The year was 1969. In what appeared to most eyes as the most monumental and technologically incredible feat in human history, man had walked on the moon. Blasting from earth into space, NASA's Apollo 11 craft, carrying aloft three heroic astronauts, sat down on the moon's dusty surface. A breathless and ecstatic audience numbering in the billions were glued to their TV sets and radios. Then, they heard those historic words from the astronauts, "The Eagle has landed." Shortly thereafter, these same throngs of well wishers saw Commander Neil Armstrong step out into the lunar environment and state the historic phrase, "One small step for man. One giant leap for mankind." True, a small replica of our proud U.S. flag was dutifully carted off the Eagle lander and posted for all to see. But, then, a strange ritual of an entirely different sort, of a dark and ominous character, took place at Tranquillity Base on the moon. It was not beamed to the earth via television, for this ritual was carefully crafted beforehand as a secret ceremony, to be hidden and seen only by the eyes of the adepts of the Illuminati and its Masonic fraternity.
1. GLOBAL VENERATION OF THE VECTOR SYMBOL

The NASA logo is certainly one of the most recognized logos in the world. The agency actually has two official corporate identities, namely the “Meatball” logo and the NASA seal. The “worm” logotype of NASA, which was unveiled in 1974, is no longer in official usage. There are a few exceptions, such as certain special occasions, in which the logotype is rarely used.

The “meatball” NASA logo is the primary logo of the agency. It was publicly introduced in 1958, during the starting years of NASA. The logo remained in service until 1982, for a little more than three decades. When the worm logotype was cast aside in 1992, the meatball insignia was brought back and it still remains the official NASA logo to this day.

The NASA seal, which is mostly utilized for formal and legal usage, was conceptualized by an in-house designer at Lewis Research Center, a NASA office located in Cleveland, Ohio. The agency’s executive secretary, favorably influenced by his design, told the in charge of the research facility, James Modarelli, to come up with another logo that would be used for less formal usage.

Modarelli then fine-tuned the seal himself, and simplified the whole design while retaining the white stars and orbital path, the two primary elements of the NASA logo, which were positioned inside a blue circle along with a red vector. Later on, the agency’s name was inscribed in the middle using white color. The final draft of this logo was eventually nicknamed “meatball”.

Whenever NASA refers to the primary design element of the meatball design (the red shape with two strands) they consistently refer to it as either the Vector or the Chevron. In physics the Vector is represented mathematically by an arrow, a Vector defines both a magnitude as well as a direction of travel. A Chevron is an A ‘V’ or ‘inverted V’ shaped pattern or character. It is described as a wedge or triangular shaped object that points up or down.
For an official explanation as to why this Vector/Chevron symbol is featured so prominently in the space agency's insignia, we have to go to NASA's public affairs officer, who provides us with the following excuse.

"The Red Chevron is meant to represent aeronautics, as it was the shape of the latest design in hypersonic wings at the time the insignia was created." 1

Whilst the chevron seen in NASA's official insignia is swept rather than straight edged, some believe it shares a rudimentary shape similarity with several different hypersonic wing designs from that era. However the truth is that half century old designs of high speed air foils has nothing to do with the inclusion of this vector shaped symbol in NASA's official meatball insignia.

Instead this vector shape has long held tremendous secret symbolism for the global elite and their plans for human scientific exploratory endeavors and all space agencies across the world have embedded within their insignia the vector symbol.

Roscosmos is Russia's new federal agency established in 1992 and Starsem is the joint Russian-European organization that since 1996 has run the Soyuz rocket program. Notice the inclusion of the vector within each of the designs for both space agencies.
Established in 1996 the Chinese National Administration Space Administration (CNSA) and their primary contractors to the Chinese AeroSpace Corporation (CASC) both also decided to employ the vector as the main component in the design of their official insignias.

Above are the space agency symbols for Japan and Canada also employing the vector symbol.

Above are the space agency symbols for Taiwan, India and the United Kingdom. Again you can see the vector symbol.

Many more national space agencies could be provided of other countries employing the vector in their space agency emblem. In fact the majority of the nations with space agencies have the vector symbol. Additionally, over the decades the various manned space programs have also been compelled to find ways of incorporating the vector into the design of their official insignias, seals and logos.

Even some of the best TV space themed movies have incorporated the vector in their logos. Again many could be provided but on the next page examples are provided from two of probably the most popular science fiction TV series ever, Star Trek and Stargate Atlantis.
Global veneration of the vector is a confirmation of who is really running the planet because the one place where this same vector is prominently seen is in freemasonry as represented by the masonic symbol below.  

