

Sound, Light and Frequency: A Symbolic Analysis and Working Thesis

Analysis by Hans Dietrich

When I first looked at this illustration, what stood out to me was not any one individual symbol, but the way all of the symbols have been deliberately placed together within what appears to be a **double helix of life**.

Rather than looking at each symbol independently, I believe we need to examine the illustration as a complete system. The symbols appear to have been intentionally arranged in a sequence that connects **sound, light, consciousness, geometry, matter, life and frequency**.

Some of the interpretations presented here are based on established historical symbolism. Others come from later Masonic, Rosicrucian, Hermetic and esoteric traditions, while others are my own speculation based on how I believe the symbols interact within the illustration.

That distinction is important. I am not suggesting that every interpretation can be historically proven. I am asking a different question:

What happens when we read the entire illustration as a single symbolic equation rather than a collection of unrelated symbols?

My working thesis is that the illustration represents the transformation of **sound into light, light into information, information into geometry, geometry into matter, and matter into life and consciousness**.

There is, however, a second and far more speculative possibility.

The illustration may not simply be describing these principles.

It may be describing how they interact.

And potentially, how they could be manipulated.

The Double Helix: The Code of Life

The entire illustration is contained within what strongly resembles the **double helix of DNA**.

DNA is essentially biological information—the code through which life is constructed, reproduced and passed from one generation to another.

But the intertwined form also recalls much older symbolic traditions: intertwined serpents, opposing currents, masculine and feminine forces, ascent and descent, and two energies moving around a common center.

In this illustration, the double helix encompasses everything.

Religion.

Geometry.

Astronomy.

Consciousness.

Sound.

Light.

Matter.

This raises an interesting possibility.

If DNA represents the biological **code of life**, perhaps this illustration is attempting to describe another code—the underlying infrastructure through which physical reality itself operates.

At the very top of this code is **Om**.

Om: The Primordial Sound

At the apex of the illustration is the Sanskrit sacred syllable **Om, or Aum**.

Om represents the primordial sound of the universe; the sacred vibration associated with creation and the ultimate reality of Brahman.

I have always looked at this as something like the **breath of Brahma**—the moment vibration enters the void and creation begins.

Whether we interpret this spiritually, metaphorically or physically, the concept is profound.

Before there is form, there is vibration.

Before there is light, there is frequency.

Before there is matter, there is movement.

The two arrows of the double helix appear to point directly toward Om. To me, this suggests either an **origin point, destination, activation point or cyclical return**.

Perhaps the system begins with sound.

Perhaps it returns to sound.

Or perhaps both are true.

Sound precedes form.

The Blazing Sun—or the Blazing Star of Sirius?

Directly beneath Om is a large circular object surrounded by radiating lines.

The most obvious interpretation is the **Sun**—the source of light and life on Earth.

But there is another interpretation that I find particularly interesting.

Within Masonic, Rosicrucian, Templar and later Western esoteric traditions, we encounter the concept of the **Blazing Star**, representing divine illumination, higher knowledge and celestial intelligence.

In some later esoteric interpretations, that Blazing Star has been identified with **Sirius**.

I cannot say that the symbol in this illustration definitively represents Sirius. Historically, the Blazing Star has carried several meanings and should not universally be equated with Sirius.

But given the other symbols surrounding it, I believe the possibility is worth considering.

If Om represents primordial **sound**, then directly beneath it we encounter a blazing source of **light**.

This gives us the first part of the equation:

Sound → Light

Underneath the blazing object is a smaller circular form.

This could represent Earth.

It could represent another celestial body.

It could represent a seed.

Or, more speculatively, it could represent what I would call a **star seed**—something produced, transmitted or born from the larger stellar source above it.

Again, I am not claiming that this was necessarily the author's intention.

I am asking what happens when the symbols are read together.

Ajna: The Third Eye and Consciousness

Beside the blazing star appears the handwritten word "**anja**."

I believe this is most likely intended to read **Ajna**.

Ajna is the sixth chakra, commonly referred to as the **third eye**. It represents intuition, inner vision, perception and higher states of consciousness.

It is also closely associated in spiritual practice with Om.

This creates another important relationship within the illustration.

We now have:

Sound → Light → Consciousness

Light alone does not create knowledge.

Something must perceive it.

Ajna may therefore represent the **observer**—consciousness interacting with whatever process is being illustrated.

The third eye does not simply see physical light.

It perceives what is hidden.

It knows.

In that respect, Ajna may represent the interface between ordinary physical perception and something existing beyond it.

The Oval and Three Horizontal Lines: The Cosmic Portal

Underneath the blazing star is one of the more mysterious symbols in the illustration: an **oval with three horizontal lines extending from either side**.

There is no single historical interpretation that I can confidently assign to this exact configuration.

But symbolically, the oval is extremely interesting.

The oval has been used to represent the **egg, womb, seed, eye, enclosure, opening and cosmic portal**.

In my interpretation, it could represent a **cosmic womb, portal or even something resembling a wormhole**—a threshold through which energy, matter or consciousness passes from one state into another.

The three lines on either side could represent emanation or frequency.

I also see another possibility.

