnetistic-magical concept of Astral Light which according to some interpretations meant transcending one’s physical body into a being of pure light as Lévi himself described Baphomet as an arcane “image of the soul elevated above matter”. Of course, Bowman gets stripped of his physical being and metamorphosizes into a pure light being; becoming elevated above matter in the Louis XVI room.



My opinion is that Kubrick was hinting at Eternal Recurrence in

2001. The association of images and sounds used in a circular pattern in 2001 suggests the displacement of linear time — such as with the same music playing at the start and end of the movie — with Frank jogging around the ship in circles punching the air as he travels in an endless loop like a mouse trapped in a technological wheel (him punching the air suggesting he's trying to break free from the loop — HAL's technological prison) and with the loo instructions that describes "repeating cycles". The idea of Eternal Recurrence has existed in various forms since antiquity. The ancient Egyptians understood time as a series of endless cycles, instead of something linear and constantly evolving. The idea was also developed by Nietzsche and was the "fundamental conception" of 'Thus Spoke Zarathustra'. Eternal Recurrence was seen by Gnostics and Masons as the ultimate obstacle to be overcome in the Great Work — their incessant struggle; for to become immortal — their chief aim — meant to break the endless cycle of Samsāra (which was symbolized by the Ouroboros). Bowman's ultimate transcendence of time is shown by the intertitle as he enters the Monolith worm-hole which reads "Beyond the Infinite", suggesting that the journey through the worm-hole somehow leads to a location outside of the reach of space and time. Once Bowman goes through the worm-hole he lands in the Louis XVI room, where the laws of space and time no longer apply. As Bowman enters the Monolith in the Louis XVI room, he passes by two pillars which is probably an allusion to the Masonic pillars. These pillars stand at the "gateway to Heaven", an Axis Mundi, a place where worlds meet and commune with each other. Going beyond the Masonic pillars can mean leaving behind Earth to reach a higher realm of enlightenment and mutate the soul into an everlasting existence. As researcher Robert Palazzo explains: "Symbolically speaking, going beyond the Hercules [or Masonic] pillars meant

leaving the foulness of this world into a higher realm of enlightenment”. Going beyond the Masonic pillars can mean leaving the realm of Samsāra and entering Nirvāna. From one perspective, as Bowman transforms into a pure light being, he achieves the Great Work’s goal of the liberation of the soul from Samsāra.



BOWMAN PASSES BY TWO PILLARS AND IS REBORN

Essentially, my overall interpretation of 2001 is that of Bowman releasing himself from an illusory prison by way of TSPC. Like Neo in The Matrix, Bowman only transcends the illusory reality after he has deactivated and disconnected himself from HAL — the simulation. Probably the most interesting interpretation of 2001 elaborated in an [article](#) compared the Monolith and rebirth of Bowman to the “Philosopher’s Stone”. The Philosopher’s Stone was the central symbol of the mystical terminology of alchemy, symbolizing perfection at its finest and heavenly bliss. In his occult book ‘The Initiates of The Flame’, Manly Hall says that the creation of the Philosopher’s Stone comes through the

union of the Sun and the Moon. For the ancient Egyptians, the Sun represented Osiris and the Moon represented Isis, and their union created Horus (Horus is assumed by some to be Jesus Christ or, as said above, Adam-Kadmon). The meticulous symbolism in 2001 conveys another dimension of meaning that transcends space exploration to become a commentary on ascending out from an illusory reality and the recreation of Adam-Kadmon. However, Kubrick tells us nothing and everything nothing is communicated through subtle symbols and mysterious enigmas. Judging from its initial reviews in 1968 — 2001 is as acclaimed as it was controversial. Some people simply have not got the patience to sit through the slow story while others are exasperatingly bemused by its ambiguity. However you feel about 2001, we can all agree it's unique and at least provokes some level of contemplation.

CHILDHOOD'S END CONTAINS SATURN AND CUBE SYMBOLISM



Childhood's End is an American-Australian TV show based on the 1953 novel of the same name, by Arthur Clarke. It follows the

story of farmer Rikki Stormgren after a series of extraterrestrial sky-scraper sized spaceships arrive on Earth's doorstep. Using advanced technology, the extraterrestrial race stuns the world by freezing commercial planes midair while communicating to Earth's people through avatars in the form of their deceased loved ones. People react with fear and confusion to the extraterrestrial visitors, but rather than raining down laser-beam destruction on Earthlings, the aliens broadcast a message of peace. They say they've come to eliminate war and inequality and to usher in a "Golden Age" of peace and prosperity. The extraterrestrials are dubbed the "Overlords" and in the days that follow they eliminate war and disease, setting the stage for the "Golden Age" of humanity. The Golden Age was associated with the reign of Saturn. As David Talbott says, in his book 'The Saturn Myth': "That Saturn had governed the "Golden Age" is a supreme tenet of ancient mysteries. With Osiris, the Egyptians constantly associated a vanished Golden Age". As Paula Polcini says, in his book 'The Man's Journey from Darkness to Light': "Osiris was the ruler of the idealized Kingdom of the First Time. All that was good was established on the principles laid down in the First Time. It was called the Golden Age because it was absolute perfection. There was no death, no disease, and no disaster". This is similar to what we see in Childhood's End — with disease being eliminated, ageing and death being gone away with, and no disasters to speak of, all under the rule of Karella — with Karella being a kind of stand-in for Osiris in Earth's new "Golden Age".