Symbolisms providing such an abundance of proof is one of the reasons why researchers like Richard C. Hoagland, a former NASA researcher, have postulated that there is a secret cabal controlling the space agency. This alleged group conspires to hide from public view evidence that we are not alone, including UFOs in space and anomalies on the Moon and Mars, such as the “Face” at Cydonia.

This shadowy clique includes not just military intelligence types like the associates of Majestic 12 who might be reasonably concerned about confrontations with aliens, but members of some sort of occult society. A secret society with roots or beliefs at least seemingly centered on ancient Egypt for which Hoagland has indeed found some intriguing clues. For it seems that at crucial moments such as launches and landings in the course of many missions, including the Moon landings, there are significant alignments of the constellation of Orion with the horizon. Alignments, it must be added, that he claims are virtually mathematically impossible to be mere chance.

All names, missions, landing sites, and events in the Apollo Space Program from the past echoed the occult metaphors, rituals, and symbology of the Illuminati’s secret religion. The most transparent was the so called explosion on the spacecraft Apollo 13, named "Aquarius" (new age) at 1:13 (1313 military time) on April 13, 1970 which was the metaphor for the initiation ceremony involving the death (explosion), placement in the coffin (period of uncertainty of their survival), communion with the spiritual world and the imparting of esoteric knowledge to the candidate (orbit and observation of the moon without physical contact), rebirth of the initiate (solution of problem and repairs), and the raising up (of the Phoenix, the new age of Aquarius) by the grip of the lions paw (re-entry and recovery of Apollo 13). 13 is the number of death and rebirth, death and reincarnation, sacrifice, the Phoenix, the Christ (perfected soul imprisoned in matter), and the transition from the old to the new.

From this, Hoagland makes a case that the “cult” in NASA is one of secret Osiris worshippers, who venerate the god in his form of Orion. For example, the date of the first manned landing, July 20, is the date on which the Egyptian calendar begins. Additionally it was Farouk Al Baz, an Egyptian geologist who...
helped select the Apollo landing sites on the Moon and, with the late, great Eugene Shoemaker, trained the astronauts in lunar geology. Not only that, but Al Baz has been involved in Egyptian archeology as well, playing an important part in the use of ground penetrating radar on the Giza plateau and remote sensing from space.

Evidence shows that Greco-Roman mythology was deliberately tapped in the naming of Projects Mercury, Gemini and Apollo. The projects’ names were suggested by Abe Silverstein, Director of Space Flight Development, and approved at a conference in July, 1960. They generally seem apt enough. Mercury, the gods’ messenger, was appropriate for the single man capsule and its quick missions. Gemini could not only refer to the two-man capsule, but also to the rendezvous experiments of two capsules that were so important a part of the program. It is with Apollo, named after the god of music, poetry, archery and the Sun that the mythological symbolism gets interesting. While there is no question that the ancient Egyptians saw Osiris in the asterism we call Orion, the Greek myth of Orion itself seems to be a somewhat different tale than that ancient story. Rather, it tells of Orion’s murder at the hands of the goddess of the Moon, Diana, through the machinations of Apollo, the namesake of the lunar landing program!

Here is what a pro-NASA, semi-official publication, All We Did Was Go To the Moon, said about the patch, which is replete with interesting symbolism:

The Earth and the Moon flank a large stylized letter “A” against a background of stars. The Constellation Orion, The Mighty Hunter, is positioned so that its three central stars, known as Orion’s belt, form the bar of the letter “A”. These stars are Mintaka, Alnilam, and Alnitak. The star shown above the Moon is Orion’s shoulder, the red star Betelgeuse, and his other shoulder on the right top side of the “A” is the white star Bellatrix. Under the rights side of the “A” is Orion’s foot, the blue-white star Rigel and under the left side of the “A” is Orion’s other foot, the blue-white star Saiph. Rigel is one of the Apollo Astronaut’s 37 navigational stars. Between the lines of the “A” is Orion’s sword and in the center of the sword is the Orion Nebula...World Book Encyclopedia notes that “Orion was a mighty hunter in Greek mythology. He was the son of Poseidon (Neptune), who gave him the power to walk through the sea and on its surface.....”The goddess Artemis (Diana) fell in love with the handsome Orion. Her brother, Apollo, did not like this, and plotted to destroy Orion. One day while Orion was swimming, Apollo walked by with Artemis. Apollo challenged her to his the target bobbing in the water. Artemis did not know it was the head of her lover, and killed him with her arrow. Her sorrow was great and she placed Orion in the sky as a constellation.” The face on the Moon represents the mythical god [sic], Apollo.  