They could represent the three principal phases of physical existence:

Birth → Life → Death

Or:

Emergence → Manifestation → Dissolution

The oval becomes the womb through which consciousness enters physical existence and perhaps the portal through which it eventually leaves.

The symmetry of the lines is also important.

They resemble something **radiating outward from the center or converging upon it**.

If we begin looking at the drawing technologically rather than religiously, these lines could even be interpreted as **frequency bands, oscillations or energy being transmitted through an aperture**.

The symbol may therefore represent a transition point between states.

Something is passing through it.

The Hexagram: Star of David, Saturn and the Seal of Solomon

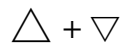
In the second section of the helix we encounter the six-pointed star or **hexagram**.

Today, most people immediately recognize this as the **Star of David** and therefore a symbol of Judaism.

The symbol has also been associated in modern history with prominent Jewish families, including the Rothschilds, but the hexagram itself is considerably older and did not originate as a Rothschild family symbol.

Its deeper symbolic history is much broader.

The hexagram consists of two interlocking triangles:



One rises.

One descends.

One can represent fire.

The other water.

Spirit and matter.

Masculine and feminine.

Heaven and Earth.

Above and below.

This immediately recalls the Hermetic principle:

As above, so below.

The hexagram therefore represents the **union and equilibrium of opposing forces**.

But there are two additional interpretations that I believe are important within this particular illustration.

Saturn and the Hexagon

One is the possible relationship with **Saturn**.

Saturn possesses the extraordinary hexagonal atmospheric structure surrounding its north pole.

Geometrically, the hexagon also has an interesting relationship with the cube. A cube viewed or projected in particular ways produces hexagonal relationships, leading into the later esoteric association between Saturn and the **black cube**.

I am not suggesting that ancient people necessarily knew about Saturn's polar hexagon or that the Star of David historically represents Saturn.

That would go beyond the evidence.

But I cannot ignore the symbolic relationship here because at the very bottom of this illustration we encounter precisely that:

a black cube.

The hexagram and black cube therefore bookend a section of the illustration in a way that makes the Saturnian interpretation worth investigating.

The Seal of Solomon: Containing Energy

I believe another interpretation may be even more important in this context.

The hexagram has also been used in magical and esoteric traditions as the **Seal of Solomon**.

Traditions surrounding Solomon describe a seal or signet through which he was able to command, bind or protect himself from supernatural entities.

This is where my interpretation becomes more speculative.

I see the Seal of Solomon almost technologically.

Two interlocking structures.

Two opposing forces.

Potentially two different conductive principles—symbolically something like **brass and iron interlocking double triangles**—creating a controlled energetic field.

Whether the entities contained within that field are described as angels, demons, spirits or simply **energetic beings** becomes almost secondary.

The underlying principle is the same:

Containment of energy through geometry.

The symbol could therefore represent a **field generator, protective structure or containment mechanism**.

And this leads directly into the Merkabah.

The Merkabah: A Vehicle of Consciousness

When the two-dimensional hexagram is extended geometrically into three dimensions, it can become two interpenetrating tetrahedra—the form commonly described in modern esoteric teachings as the **star tetrahedron or Merkabah**.

Historically, ancient Jewish Merkabah mysticism and the modern star-tetrahedron interpretation are not exactly the same tradition.

But symbolically, I find the relationship extremely interesting.

The Merkabah becomes a **vehicle of consciousness**.

In modern esoteric interpretations, the meditator creates or activates an energetic structure around the body during deep states of meditation. This field protects the ethereal form while consciousness separates from ordinary physical perception.

I see this almost as a **spiritual technology**.

A mechanism created through consciousness and geometry that allows the meditator to astrally project through dimensions of time and space—to other realms, people, places, planets and perhaps even distant stars.

This is where Sirius becomes interesting again.

There are modern Buddhist and esoteric traditions that connect higher consciousness, celestial teachers and other realms with Sirius. These are not universally established Buddhist teachings, but they form part of the larger body of modern esoteric interpretation surrounding the star.

If the blazing star above represents Sirius, and the hexagram below represents the Merkabah, perhaps the two symbols are conceptually connected.

The illustration could therefore be describing the **movement of consciousness through a geometric field**.

The Inverted Triangle: The Generator of Life

Beneath the hexagram is an inverted triangle:



Traditionally, the downward-pointing triangle represents **water, the feminine principle, receptivity and descent into matter**.

But within this particular illustration, I see another possibility.

The inverted triangle could represent the **human biological vessel—the generator of life within the body**.

The lungs are the bellows.

The heart is the pump.

The digestive organs transform matter into fuel.

The reproductive organs create the next generation of life.

The womb itself is anatomically located in the pelvis rather than the upper torso, but symbolically the entire trunk of the human body can be seen as a biological machine transforming **air, food, chemistry and energy into living matter**.

The triangle therefore becomes a vessel.

Energy has descended into biology.

Spirit has entered matter.

The Crescent Moon: Rebirth and Hidden Knowledge

In the third section of the helix, we encounter the **crescent Moon**.

The Moon represents cycles.

It is born.

It grows.

It becomes full.

It diminishes.

It disappears.

And it returns.