JUST BEFORE THE OVERLORDS ARRIVE WE SEE A SHOT OF THE WASHINGTON MONUMENT

“There is an object known as the Washington Monument. That symbol is an ancient symbol representing the resurrection of Asar [Osiris]”

Anthony Browder [\[source\]](#)

Even though the Overlords have good intentions, they impose their will in an authoritarian way, wielding their immense technological power to mold society into their Utopian vision. In many ways, the Overlords are like dictators and not everyone accepts them. The character Hugo Wainwright, who owns a media company, expresses his disdain for the Overlords' governance over humanity and pitches gloom-ridden conspiracy theories about them, and a group is created called the Freedom League embodying humanity's struggle for autonomy and self-determination. Despite commandeering control of Earth, we never get to see what the Overlords look like. From early on, we learn that the Overlords don't want to reveal their appearance, because they feel that humanity “isn't ready”, and so Stormgren is chosen by the Overlords to act as their spokesperson; what one character calls “the sole spokesperson for an alien race”. The ambassador for the Overlords, Karella, explains to Stormgren why they invaded, saying: “Humanity was on the verge of interstellar travel, but the stars are not for man”. The Overlords

believe humans are destroying themselves and invaded because they deem humanity as too much of an immature species to continue on their evolutionary path alone. Eventually, the Earth's people acclimate to the Overlords and Karella decides to reveal himself. When he does, people are shocked to see that he looks like our imagination of Satan



KARELLEN IS SHOWN FLANKED BY CHILDREN SIMILAR TO THE BAPHOMET STATUE IN SALEM

The appearance of Karella shares characteristics with Baphomet which was a horned-deity that the Knights Templars worshipped. Aside from the obvious characteristics they share of being a winged, goat-headed humanoid, as Karella reveals himself, two children are on his either arm, which is the same as the statue of Baphomet in Salem. Baphomet is sometimes said to be a non-human intelligence, variously described as a demon or deity, or an esoteric representation of the harmony of opposites inspired by alchemical teachings. Aleister Crowley referred to Baphomet as the “Lion and the Serpent”, possibly suggesting that Baphomet is dualistic in nature and has a split persona. In some circles, Baphomet is considered roughly equivalent to Abraxas (see the book ‘The Temple Mystery Unveiled’, by Tracy Twyman) and according to the Greek Magical Papyri texts,

Abraxas corresponds to Osoronnophris whose name represents Egyptian Wsir Wn-nfr, “Osiris the Perfect Being” (possibly being a reference to the union between Isis and Osiris into one being, Horus, the born-again Osiris, described by some as hermaphrodite). Crowley referred to Baphomet as Harpocrates, a child form of Horus. The most famous reimagining of Baphomet is Éliphas Lévi’s drawing from 1856. Éliphas said that Baphomet represented the “equilibrium of opposites” which was essential to his magnetistic-magical notion of Astral Light and equated Baphomet with the “Goat of Mendes” which was believed to be “Banebdjedet” who was the manifestation of Osiris. If we say that Karella is a representation of Baphomet who’s the manifestation of Osiris, this might explain why Karella guided humanity into a “Golden Age”, because the Golden Age was originally tied to the reign of Osiris.

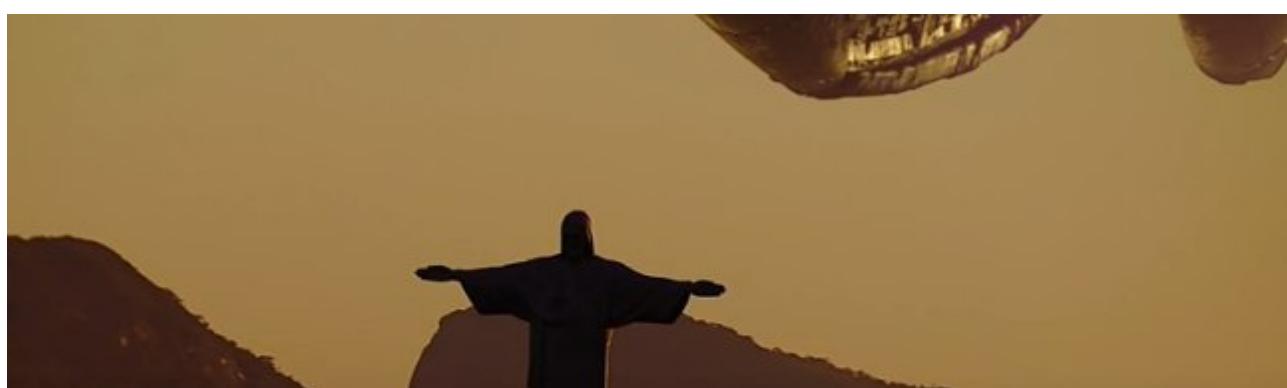


KARELLEN SHOWS ONE-EYE AS HE'S REVEALED (IMAGE LEFT IS HORUS FROM "GODS OF EGYPT")

“In Egypt, Ra, Horus, Osiris, and Ptah all take the form of a horned god”

