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Sound, Light, Frequency: The Strange Trail to Israel Regardie's The Middle Pillar

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A recently released Stellar Productions Youtube video recounts an unusual story originating at the premiere party for the television series Dark Skies, which debuted in 1996 and used the history of the UFO phenomenon as the basis for a fictional story of government secrecy and extraterrestrial contact. According to the account given in the video, the show's creators were approached at the party by a man they came to know as "JC," who claimed a connection to Naval Intelligence and proceeded providing them with information about the UFO phenomenon that could be incorporated into the series. The producers declined the offer, apparently unwilling to enter into that kind of relationship or allow someone claiming an intelligence connection to use their program as a vehicle for introducing information. Before the encounter ended, however, JC left them with something considerably stranger: a small hand-drawn diagram that he instructed them to keep. In ten or fifteen years, he reportedly told them, they should take it out again and they would understand that he had been genuine. When asked what the diagram represented, his answer was cryptic: "sound, light, frequency — the secrets of the universe."

For decades, the drawing offered little obvious means of evaluating that statement. It consisted of an unusual arrangement of circles, lines, and geometric forms, but without knowing its origin there was no reliable way to determine what those forms were intended to communicate. Similar diagrams can be found throughout occultism, religion, mathematics, physics, electronics, and numerous other fields, making interpretation from the image alone vulnerable to projection. The situation changes substantially, however, once the drawing's source is positively identified. The drawing appears to reproduce the distinctive cover design associated with the 1970 second edition of Israel Regardie's The Middle Pillar, a classic work of twentieth-century Hermetic ceremonial magic. What had appeared to be an unexplained formula can therefore be approached instead as a reference to an identifiable text.



That identification provides the starting point for this series. Rather than attempting to decode the drawing independently or immediately constructing a theory around JC's cryptic statement, the more useful approach is to examine the book to which the drawing apparently points. If the image was deliberately copied from *The Middle Pillar*, then the contents of that book provide the most direct surviving evidence for understanding what its selection might have meant. The relevant questions become much more specific: What does Regardie actually teach in *The Middle Pillar*? What role do sound, light, and what Regardie calls "vibration" play in those teachings? What conception of consciousness underlies the practices? Why might someone have regarded this material as containing, in some sense, "the secrets of the universe"? And, if JC's claimed Naval Intelligence connection was genuine, why might someone involved with intelligence interest in the UFO phenomenon have considered this particular book important enough to leave behind as a clue?

The Middle Pillar is particularly interesting in this context because it is not simply a catalog of occult beliefs. Regardie attempts to place the techniques of Western ceremonial magic into conversation with twentieth-century psychology, especially the emerging understanding of unconscious processes. The book begins not with supernatural entities or speculative theology but with the structure of the human personality. Regardie argues that ordinary conscious awareness represents only part of the psyche and that unconscious complexes, desires, fears, instincts, memories, and emotional patterns continue to influence experience outside ordinary awareness. Serious magical work therefore requires psychological integration because a person whose conscious and unconscious motivations remain substantially divided cannot simply assume that conscious intention represents the will of the whole personality.

From that psychological foundation, Regardie introduces the Hermetic Qabalistic Tree of Life as a symbolic map capable of representing both the human being and the cosmos. The relationship between macrocosm and microcosm becomes central to the system: the same symbolic architecture used to describe cosmic principles can be experienced upon the individual practitioner. The Middle Pillar itself represents the central axis of that structure and the equilibrium between opposing forces. What begins as a diagram is gradually transformed into an experiential system in which the practitioner uses the body, imagination, attention, sound, breath, and spatial awareness to enact the relationships represented symbolically by the Tree.

The five chapters of the 1970 second edition form a remarkably coherent progression, and this series will examine each of them separately before attempting to interpret the larger significance of JC's apparent reference to the book. Chapter I establishes Regardie's psychological premise, arguing for integration of the conscious and unconscious personality rather than repression of unwanted portions of the self. Chapter II introduces the Tree of Life as a common symbolic architecture for psyche and cosmos, with the Middle Pillar representing equilibrium between opposing tendencies. Chapter III moves from theory into ritual practice through the Qabalistic Cross and Lesser Banishing Ritual of the Pentagram, teaching the practitioner to combine visualization, bodily movement, sound, and vocalization, geometry, and spatial orientation in the construction of an ordered symbolic environment.