The crescent therefore represents **rebirth, transformation, fertility, intuition and hidden knowledge**.

Unlike the Sun, which illuminates the visible world, the Moon rules the darkness.

Symbolically, that makes it an appropriate representation of **gnosis—the discovery of what is hidden**.

But when we combine the crescent with the two symbols immediately above it, another pattern emerges.

We now have:

Star — Triangle — Crescent

These could also represent the three major Abrahamic religions.

The **Star of David** represents **Judaism**.

The **triangle** can represent **Christianity through the Holy Trinity: Father, Son and Holy Spirit**.

The **crescent represents Islam**.

If this arrangement is intentional, perhaps the illustration is suggesting that these apparently separate religions preserve different pieces of the **same underlying knowledge**.

Different religions.

Different languages.

Different symbols.

Same source.

The Black Cube: Matter, Saturn and Time

At the very bottom of the illustration sits a solid **black square or cube-like form**.

To me, this may be one of the most important symbols in the entire drawing.

Within modern esoteric thought, the black cube is strongly associated with **Saturn**.

Saturn represents structure, limitation, boundaries, chronology, age and **time**.

Geometrically, the cube is the perfect representation of physical matter.

A circle has no beginning or end.

A cube has boundaries.

It has dimensions.

It occupies measurable space.

It is contained.

It is physical.

In this respect, I see the black cube as representing **absolute time—or perhaps timelessness—the point at which limitless energy becomes confined within measurable physical reality**.

But I also see something else.

The cube may represent the **origin point, device or mechanism from which everything else in the illustration originates**.

This changes the entire reading of the drawing.

If we read downward from Om, we see creation moving toward physical matter:

Sound → Light → Consciousness → Frequency → Geometry → Biology → Matter

But what if the illustration is supposed to be read **upward**?

Then the process reverses.

Matter → Geometry → Frequency → Consciousness → Light → Sound

The black cube may therefore not represent the end.
It may represent the **beginning**.

Sound, Light and Frequency

When I combine all of these symbols, I do not see a random collection of religious imagery.
I see a sequence.

A system.

Perhaps even an equation.

We are born from light.

Our first breath becomes sound.

Our bodies function through electrical, chemical and rhythmic frequencies.

And all of this is enveloped within the double helix of our own DNA.

Life itself is a combination of these elements:

Sound.

Light.

Frequency.

Geometry.

Matter.

Consciousness.

The illustration could therefore be describing the process through which primordial vibration becomes physical existence.

But in a more scientific and symbolic interpretation, I believe it could potentially be describing something else:

a mechanism for reversing that process.

The Device Hypothesis

This is where my thesis becomes considerably more speculative.

What if this isn't simply a diagram explaining creation?

What if it is describing how to manipulate it?

If we stop interpreting the symbols purely as religious icons and instead begin reading them as **instructions or variables**, the illustration takes on an entirely different character.

Om becomes **sound and frequency**.

The blazing Sun or Sirius becomes **light and electromagnetic energy**.

Ajna becomes **consciousness and the observer**.
The oval becomes a **portal, aperture or wormhole**.
The three horizontal lines become **frequency bands or oscillations**.
The Seal of Solomon becomes **field geometry and energetic containment**.
The Merkaba becomes a **vehicle or protective field**.
The inverted triangle becomes **direction, biological energy or conversion**.
The crescent becomes **cyclical modulation, transformation and rebirth**.
The black cube becomes the **physical mechanism or device**.
And the double helix becomes the **code and infrastructure connecting everything together**.
Seen this way, the illustration begins looking less like a religious drawing and more like a **conceptual schematic**.

A Merkabah Device or Stargate

This raises the most provocative possibility.
Could the illustration represent the conceptual infrastructure of a **Merkabah device or stargate of sorts**?
Not necessarily a machine that travels conventionally through space.
Something much stranger.
A device using **sound, light, frequency, electromagnetic energy, geometry and perhaps consciousness itself** to alter our relationship with space and time.
Rather than propulsion being the driving mechanism, **frequency would be**.
The idea would not necessarily be to physically travel the enormous distance between Point A and Point B.
Instead, the device would manipulate the underlying field so that the normal relationship between those points changes.
The oval or portal becomes particularly interesting under this interpretation.
The Merkaba provides the geometry.
The Seal of Solomon contains or stabilizes the field.
The black cube provides the physical mechanism.
Ajna represents consciousness interacting with the system.
The star provides light or energy.
And Om provides the fundamental vibration necessary to initiate the process.

This would make the drawing something like the **code and infrastructure of a Merkabah device**, capable—at least conceptually—of traversing the unbound limits of space and time through frequency rather than conventional motion.

Metatron's Cube and the Architecture of Creation

This also reminds me of **Metatron's Cube**.

Metatron's Cube is constructed from interconnected geometric relationships and has become associated in modern sacred geometry with the fundamental structures underlying creation.

In that respect, the device I am proposing would operate according to a similar philosophy.

Geometry is not decoration.

Geometry is information.

Frequency is not simply sound.

Frequency is instruction.

Light is not simply illumination.

Light carries information.

Consciousness is not simply observing the process.

Consciousness may be participating in it.