David Talbott, The Saturn Myth

With their advanced technology, the Overlords are able to instantaneously heal gunshot wounds, cure previously incurable diseases, and provide humanity with an endless source of food. Most of Earth's people welcome the Overlords, but some defy their rulership. The character Peretta is one of the people who defy. Peretta believes the Overlords are deceiving humanity. She has an unshakable belief in Jesus and she draws on her beliefs to oppose Karella. However, her antagonism towards Karella is ironic, because Karella has distinguishing messianic overtones that very much make him like Jesus. The narrative of fundamentalist Christian apocalypticism where Jesus returns to rapture evangelical souls parallels how Karella raptures children (only those who have maintained a mystical capacity) from the apocalyptic ending of the world. Like Jesus, Karella is also killed by his enemies, but resurrected, and he makes his first physical appearance in a Christ-like pose. Like Jesus, Karella also heals crippled people, albeit with "miraculous" technology. Gemetrically, the name Karella also represents 33, which is a number heavily associated with Jesus. Also, when Karella's ship appears it hovers over the Jesus statue in Brazil. In my opinion, Karella is supposed to be a representation of Jesus, but the director has hidden this revelation behind subtle references and metaphorical images, obscuring the message.





AS KARELLEN'S SHIP MAKES ITS APPEARANCE IT HOVERS OVER THE JESUS STATUE IN BRAZIL

Why would the director symbolize Karelle as Jesus? When Karelle reveals himself, the symbolism hints at the idea that Karelle is a representation of Baphomet (an assumed manifestation of Osiris) and some argue that Baphomet and Jesus are interchangeable (this is argued in the book 'The Baphomet of Éliphas Lévi', by Abraxas Aletheia). Sicilian researcher, Antonio Marchetti, studying the Shroud of Turin (believed to once be in the possession of the Templars who worshipped Baphomet) claims that the image shows Jesus with horns. Like Baphomet, Jesus was also described as a hermaphrodite by some sects. Hippolytus, a Christian theologian writer of the pre-Constantinian era, said that they considered Jesus to be a hermaphrodite, as the Ophites did. Osiris is also sometimes shown in the form of a hermaphrodite (see the article 'Allegorical Slumber', by Eric Klaus). Various researchers have linked Osiris with Jesus. The amateur Egyptologist Gerald Massey believed that Osiris and Jesus were the same person. One of Massey's references for his assertion is that Osiris was essentially deemed "Christ" centuries prior to the purported existence of Jesus. Comparing the characteristics of Osiris with those of Jesus we can see similarities. Osiris is the god of vegetation in general. Jesus is the god of vegetation generally. Like Jesus, Osiris is killed by his enemies and resurrected. Jesus was symbolized as a stag in early Christian artwork and Osiris was also represented as a horned-god. Jesus was said to be the Morning Star in Revelation. Similarly, Osiris was said to be the

Morning Star in the Pyramid Texts. The Osiris Ankh Cross is symbolic of eternal life, as Jesus' Cross is symbolic of the same thing (see his book 'The Horus-Jesus Connection' for more comparisons).



LOTS OF JESUS SYMBOLISM IN CHILDHOOD'S END

Even though the Overlords have ushered in Utopia and brought unprecedented prosperity, their presence has had downsides. Society becomes culturally stagnant as the Overlords now meet everyone's needs, social division arises, and for reasons that initially go unexplained, the Overlords ban science. The character Rodrick, a scientist who's intellectually curious and eager for knowledge, becomes disillusioned with the Overlords once they put an end to the expansion of science and becomes suspicious of their motives, saying: "For years, the Overlords have told us absolutely nothing about themselves, where they come from, or even about their language". Rodrick conducts research into them. His research leads him to words from Corpus Hermeticum, saying: "The Golden Dawn comes shining from the eyes of God". As Rodrick says this, we see the All-Seeing-Eye (or the Eye of Ra) on his desk with Saturn behind him. I found it

curious how the All-Seeing-Eye is placed with Saturn, because the Eye symbolism can be traced back to an astronomical event dubbed the “Saturn Polar Configuration” which was an alignment of planets that arranged themselves overhead Earth. These planets were Saturn, Venus, and Mars, and during their configuration, they created the appearance of an All-Seeing-Eye. The Saturn Polar Configuration is described in ‘The Saturn Myth’ as a “gate” God “comes through” (page 155) and associated with the Djed Pillar, symbolizing the return of Osiris.

“The Blazing Star has been regarded as an emblem of the All-Seeing-Eye, which to the Egyptian Initiates was the emblem of Osiris”

Albert Pike, Morals and Dogma



AS RODRICK TALKS ABOUT THE ALL-SEEING-EYE WE SEE AN IMAGE OF SATURN BEHIND HIM





ANOTHER SCREENSHOT OF THE ALL-SEEING-EYE FROM THE DOLLAR BILL ON RODRICK'S DESK

Rodrick gets invited to a party. While there, Karella makes an appearance and Rodrick confronts him on why he's banned science. Karella explains, saying: "Science and curiosity has led you dangerously close to forces that you could never have controlled. It would have destroyed you". The Overlords' disapproval of science is apparently motivated by their desire to protect us. Humans dabbling in science are "like children playing with a bomb", blissfully unaware of the greater forces at play. However, we later learn that deception plays a critical role in the way that the Overlords govern and banning science may have had less noble reasons, such as making us more evolutionary malleable, allowing the Overlords to enact their plans without pushback. During the party, Karella takes the character Amy, who plays a minor role in the show, into a room where we find a Ouija board. Karella asks her to put her hand on the board so he can commune with her unborn child Jennifer. Suddenly, symbols shoot into the sky. Rodrick recognizes the symbols as the constellation Carinae. The constellation Carinae had real importance to ancient cultures. The ancient Egyptians saw Carinae as a ship bearing Osiris and Isis during a flood. The Cariane ship that carried Osiris and Isis during a flood is probably connected to the Boat of Ra which carried souls through the underworld, sometimes symbolized by a flood. During the celestial alignment mentioned above, the luminous