There are several confusing things here. Looking at the patch, the three astronauts are seemingly identified with the three stars of the belt of Orion, just like the three major pyramids at Giza. Oddly enough, the Moon bears Apollo’s face, not that of his sister, the lunar goddess. Does this mean that the Moon is the key to the whole Solar System? Some versions say that Orion was fleeing the Scorpion; and others claim that he had previously pursued the Seven Sisters, the Pleiades, whom Artemis placed in the sky to save them, before he become her lover. Perhaps significantly, Artemis blinded Orion for pursuing the girls. Orion was cured by turning his face to the rising sun, in other words, by Apollo.
2. THE MASONIC MOON

It is claimed by some that a number of astronauts, including Gus Grissom, Neil Armstrong, and Buzz Aldrin, were Freemasons. There has been no documentary proof in the case of Armstrong, and it appears most unlikely, however, Aldrin certainly was a 33rd Degree Mason. It is also a known fact that Fred Kleinknect, head of NASA at the time of the Apollo Space Program during the 1960s, was at some point the Sovereign Grand Commander of the Council of the 33rd Degree of the Ancient and Accepted Scottish Rite of Freemasonry of the Southern Jurisdiction.

In the headquarters of the Supreme Council of the Scottish Rite in Washington D.C. there supposedly hangs a Masonic Banner that Buzz Aldrin took to the Moon. However in Aldrin's autobiography, *Return to Earth*, the only mention of Masonry is when he says that he temporarily lost his grandfather’s Masonic ring that he wanted to take to the Moon while suiting up for the mission. He says nothing about that banner, nor of the “special deputation” he undertook for the Texas Grand Lodge on the Moon. However, the charter of the Tranquility Lodge in Waco indicates it was to “claim Masonic Territorial Jurisdiction” on the Moon for the Lodge. The actual name of the lodge that Aldrin belonged to was Clear Lake Lodge No. 1417 and if you go to their website they have a statement which reads

“On July 20, 1969, two American Astronauts landed on the moon of the planet Earth, in an area known as Mare Tranquillitatis, or “Sea of Tranquility”. One of those brave men was Brother Edwin Eugene (Buzz) Aldrin, Jr., a member of Clear Lake Lodge No. 1417, AF&AM, Seabrook, Texas. Brother Aldrin carried with him SPECIAL DEPUTATION of then Grand Master J. Guy Smith, constituting and appointing Brother Aldrin as Special Deputy of the Grand Master, granting unto him full power in the premises to represent the Grand Master as such and authorize him to claim Masonic Territorial Jurisdiction for The Most Worshipful Grand Lodge of Texas, Ancient Free and Accepted Masons, on The Moon, and directed that he make due return of his acts. Brother Aldrin certified that the SPECIAL DEPUTATION was carried by him to the Moon on July 20, 1969. To commemorate this historic event, and to further solidify and establish Texas Freemasonry on the Moon, it is proposed that a charter be issued to a new Lodge, to be known as Tranquility Lodge No. 2000, and that authorization for such new Lodge and its purposes be granted by the addition of Article 201a, to read as follows:

Tranquility Lodge 2000 was Chartered by The Grand Lodge of Texas for the purpose of promoting, encouraging.
conducting and fostering the principles of Freemasonry, and to assist in promoting the health, welfare, education and patriotism of children worldwide.”

So Aldrin apparently claimed the Moon for Texas Masons. The whole thing, frankly, sounds like a fraternity prank; except that there is no mention of the banner whatsoever in his book nor at the site of the Supreme Council. It is a secret, just like the ceremony was. Since the mission, timed to the second, did not allow for much playtime, perhaps it was more important than it seems.

It is perhaps all the more remarkable then, that Aldrin performed a rite that he was not so reticent about discussing. It is another one of his “firsts”, he was the first man to perform a religious ritual on another world, shortly after landing. Here’s how he described it in Return to Earth:

“During the first idle moment in the LM before eating our snack, I reached into my personal preference kit and pulled out two small packages which had been specially prepared at my request. One contained a small amount of wine, the other a small wafer. With them and a small chalice from the kit, I took communion on the moon, reading to myself from a small card I carried on which I had written the portion of the Book of John used in the traditional communion ceremony.”