The objective would ultimately be **gnosis**—direct knowledge.

Communication with the Source.

The Creator.

Or perhaps communication with intelligences existing beyond the limits of our ordinary perception.

The Naval Intelligence Connection

This is where the reported provenance of the illustration becomes extremely important.

I understand this drawing to have come from an **officer associated with Naval Intelligence**.

That does not prove that this is a classified device, nor does it prove that the individual who drew it intended any of the interpretations I have proposed.

The provenance itself would need to be independently established before any strong conclusions could be made.

But if that connection is authentic, I believe it changes the question.

Instead of asking:

"What do these religious symbols mean?"

I think we should ask:

"Why would someone associated with Naval Intelligence place these particular symbols together, in this particular sequence, inside what resembles the double helix of DNA?"

That is a very different question.

And it is why I lean more strongly toward investigating the **device hypothesis**.

Perhaps ancient and religious symbols are being used as shorthand for concepts that would otherwise require complex scientific notation.

Perhaps they represent principles rather than religions.

Perhaps the drawing represents nothing more than one individual's personal spiritual philosophy.

But perhaps it is describing relationships between **sound, electromagnetic energy, frequency, geometry, consciousness, matter and spacetime**.

Contact and The Last Mimzy

This is why the illustration immediately reminds me of the machine in the movie *Contact*.

Humanity receives instructions for a device whose actual purpose and underlying science are not completely understood.

The individual pieces make little sense independently.

Only when they are assembled correctly does their true purpose become apparent.

There is also a fascinating parallel with *The Last Mimzy*.

Objects that initially appear strange, symbolic or even childlike eventually reveal themselves as parts of a sophisticated technology involving information and time.

In both stories, humanity makes the same conceptual mistake.

We initially assume we are looking at **objects**.

Eventually we realize we are looking at **information**.

That distinction may be critical to understanding this illustration.

Perhaps this isn't an engineering blueprint in the conventional sense.

Perhaps it is a **formula describing the principles behind a technology**.

A Formula for Traversing Space and Time

If the device interpretation is correct, then what we may be looking at is a symbolic formula for achieving some form of **inner- or outer-dimensional travel**, a calculus.

A device that breaks our conventional understanding of distance.

Perhaps even our understanding of time travel itself.

A system where **frequency replaces propulsion**.

Where geometry establishes the field.

Where light carries information.

Where sound activates resonance.

Where consciousness interacts with the mechanism.

And where matter can potentially be moved from one state of existence into another.

That would make the oval not merely a womb, but a **gateway**.

The Merkaba not merely a meditation symbol, but a **vehicle**.

The Seal of Solomon not merely a magical emblem, but a **containment field**.

The black cube not merely Saturn, but the **machine itself**.

And the double helix not merely DNA, but the **code required to make the entire system function**.

The Larger Thesis

When everything is brought together, I believe the illustration can be interpreted on at least three levels simultaneously.

On the first level, it is **spiritual**—a meditation on creation, consciousness, death, rebirth and our relationship with the divine.

On the second level, it is **cosmological**—describing sound, light, stars, geometry, matter, life and time as interconnected expressions of the same underlying reality.

But on the third and most speculative level, it may be **technological**.

It may represent a conceptual formula for manipulating those relationships.

The sequence would therefore work in both directions.

Creation moves downward:

Sound → Light → Consciousness → Frequency → Geometry → Life → Matter

Transformation moves upward:

Matter → Geometry → Frequency → Consciousness → Light → Sound

At the bottom is the **black cube**: physical reality, time, structure and potentially the device.

At the top is **Om**: primordial vibration, the breath of creation.

And between them is the double helix—the code of life itself.

That brings me to the central thesis I see embedded within the illustration:

Sound is the key. Light is the information. Frequency is the mechanism. Geometry is the structure. Consciousness is the observer—and perhaps the operator. Matter is the manifestation.

If we are looking at a symbolic representation of creation, then the illustration describes how everything emerges from the primordial vibration.

But if we are looking at a symbolic representation of a technology, perhaps it is showing us something even more profound:

how to reverse the equation.

How to move from matter back through geometry and frequency.