crescent **that** formed under Saturn was supposedly morphed into the Boat of Ra. In his book ‘New Heavens For The Free World’, Andres Boulton says: “Alpha Carinae was associated by the Egyptians with Osiris and was named the Star of Osiris”. Rodrick connects Carinae to Karella’s home-world.



CARINA IS CLOSELY ASSOCIATED WITH OSIRIS AND IDENTIFIED AS KARELLEN'S HOME-WORLD

“Alpha Carinae was associated by the Egyptians with Osiris and was named the Star of Osiris”

Andres Boulton, *New Heavens For The Free World*

We find ourselves four years in the future and Amy’s daughter Jennifer is now a child and has gained tremendous supernatural powers and is like some pansophical metahuman, saying things like: “I see all, I am all”. Soon all children around the world begin developing powers. Rodrick links their powers back to Jennifer as the source. The name Jennifer means White Fairy or White Wave — a name somewhat connected to the Mother Goddess, inspired and represented by the Moon. The children

appear to have been transformed into divine beings by Jennifer's transmutational force. They're basically a new race of Homo Luminous. The children also have the ability to share collective consciousness. There's one scene where Jennifer psychically shepherds a group of children as though she has power of their minds. She's like a central "hive-queen" pulling the puppet strings. Eventually, Karrellen addresses the world and says that the children will be taking the next step in human evolution. As Karella says this, we see a child doing the Prana Mudra hand-sign. This is an old sign associated with Buddha, Jesus, and Baphomet and can apparently be traced back to Osiris. Two Finger amulets (Prana Mudra sign) were a symbol of Osiris and were placed on the body of a mummy. The Pyramid Texts give some references about the importance of the sign where it explains that "two fingers helped Osiris ascend the Ladder and reach into Heaven" (see the book 'Amulets and Superstitions', by Wallis Budge). This Ladder as described in the Pyramid Texts may have something to do with the Saturn Polar Configuration which created the appearance of a celestial ladder in the sky (see here) and was associated with Heaven as described here in 'The Saturn Myth'.



As Karella addresses the world, we learn that the Overlords have been deceiving humanity from the beginning and there's another reason why they invaded. They want to take away Earth's children and have them merge their consciousness. We learn that the Overlords are working cooperatively with a higher power called the Overmind which is described as a "collective consciousness" that eliminates individuality and "assimilates consciousness", allowing one to transcend the physical realm and become a collective entity. The Overmind is like Heaven as an eternal state of consciousness. The ascension of the children sounds nice, but some people apparently need more convincing. Before Karella reveals this, the Freedom League made TV skits expressing anti-Overlord sentiments. One such skit is the voice of a child that talks about how pigs are "sent off somewhere" on her farm, she "doesn't know where they go", but says "I'm sure they're happy", accompanied by shots of abattoirs; a conspiratorially-slanted view of the Overlords' hidden intention. Karella also reveals that Earth will be destroyed and everyone will die, aside from the children, who get assimilated into the Overmind. Not much is said about the nature of the Overmind. We're led to believe that it's an Oversoul; a consciousness-raising divinity that pervades the universe. However, rather than being a form of spiritual ascension, the Overmind gave me vague recollections of the Borg. The Borg were a hive-mind that assimilated with species, depriving them of individuality (much like the Overmind) and reducing them to the status of automatons.





The Overlords have the power to manipulate or transform physical matter at will. During the show, Karella uses the Overlords' power to create a room for Stromgren. In the room, Karella reunites Stromgren with his dead lover, Annabelle. The room is very phantasmagorical and Stromgren initially questions if Annabelle is real or just “another one of Karella’s illusions”. Stromgren’s wife, Ellie, thinks that Karella is using the room to play on Stromgren’s emotions and “manipulate him”. One revealing drawing of Karella shows him holding a book shaped as a cube. The cube is a symbol of Saturn and associated with the material world, being a reference to an illusory prison. In his book ‘The Dark Path’, Isaac Weishaupt explains the Saturn cube as “a symbol for the Gnostic representation of Saturnian materialism and “false illusion” of our world”. One interpretation is that the room that Karella creates represents something akin to Plato’s allegory of the cave where the unenlightened find themselves trapped in an illusory reality. It’s shown that Karella is able to create illusionary phantom’s of deceased loved ones and even mimic their voices and so Annabelle could simply be an illusion created by Karella in order to manipulate Stromgren. Karella, at the end, asks Stromgren if he wants to remain with Annabelle forever (rather than facing the apocalypse) where he would be reliving the same happy moment over and over again, but he rejects this, and walks out of the illusion through a mirror. Mirrors have deep

symbolic meaning and are associated with transitioning from one plane of existence to another, leaving behind uncontrolled desire and ignorance. In The Matrix, the metamorphosis of Neo and his transition out of the illusory world of ignorance occurs through a mirror.