He goes on to say that he’d intended to read it back to Earth but that NASA had requested he not do this due to the legal battle that had erupted over the Apollo 8 crew reading Genesis 1 on Christmas Eve, 1968. Instead, he called for a moment of silence to contemplate the event and give thanks, and during that consumed the Sacred Elements. Meanwhile, Armstrong looked on with an “expression of faint disdain (as if to say, ‘what’s he up to now?’).”
3. 2001 AND THE SATURN DEATH CULT

Is the greater body of Stanley Kubrick’s films an exposé of a hidden elite obsessed with dark Saturnian sexual rites, paedophilia and the planned ritualistic transmutation of mankind? The author and filmmaker Jay Weidner has proposed that legendary film director Stanley Kubrick created his masterpiece *2001: A Space Odyssey* as a visual and alchemical initiation into the ongoing transformation and evolutionary ascent of man to a so-called Star Child destiny.

Set against the backdrop of a space mission sent to the planet Jupiter to investigate a strange artificial monolith, *2001: A Space Odyssey* is an almost surreal experience that incorporates thematic elements including human evolution, technology, artificial intelligence and extra-terrestrial life. According to Weidner, it is a bold attempt to envision the next evolutionary step for humanity as it reaches out beyond its own planet into the depths of space.

During a March 6, 2011 interview on Red Ice Radio, Weidner asserted that Kubrick had originally wanted to set the story’s monolith on the planet Saturn as it is written in the Arthur C. Clarke novel of the same name and not on Jupiter as it appears in Kubrick’s film. However, the special effects team apparently could not replicate Saturn’s rings well enough and Jupiter was substituted into the plot.

However Weidner didn’t believe this. He believes Kubrick was pressured to make the changes by highly placed occultists worried that the film was too blatant in its depiction of the role played by Saturn in their occult human transmutation agenda. However, from the perspective of this website’s core theme there are enough eerily familiar images in *2001: A Space Odyssey* to suggest that Kubrick did in fact get ‘Saturn’ into his film.

So why did they let Kubrick make *2001: A Space Odyssey* in the first place?
Well, it all goes back to understanding the context of the times in which Kubrick was working, i.e. the space race with the Soviet Union during the time of the Cold War. The background sky in the Apollo 11 mission shots shared the same forensic tell-tale signs of Kubrick’s front projection technique used on *2001: A Space Odyssey*.

A quote from Weidner’s excellent documentary film Kubrick’s Odyssey Part 1:

“In Kubrick’s Odyssey, Part I, Kubrick and Apollo, author and filmmaker, Jay Weidner presents compelling evidence of how Stanley Kubrick directed the Apollo moon landings. He reveals that the film, *2001: A Space Odyssey* was not only a retelling of Arthur C. Clarke and Stanley Kubrick’s novel, but also a research and development project that assisted Kubrick in the creation of the Apollo moon footage. In light of this revelation, Weidner also explores Kubrick’s film, *The Shining* and shows that this film is, in actuality, the story of Kubrick’s personal travails as he secretly worked on the Apollo footage for NASA.”

What we also learn from Weidner is that Kubrick, in agreeing to fake the moon landings, brokered a deal that allowed him to make any movie he wished from that time on with full artistic control. Kubrick had become an insider in one of the greatest alleged conspiracies of the age, but it was to cost him dearly and he would use his artistic freedom to subtly expose those behind the conspiracy.

As mentioned Stanley Kubrick had originally wanted to use Saturn and not Jupiter as the location for the alien monolith in 2001.Why? It is evident that in mythological and esoteric traditions, Saturn is recognised as the original supreme creator or god. It is also true, as documented by authors such as Richard C. Hoagland and Joseph P. Farrell, that the US space agency NASA was and is infested with various Masonic, Nazi and occult influences all intent on pursuing their own hidden agendas, and all fully versed in what this writer refers to as corrupted Saturnian lore.

In dealing with these occult NASA insiders while faking the Apollo 11 landings, Kubrick would have been initiated into their perception that humanity’s destiny is inextricably linked to an occult and metaphysical understanding of Saturn. For Kubrick such an interpretation would have been crucial in establishing a true initiation experience for his *2001: A Space Odyssey* audience. But, as we have seen, Kubrick was thwarted on that score when he was forced to switch to Jupiter as the film’s main backdrop.