Chapter IV then introduces the Middle Pillar exercise itself, effectively placing the central column of the Tree through the practitioner's body. A brilliant sphere of light is visualized above the head and activated through concentration and the vibration of a divine name. Light descends through a sequence of additional centers extending through the body to the feet, with each center visualized, connected to the others, and activated through resonant sacred utterance. Chapter V makes this structure dynamic by circulating the imagined light through and around the body, coordinating its movement with breathing and attention, while developing the Formula of Vibration through which a divine name is experienced not merely as ordinary speech but as resonance permeating the body and, through imagination, the surrounding environment.

This progression makes the reported phrase "sound, light, frequency" particularly interesting, although it also requires careful distinctions. Sound and light are explicitly central to Regardie's practical method. The practitioner repeatedly combines luminous visualization with actual vocal sound, bodily resonance, breath, concentrated attention, and spatial imagination. "Frequency," however, is not Regardie's terminology in the modern scientific sense. He does not assign particular frequencies in hertz to the Sephiroth, claim that acoustic frequencies are converted into electromagnetic radiation, or offer an experimental physical theory connecting sound and light. His term is "vibration," and its meaning within ceremonial magic encompasses physical vocal resonance but extends beyond it into subjective aesthetic experience. If JC deliberately substituted "frequency" for "vibration," that substitution may represent his own interpretation of the material rather than something stated by Regardie.

The more consequential question concerns consciousness itself. Across the five chapters, Regardie develops a practical system based upon the premise that ordinary waking awareness represents only part of a larger psychological structure and that symbolic techniques can alter the organization and experience of that structure. The exercises deliberately coordinate processes that ordinarily remain partly independent: visual imagination, auditory perception, vocal production, respiration, bodily sensation, spatial orientation, symbolic associations, memory, and sustained attention. The result is not merely an intellectual proposition about consciousness but a disciplined procedure intended to produce a different subjective organization of consciousness through repeated practice.

If the story of JC's Naval Intelligence connection is accurate, this creates an intriguing question about why someone interested in the UFO phenomenon would point toward such material. The significance would not be that *The Middle Pillar* somehow provides a straightforward occult explanation for UFOs, nor would the selection of the book establish that Regardie's metaphysical ideas are objectively correct. It would instead tell us something about the conceptual direction in which JC apparently wanted the recipients to look. Rather than pointing toward propulsion, aerodynamics, metallurgy, astronomy, or conventional communications technology, he appears to have pointed toward a book concerned with consciousness, perception, symbolic experience, psychological integration, light visualization, resonant sound, and altered states of attention. If the choice was deliberate, then consciousness may have been part of the message he intended the drawing to convey.

The phrase "secrets of the universe" consequently deserves examination in the context of the book rather than being treated simply as a dramatic claim. Regardie presents the human being and cosmos through the same symbolic architecture, then teaches the practitioner to reproduce that architecture within subjective experience. The underlying proposition is that consciousness is not merely a passive observer of symbolic forms but can be deliberately reorganized through disciplined combinations of attention, imagination, sound, light imagery, breath, and bodily awareness. Whether JC regarded that principle as psychologically useful, metaphysically true, relevant to anomalous perception, connected to communication with the UFO phenomenon, or indicative of something still more ambitious cannot be established from the reported statement alone. Those possibilities need to remain separate until there is evidence capable of distinguishing among them.

The purpose of this series is therefore to work outward from what can actually be examined. We will begin with a detailed reading of each of the five chapters of the 1970 edition, identifying Regardie's arguments, symbolism, and practical exercises without importing later interpretations into the text. Once that foundation has been established, a final analysis will return to the circumstances surrounding the drawing and consider what its identification changes: how closely JC's reported description corresponds to the actual contents of the book, what "sound, light, frequency" might reasonably mean in that context, what Regardie thought his practices were doing to consciousness, and why someone claiming knowledge of the UFO problem might have considered those ideas relevant.

The identification of *The Middle Pillar* does not solve the mystery surrounding JC's story, but it changes the character of the investigation. Instead of attempting to extract meaning from an unidentified diagram and a cryptic sentence, there is now a specific text that can be examined in detail. Before deciding what the drawing means, therefore, the necessary first step is considerably simpler: read the book to which it appears to point, understand what Regardie actually says, and only then return to the question of why someone would associate it with the UFO phenomenon and describe its contents as the secrets of the universe.

Read our analysis of Chapter I here.

Read our analysis of Chapter II here.

Read our analysis of Chapter III here.

Read our analysis of Chapter IV here.

Read our analysis of Chapter V here.

Find out what the Middle Pillar implies about the UFO/UAP phenomenon here.

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