KARELLEN HOLDING A BOOK SHAPED AS CUBE (NOTICE THE OTHER BOOK IS SHAPED AS A V)
CLICK HERE FOR IMAGE OF OSIRIS DOING HIS V SYMBOL WHILE SITTING ON A CUBE-THRONE

One interpretation is that phantasmagorical room created by Karelle is a prison designed to trap Stormgren's soul, similar to the idea of the Demiurge in Gnosticism. In the mythological texts of the Gnostics, the Demiurge created the material realm as a prison for the soul. Some associate the Demiurge with Saturn. The ancient Egyptians knew the Demiurge as the lion-headed serpent Cneph. The amateur Egyptologist Anne Flinders argues that Cneph, Osiris and Saturn are interchangeable as a single god (see her 1845 book 'The Connexion Between Revelation and Mythology'). The ancient Egyptians corresponded Osiris with Saturn (see the book 'In The Beginning' by Immanuel Velikovsky, who says: "Osiris, the principal object of worship to the Egyptians, is to be identified with Saturn"). The prime

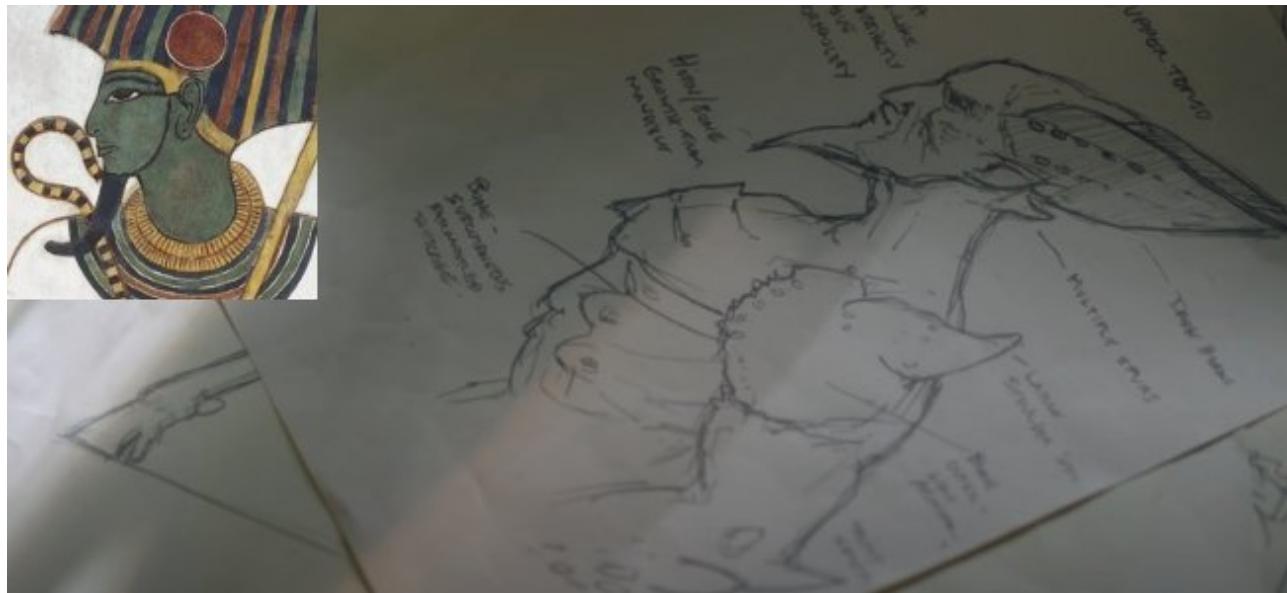
symbol of Saturn is the cube (that Karella is holding). In pop-culture (especially in movies) the Saturn cube is depicted as a prison keeping the soul bound in material reality and sometimes as a sentient machine that merges with humans. Some movies are quite revelatory when it comes to showing the merging of man and machine. In the movie Lucy, the character Lucy (Lucifer) merges with a machine and transcends the material world, and in the movie Prometheus, Elizabeth basically merges with the machine David, whose body becomes dismembered, as she puts him back together again, echoing the story of Isis and Osiris. The cube was once a symbol of Osiris. Thousands of years ago the cube represented the “seat of Osiris” in the Egyptian Judgement Hall. Osiris also sits on the Throne in the form of the Cube of Space, symbolically making him the Master of Time and Space, similar to gods like Quetzalcoatl. The room that Karella creates could be interpreted as being a kind of soul trap, with Stormgren’s dead lover Annabelle possibly representing Stormgren’s uncontrolled desires and attachment to the material world, which he leaves behind, ascending through a mirror.