The irony is though, that because most occultists themselves still labour under the notion that the solar system has always been as we see it today, Kubrick would not have realised that there is a perfectly natural explanation for Saturn’s exalted position in mythology. While NASA’s occult jet propulsion engineers and Nazi rocket scientists looked to rediscover some lost Saturnian truth by physically travelling to that planet (Saturn V rockets?), those with an appreciation for the Electric Universe model of the solar system know that Saturn’s mythological secrets lie in its original physical position at Earth’s celestial north.

That occultists and alchemists still cling in ignorance to the accepted uniformitarian view of our solar system would almost be laughable if it were not for one very brutal fact; that they have developed a code of sickening sex-murder rituals over the centuries in pursuit of their quasi-metaphysical reverence for Saturn.

Many women and children all over the world over have suffered the horrific consequences of this insidious interpretation of mythology. If we are to believe the imagery of films like *Eyes Wide Shut* and *A Clockwork Orange*, then it seems Kubrick too was exposed to this unsavoury side of the Saturn legacy and his latter
films may have been his own attempt to alert us to the existence of this curse. For Kubrick, though, the tragedy is that his artistic genius was badly poisoned by contact with these creatures and it seems he too suffered terribly on a personal level as a result.

In reviewing Stanley Kubrick's *2001: A Space Odyssey* it has been called everything from a masterpiece to a baffling piece of artistic onanism, a stylistic masterpiece to a boring snoozefest.

The first section, The Dawn of Man, shows monkeys sitting near a very interesting rock which we'll come back to later. But evolution is the starting point here, and as we've written about several times evolution is an essential component to the "Ye shall be as gods" deception that will be used to establish the final global superstate. God must be removed in order for man to become gods, and man must become "gods" in order for the global dictator to be worshiped as a god in human form.

The monolith then appears. It is completely at odds with the environment, which is jagged, rough, and natural while the monolith is symmetrical, geometric, and man-made. This monolith has been left here by an extra-terrestrial intelligence, as Kubrick himself had said. But why, and what does it mean?

One of the more prominent interpretations of the monolith is that it represents a revelation of the material world as merely an illusion, or theater, put on by the *demiurge*. Other commentators have called it a door. This also works as a door with which one escapes from the material world, which happens at the end of the film.

Another answer is that the monolith is the *unknowable*, or that which spurs intellectual pursuits. Just finding this strange geometric shape causes the apes to wonder, ask questions, and eventually find answers to those questions. It kick starts their intellectual evolution.
Recall how the *demiurge* in *The Island* said human curiosity was the cause of defiant behavior. This *gnosis* point represents our "space brothers" bringing light to humanity to begin a process of escape. These advanced beings are what have been interpreted as "gods" throughout history, and they have been guiding our evolution.

After the monolith is found and the intellectual process starts, tools are discovered. The famous bone throw. As the bone twirls in the air we skip through history to the next phase of evolution.

The bone is transcribed into a space vehicle. While the bone was used as a weapon to gain control of the water hole, this space vehicle looks like a tank, another tool of control. This design has also been interpreted as a symbol of the "menace" of technology.

Floyd's ship docks in a wheel-shaped space station. This has been compared to a reel of film, but we tend to liken this to a hamster wheel, i.e., mankind thinks he has advanced his position, but he is merely spinning his wheels, going nowhere.

We see this hamster-wheel point reiterated on the door of the "Zero Gravity Toilet." Here in space a process as simple as going to the restroom has become so technical it requires ten paragraphs of instructions before using.
Aboard the space station we find that it is a cold, desolate, and highly structured environment. The technology has grown to gigantic proportions, while humans look like ants inside it. The space station, like the space ship that Floyd came in on, has more seats than occupants; it is mostly void of life. This contrast between empty chairs and people emphasizes the lifelessness of this false "ascension."

It seems that Kubrick's point is that technology is merely a tool on the way to enlightenment, not a substitute. Moreover, the elevation of technology, or *deification*, not only leaves humanity spiritually lifeless, but can become destructive.

From the space station, Floyd flies to the moon in an oddly shaped craft. It looks like a human head, almost as though the technology has surpassed human levels and is itself becoming human, or neo-human. On the moon base, Floyd gives a talk about the importance of maintaining the "cover story." Another monolith has been discovered buried on the moon. And to prevent panic from a public unready to know the truth about the existence of extra-terrestrial life, a cover story has been devised involving an epidemic.