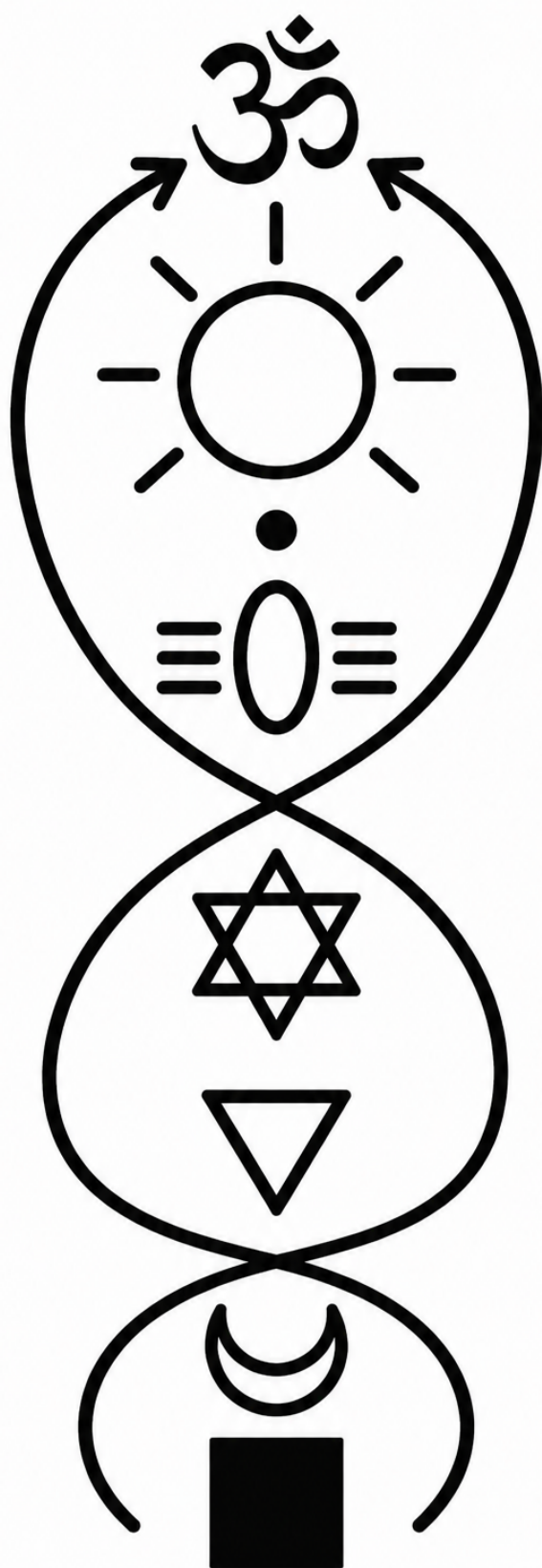
From frequency into light.

From light into consciousness.

From consciousness beyond the conventional boundaries of space and time.

And ultimately back to the primordial vibration from which everything began:

Om.



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PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN

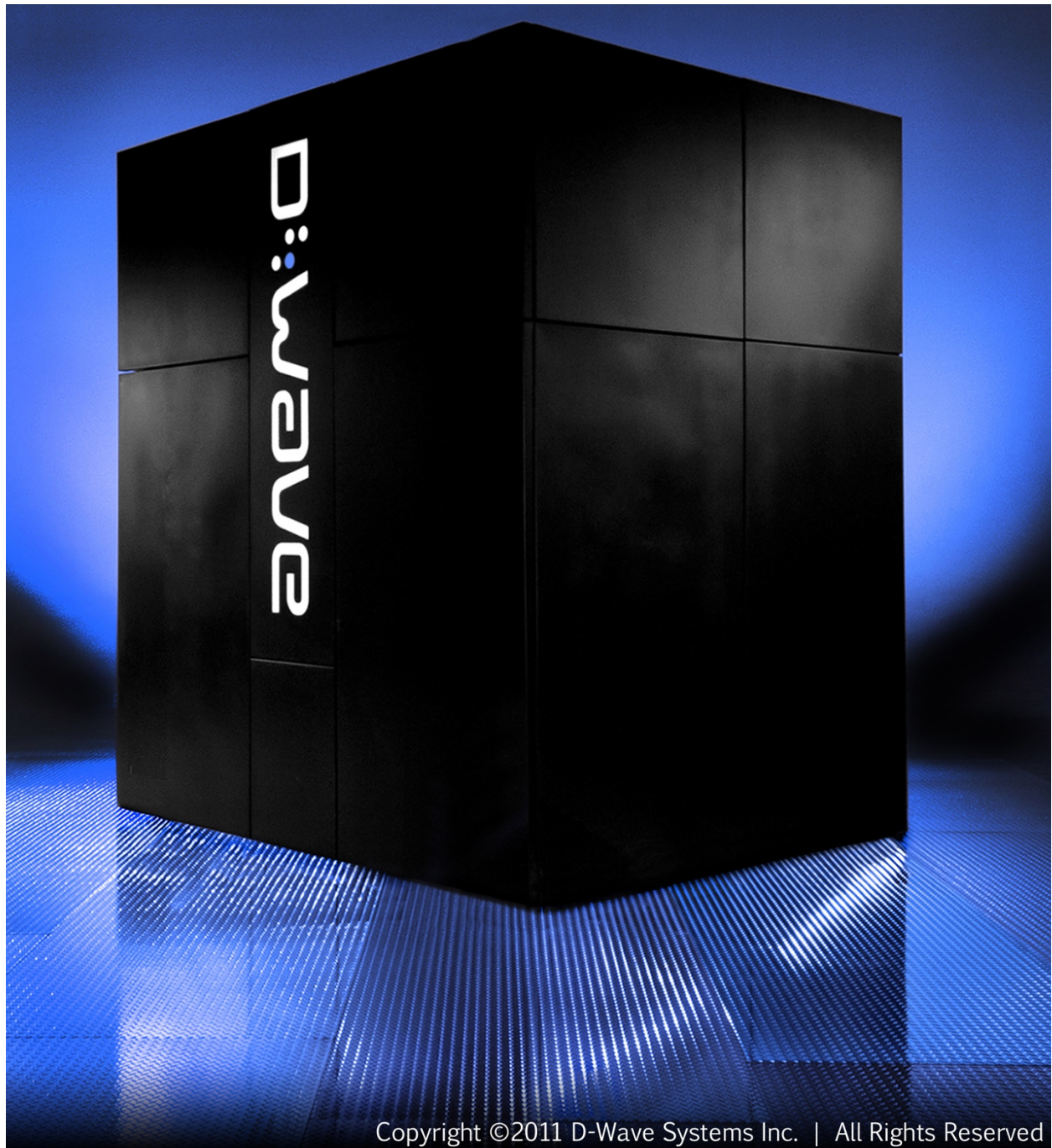


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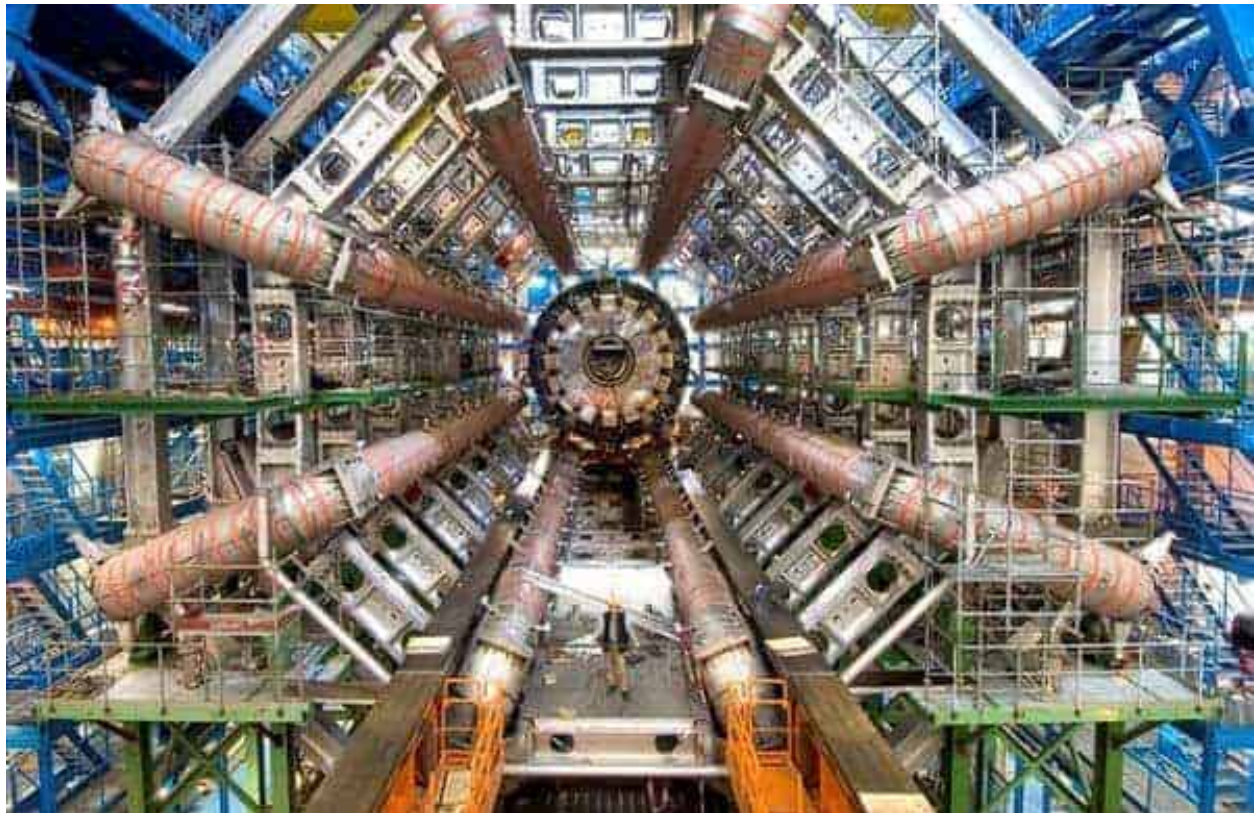
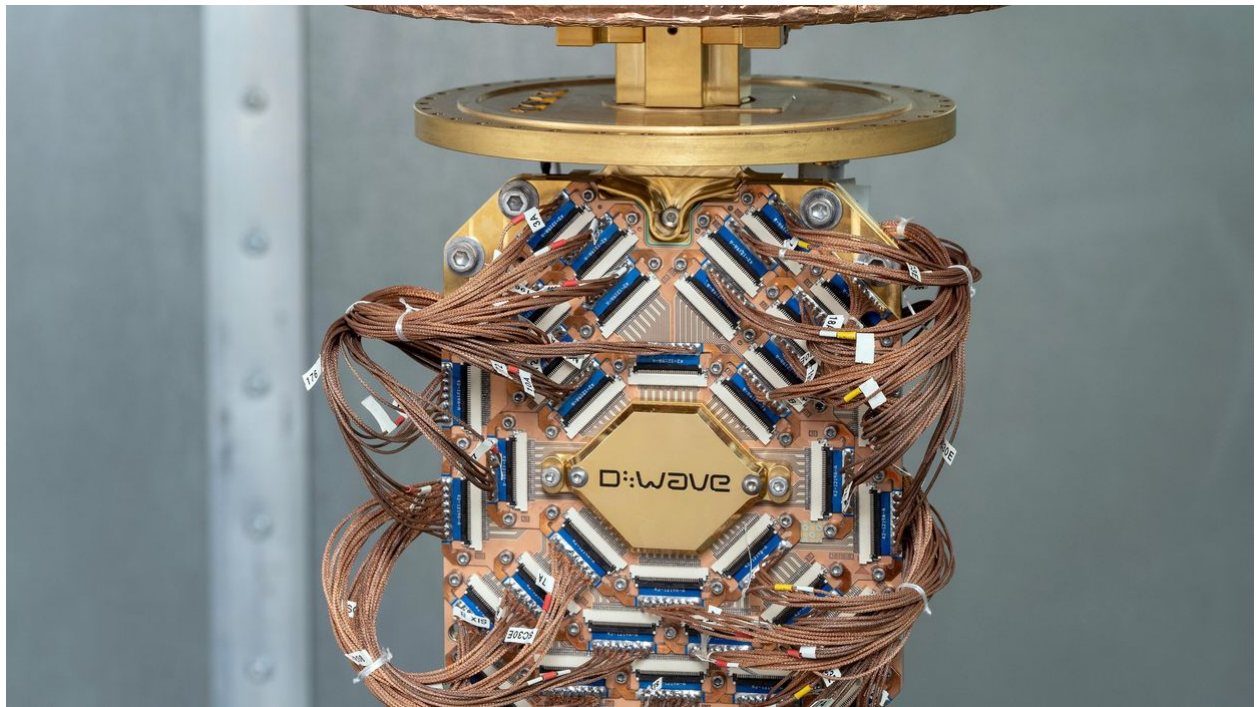
the last mimzy