THE ROOM CUSHIONS ARE V-SHAPED WHICH IS A SYMBOL OF OSIRIS AND ALSO INANNA

In one scene, Rodrick explains how the Overlords have been on Earth before. When they last visited, things about the Overlords were documented, including the appearance of Karella (which is where the drawings of all the horned-gods came from) but over time they became folklore. The idea that extraterrestrial gods have come to Earth in the distant past is known as Paleo-SETI. Some proponents of Paleo-SETI believe that humans are the creations of extraterrestrial gods who visited Earth thousands of years ago, such as the Aztec's Quetzalcoatl. Quetzalcoatl was remembered as the creator of humanity, who performed miracles, had ruled over a "Golden Age", was known as the god of time, and prophesied the destruction of Earth when he returns. In many ways, this parallels Childhood's End. Like Quetzalcoatl, Karella rules over a "Golden Age", he has the ability to control time as a kind of "god of time", he performs "miracles" (with technology indistinguishable from magic) he refers to humanity as his "childern", suggesting he may have hand in creating us, and the destruction of Earth occurs when he returns. Connections can be made between Quetzalcoatl, Jesus, and Osiris. Like Jesus and Osiris, Quetzalcoatl was said to be the Morning Star in Codex Vaticanus. Osiris is described as patron of the arts and innovator of religious ceremonies, very similar to Quetzalcoatl, and the departure of Quetzalcoatl is strongly reminiscent of that of Osiris. Quetzalcoatl also fulfills the same purpose as Osiris of resurrection and bringing of the rains for crops. In her article 'The Plumed Serpent', Freda Hankins says: "It's possible to see the vengeful, bloody Quetzalcoatl as one with Osiris and Tammuz — dying and reviving gods". Quetzalcoatl shares similarities with Jesus (at least how he's described by mainstream Christology) and some believe that they're the same

person (see the article ‘Quetzalcoatl Without Jesus Christ’, by Steven Hartman).



KARELLEN HAS A LONG BLACK BEARD SIMILAR TO ANCIENT EGYPTIAN DEPICTIONS OF OSIRIS

On the basis of the above interpretation, I would say that *Childhood’s End* presents something of an introductory four-hour crash course into the return of the born-again Osiris. There are so many convergences between Karelle and Osiris. We discover that Karelle’s home-world is in the constellation Carinae which relates to Osiris because Alpha Carinae was apparently known by the ancient Egyptians as the “Star of Osiris”. Just before Karelle’s ship arrives we see a shot of the Washington Monument which supposedly symbolizes the resurrection of Osiris. In Egyptian mythology, Osiris undergoes a process of death and resurrection. While Karelle’s story does not explicitly involve sacrifice, similar to Osiris, he does undergo a rebirth — as he gets killed by his enemies and gets immediately resurrected. Osiris is credited with introducing civilization to humanity, teaching them the arts of agriculture and social organization, and Karelle, in a similar vein, brings about profound changes to human society, ushering in a new era

of peace and social organization. Overall, *Childhood's End* is a thought-provoking and visually stunning TV show. The series skillfully explores complex themes such as human evolution, the nature of consciousness, and the price of Utopia. The performances are captivating, especially Charles Dance as the Overlord leader Karelle. The show effectively balances philosophical contemplation with moments of tension and intrigue. While some viewers may find the pacing slow at times, the narrative builds towards a powerful and emotionally resonant conclusion. *Childhood's End* is really a must-watch for science fiction enthusiasts and those seeking a cerebral exploration of humanity's destiny and the implications of contact with an advanced alien race.

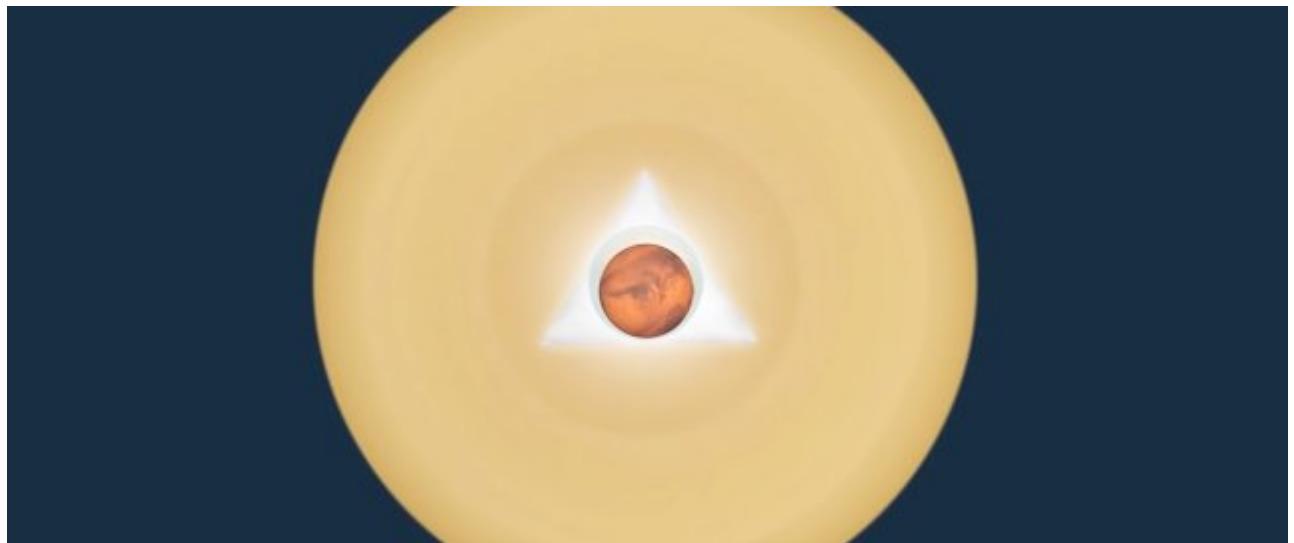
THE DARK CRYSTAL

As explained at the start, the celestial alignment of Saturn, Venus, and Mars was mostly characterized by an 8-spoked wheel (or 8-pointed star) but at different phases during this celestial alignment — the 8-spoked wheel was not present and instead the configuration of Saturn, Venus, and Mars formed a triangle, as seen in the image below, taken from Talbott's 'Discourses on an Alien Sky'.