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D-Wave Systems Inc. had not invented the most powerful supercomputer in the world at the time the illustration was received. Most of D-Wave's abilities are classified to this day. This device can compute what most large datacenters are doing with AI currently at a desktop level. **The Black Cube!**



D-Wave's computer and the CERN Large Hadron Super Collider.

I've read the symbology analysis and will treat it going forward as a major interpretive document in the Artifact investigation. For your purposes, here is a one-to-two page narrative description of what this source is saying and how it fits with the work we have already done.

Narrative Summary of the Symbology Analysis

This analysis argues that the Envelope/Formula should not be read as a collection of isolated symbols, but as a **single symbolic system**. The author's central claim is that the drawing may represent a sequence by which **sound becomes light, light becomes information, information becomes geometry, geometry becomes matter, and matter becomes life and consciousness**. In that sense, the drawing is not merely religious, mystical, or decorative. It is being interpreted as a kind of **symbolic equation**.

The first major observation is the outer shape: the entire sequence is contained inside something resembling a **double helix**. The author reads this as more than a visual flourish. The helix evokes DNA, biological inheritance, life-code, intertwined serpents, opposing currents, masculine and feminine forces, ascent and descent. Because all the symbols are placed inside this helix-like structure, the author suggests the diagram may be describing a deeper "code" beneath life itself — not only genetic code, but possibly the hidden architecture of reality.

At the top of the drawing is **Om/Aum**, which the author identifies as the primordial sound or sacred vibration associated with creation. This is consistent with Brent's daughter's analysis and our own previous reading. Om represents the beginning point: before matter, before form, before visible reality, there is vibration. The arrows in the drawing appear to point toward Om, which allows two possible readings: either the system begins there, or it returns there. In other words, the diagram may be readable both downward as creation and upward as return, transformation, or transcendence.

Directly below Om is the radiant circle. The author's first reading is that this is the **Sun**, the source of light and life. But he or she also introduces a more esoteric possibility: that it may represent the **Blazing Star**, associated in Masonic, Rosicrucian, Templar, and Western esoteric traditions with illumination, hidden knowledge, and possibly Sirius. The analysis is careful not to insist that the symbol

definitely means Sirius, but it treats the possibility as meaningful because of the larger celestial/spiritual pattern in the diagram. If Om is sound, then the radiant circle is light. That gives the first movement of the formula: **Sound → Light**.

Next comes the word that appears to be “anja,” which the author believes is most likely **Ajna**, the third-eye chakra. This is important because it links the drawing directly to consciousness and perception. Ajna is not simply physical sight; it is inner sight, intuition, hidden knowledge, and the capacity to perceive what lies beyond ordinary reality. The author’s sequence therefore becomes: **Sound → Light → Consciousness**. This also strengthens the chakra reading, while pushing it beyond a simple chakra chart into a larger cosmological system.

The mysterious oval with three horizontal lines on either side is treated as one of the most open symbols in the drawing. The author cannot assign one fixed historical meaning to it, but sees it as possibly representing an **egg, womb, seed, eye, aperture, portal, or wormhole**. The three lines may indicate emanation, frequency bands, oscillation, or phases of existence such as birth, life, and death. This is where the analysis begins moving from spiritual symbolism into what might be called symbolic technology. The oval may be the place where energy, consciousness, or matter passes from one state to another.