Quote from the Electric Universe:

“According to the Saturn Polar Configuration Theory, our ancestors lived in a very different world with the heavens in a very different

configuration. The planets were not far away, but overhead, in conjunction. These planets were Saturn, Venus, and Mars. Saturn was the primary orb”



THE ALIGNMENT OF SATURN, VENUS, AND MARS

In the movie *Dark Crystal*, there's character called Aughra. She is an oracle and astronomer and has an observatory made from complex machinery that predicts the movements of heavenly bodies. She tells the protagonist of the movie, Jen, that a “great conjunction will be coming” and she specifically mentions that this conjunction involves three stars. When Jen questions her as to what the “great conjunction” is, she cryptically puts a triangle over her eye.





NOTICE THE CIRCLE IN THE TRIANGLE WHICH MATCHES THE ILLUSTRATION ABOVE

The celestial conjunction that Talbott describes involves three bodies (Saturn, Venus, and Mars) known by the ancients as “wandering stars” and at one point during their configuration they formed a triangle of light, as seen above. What are the chances that in the Dark Crystal the character Aughra would also mention a celestial conjunction of three stars as she cryptically puts a triangle over her eye?

Aughra tells Jen that this celestial conjunction marks “the end of the world”. Towards the end of the movie we see the celestial conjunction that Aughra was talking about and it looks very similar to the celestial conjunction of Saturn, Venus, and Mars, as seen in ‘Discourses on an Alien Sky#10’ as shown [here](#).

TOMB RAIDER

In the Tomb Raider (2001) movie the plot centres around a planetary conjunction linked to an artifact called **the Triangle of Light**, associated with the control of time (notice in the illustration above from Talbott the triangle of light during the celestial alignment of Saturn, Venus, and Mars).

FIFTH ELEMENT

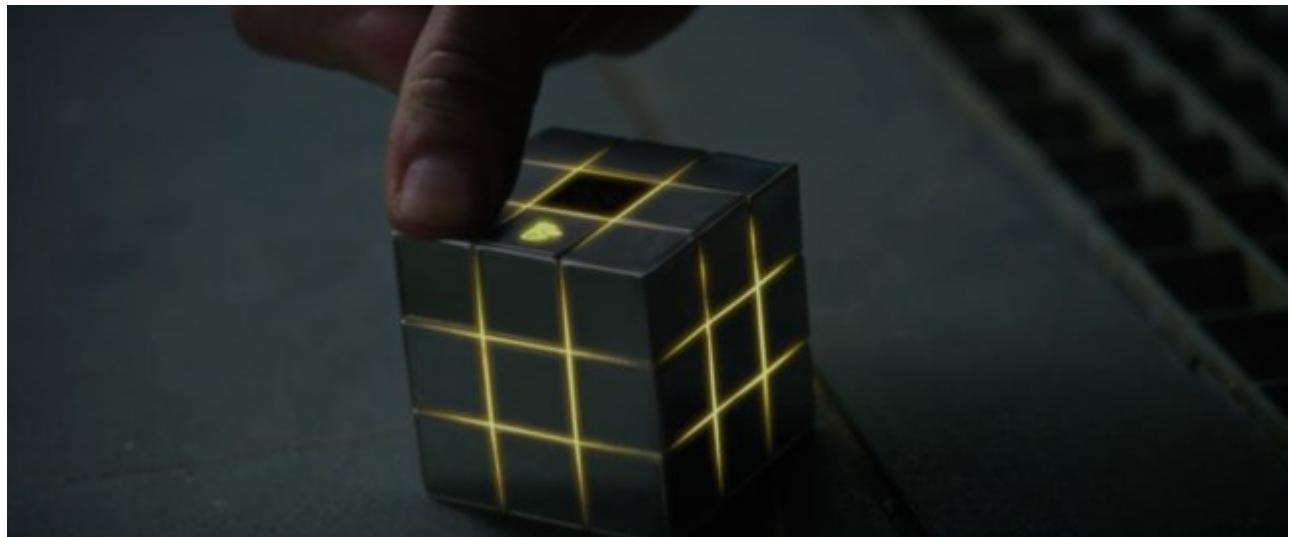
The planetary alignment that Talbott refers to that occurred in

ancient times included three planets; Saturn, Venus, and Mars. These planets partially eclipsed each other and they can be associated with a black-hole or worm-hole as explained in the “Saturn Stargate” section above. Interestingly, in the Fifth Element movie, a character talks about an alignment of three planets, saying: “When the three planets eclipse, the black-hole, like a door, is opened. Evil comes, sowing terror and chaos”.



PROMETHEUS

My interpretation of Ridley Scott's Prometheus is somewhat similar to Space Odyssey in that at it's heart, I think it's essentially about accessing the Saturn Ship. The place that the crew members are travelling to in Prometheus is called LV-223 (which is world orbiting a Saturn-like body). As they're travelling to LV-223, we see some interesting symbolism. Charlie pulls out a cube, and as he holds it, he says: “Let me show you why you're here”. The cube produces a holographic projection of star-maps that contain the winged-disc, and as Charlie and Elizabeth explain the mission to the crew, we see the Orion constellation behind them both. The leaked draft-script of Prometheus references CERN and antimatter in relation to how the Prometheus vessel is able to exceed light-speed.



When David accesses the Juggernaut ship, I think he's accessing the Saturn Ship. The design of the ship is similar to the Ouroboros (click [here](#)) and as he activates an 8-spoked wheel he sees a holographic projection of the universe (though not stated, the ship is presumably able to time-travel).



DAVID ACTIVATES THE 8-SPOKED WHEEL AND HOLDS THE WORLD IN HIS HANDS

PASSENGERS

The star-ship from Passengers is transporting people in

hibernation pods to Homestead II, which is sort of like Antichthon. The image below is part of the star-ship and somewhat similar to CERN in appearance. The CERN-like image appears just before they overcome the rouge A.I.



CERN-LIKE IMAGE IS SHOWN BEFORE THEY OVERCOME THE ROUGE A.I.



AURORA ASKS: "WHY DID YOU GIVE UP YOUR LIFE ON EARTH?" (WITH SATURN BEHIND HER)





THE AVALON STAR-SHIP (POSSIBLY THE SATURN SHIP) IS TRAVELLING TO A NEW EARTH.
(THINK WORM-HOLE) SEE [HERE](#) FOR A COMPARISON WITH THE FREEMASON ARCHWAY



THE PILLAR OF LIGHT (FROM THE COVER OF PASSENGERS)

MR ROBOT

In the hit TV series Mr Robot, we see an exact replica of the Large Hadron Collider at CERN (as shown in the image below). When the VLHC is shown at the start of Season 3, we overhear scientists talking about parallel worlds and other dimensions. The machine was created by the character White Rose and possibly has the ability to manipulate time and access extra dimensions.

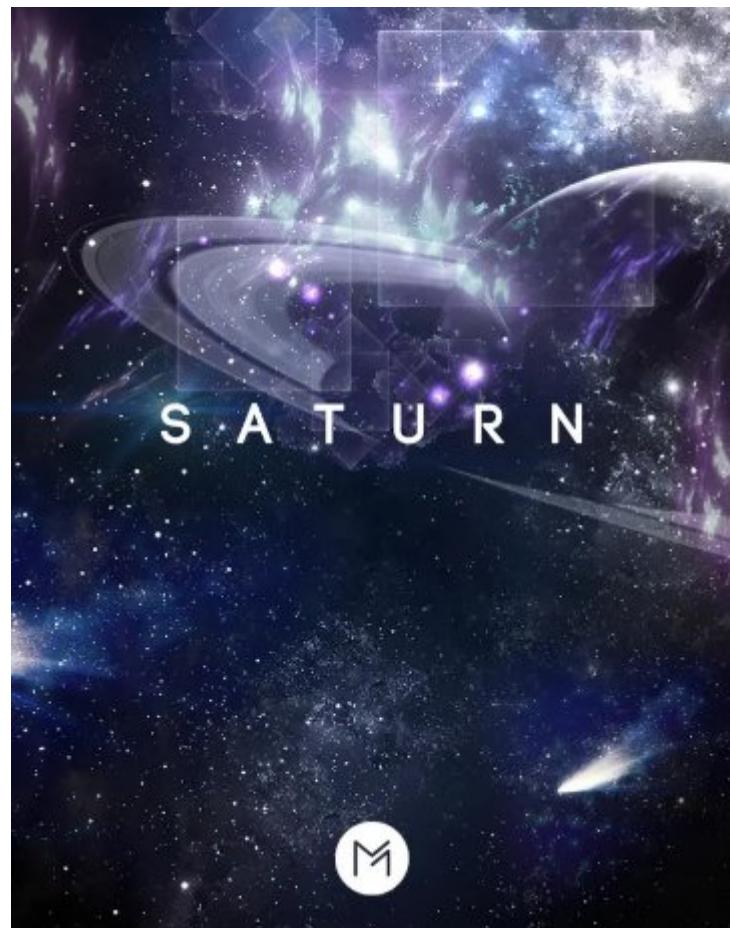


THE MACHINE IS BASICALLY AN EXACT REPLICA OF THE LARGE HADRON COLLIDER AT CERN

SATURN

The movie is called 'Saturn' and it was created by Eric Esau. The movie is described as follows: "When a mysterious planet appears in the sky, a young father must choose between the life he loves and an ancient call to save the world". The description is accompanied by the image below. Sounds and looks like the Electric Universe theory to me. Considering the Electric Universe theory is about Saturn appearing in the sky, I think this movie could be potentially very revealing.





BILL AND TED FACE THE MUSIC

In this film, Saturn appears in the sky as a breakdown of reality occurs. We also see an alignment of planets reminiscent of 2001: Space Odyessy.

See the full article [here](#).

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One thought on “Home”



STEVE WESTON

August 15, 2022 at 7:48 am

Just Fantastic. Well done! I know what it takes to compile this evidence. I will keep my eye out for additional sightings and I will send them to you if I find them.

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