In the middle of the drawing sits the **hexagram**, immediately recognizable as the Star of David, but treated here in its broader symbolic history. The author emphasizes that the hexagram is made of two interlocking triangles: one ascending, one descending. These can represent fire and water, spirit and matter, masculine and feminine, heaven and earth, above and below. In Hermetic terms, this evokes “as above, so below.” The hexagram therefore becomes the symbol of equilibrium: the union of opposing forces.

The author then extends the hexagram into more speculative territory. First, there is a possible Saturn connection, because Saturn has a hexagonal atmospheric structure at its north pole and because the black cube at the bottom of the drawing resonates with later Saturn/black cube symbolism. The author is careful not to overclaim this historically, but sees the hexagram and black cube as a possible symbolic bookend.

Second, the hexagram is read as the **Seal of Solomon**, a symbol traditionally associated with command, binding, protection, and the containment of supernatural forces. Here the author makes a major interpretive leap: the Seal of Solomon may be understood almost technologically, as a geometric containment field. Whether one calls the forces angels, demons, spirits, entities, or energies, the underlying idea is the same: **energy can be contained or structured through geometry**.

That leads to the **Merkabah**, which the author treats as a three-dimensional extension of the hexagram: interpenetrating tetrahedra, or a star tetrahedron. In modern esoteric thought, the Merkabah is often described as a vehicle of consciousness — a protective geometric field that allows consciousness to move beyond ordinary physical limits. The author suggests that the drawing may therefore be describing a mechanism by which consciousness travels through geometry, frequency, and light.

Beneath the hexagram is the **inverted triangle**, traditionally associated with water, receptivity, descent, and the feminine principle. The author also reads it as the biological vessel: the body as a generator of life. Breath, heart, digestion, reproduction, chemistry, and energy all become part of the living machine. In this reading, spirit or energy has now descended into biology.

Then comes the **crescent Moon**, representing cycles, rebirth, fertility, transformation, intuition, and hidden knowledge. Unlike the Sun, which illuminates the visible world, the Moon belongs to the darkness and the hidden. The author also notices that the sequence of star/triangle/crescent may map onto the three Abrahamic religions: Judaism, Christianity, and Islam. If intentional, that would suggest that different religious traditions preserve different fragments of a single underlying knowledge system.

At the bottom is the **black square or cube**, which the author considers one of the most important symbols in the entire illustration. It represents matter, limitation, structure, boundaries, time, Saturn, and physical reality. A cube has dimensions. It is measurable. It is contained. But the analysis then asks an important question: what if the cube is not the end point, but the beginning point? If the drawing is read downward, creation moves from Om into matter. If read upward, matter becomes the starting point for a return journey through geometry, frequency, consciousness, light, and sound.

The most provocative part of the analysis is what the author calls the **device hypothesis**. This is clearly marked as speculative, but it is the heart of the paper. The idea is that the drawing may not only describe creation. It may describe how to manipulate creation's underlying relationships. In this interpretation, Om becomes vibration, the radiant star becomes light/electromagnetic energy, Ajna becomes consciousness/the observer, the oval becomes a portal, the horizontal lines become frequency bands, the hexagram becomes field geometry, the Merkabah becomes a vehicle, the black cube becomes the physical mechanism, and the double helix becomes the code connecting the system.

This leads to the possibility that the drawing represents something like a **Merkabah device or stargate** — not a conventional machine for moving through space, but a symbolic formula for altering the relationship between space, time, matter, consciousness, and frequency. The author compares this to *Contact* and *The Last Mimzy*: stories in which apparently strange or symbolic objects turn out to be instructions or information for an advanced technology.

The final thesis is powerful and usable:

Sound is the key. Light is the information. Frequency is the mechanism. Geometry is the structure. Consciousness is the observer — and perhaps the operator. Matter is the manifestation.

For our purposes, this analysis does not replace the chakra reading. It expands it. Brent's daughter's research strongly grounds the drawing in chakra symbolism. This symbology expert takes the next step and asks whether the chakra system, sacred geometry, Om/Ajna symbolism, the Moon, the cube, and the helix might together form a **multi-layered symbolic technology**.

The responsible way to use this is to separate three levels:

First, the grounded level: the drawing appears to be a chakra/esoteric consciousness diagram.

Second, the interpretive level: it may describe a cosmology in which sound, light, frequency, geometry, matter, and consciousness are connected.

Third, the speculative level: it may have been intended as a symbolic schematic for a device, portal, field, or process involving consciousness and spacetime.

That third level is fascinating, but it should be presented as speculation. The strongest public statement would be:

One expert in symbology reads the Artifact not simply as a chakra chart, but as a layered cosmogram — a symbolic equation linking sound, light, frequency, geometry, consciousness, matter, and possibly the idea of a consciousness-based “vehicle” or technology. This does not prove that J.C. gave us a technical device schematic, but it does suggest that the drawing was far more intentional than a random doodle.

That is the key takeaway: **the Artifact may be simple in execution, but it is not simple in implication.**