Kubrick's briefing scene is a clear allusion to Salvador Dali's *The Sacrament of the Last Supper*. This piece is often viewed as a "Christian" work as Dali was a convert to Catholicism. But we don't see it that way; we see this as a Gnostic representation of a *christos* figure instructing the others as to how to become enlightened and escape the material prison, symbolized by the dodecahedron—the "bars" of the prison (the boundary of the universe is thought to be a dodecahedron shape).

Floyd, whose pen is associated with the bone/tool, is in the *christos* position, but he's no *christos*. He is merely a stand in, an errand boy, for the Church. What this scene really represents is the suppression of knowledge; this is the traditional theme played on by many movies of the Church hiding the monolith from the public, and thus hiding the *unknowable*, that which propagates the intellectual process.
This is a standard Gnostic theme: Knowledge is power, but the Church governs through ignorance.

The monolith was buried there forty million years ago and is emitting a radio signal toward Jupiter—almost as if it is pointing them, or guiding them, in that direction. This anomaly, which was uncovered, is then covered up with a cover story; but what's really being covered up by the Church is the direction toward enlightenment, or escape. When Floyd said the cover story was to prevent panic, what he really meant was that this knowledge had to be suppressed in order to maintain control over the herd.

Soon the monolith emits a high-pitched squeal, maybe as a punishment for the cover up.

The next phase is the Jupiter mission. This spacecraft has been compared to a ball and chain, but our reaction is mixed between a match (a lucifer) and a cane, or a form of crutch. The crutch and ball and chain are probably the same: as man has progressed technologically into space he has actually hobbled himself spiritually and is in fact becoming more dependent. Humanity in vast expanses of space is more confined, more limited.

Not only is the crew on a hamster wheel, but so is the whole of humanity; this wheel/life cycle is in the form of reincarnation. Man doesn't get off the wheel and unite with the One until man becomes enlightened. Above we see the living and the dead, but not dead; they're in a stasis to conserve resources, signifying the continuity of the soul. Man will continue being born and reborn in this cycle/material prison until he frees himself from the material bonds.
Now we don't know jack about chess, but apparently HAL lies about the status of the game, his checkmating of Dave Bowman; Bowman believes him because he assumes the computer knows more than he. HAL then convinces the crew that a part on the communications antennae needs to be replaced. Here we see Dave Bowman emerging from the pod. Their space suits look curiously reptilian, and this appears to be some kind of baby lizard hatching from an egg. While mankind thinks he has progressed, he has actually regressed into a more primal state of evolution.

Dave and Frank become suspicious of HAL. They decide to shut him down, but HAL is reading their lips. Now begins a contest between man and machine--man's own creation.

HAL kills Frank Poole and later locks Dave Bowman out of the ship when he leaves in a pod to retrieve Frank's body. But Dave eventually gains access to the ship and shuts down HAL. It is then that a video begins telling the crew (Dave) about the monolith.

Then begins the final part of the film: Jupiter and Beyond the Infinite. We see a third monolith floating toward Jupiter, which in Roman mythology was the king of the gods (Latin: god-father). Jupiter represents the Gnostic Monad, or the Neoplatonic One and Infinite. The goal of man's existence is to unite with this infinite source (henosis)--essentially to become god.

Dave Bowman leaves the Jupiter ship in a pod and goes through the three stages of initiation. This is often called the "star-gate" scene, but we see it as the first, katharsis, stage. Purification of the soul.
His pod ends up in a bedroom. Dave now looks older, his skin wrinkled, and he looks almost traumatized, as though he has been through a process. We can see here that the floor is the same as the ceiling in the space station. Before the source of light was above them, now it is below him indicating that he has ascended. Then we find another, older version of Dave wearing black, dressed for his own funeral. This is his last supper. He is the christos preparing for his death. Notice the oval shape on the ceiling as well as on the headboard; this is symbolic of the ovum. This bedroom is his final resting place, and also the place where he will be reborn.

A third and even older Dave is then lying in the bed and sees the monolith. At this point Dave has a gnosis experience: his hand rises and he points to it having understood the unknowable. He now knows what it is, what it's for. Then he is reborn. But he isn't reborn in a mother's womb; he has escaped from the birth cycle and thus is now free from the material world. Dave Bowman, a descendant of apes, whose ancestors have been guided by alien intelligence, has attained enlightenment and communion with the Source via gnosis, self salvation. He finally becomes a celestial body.

Director Stanley Kubrick's epic work, co-written with Arthur C. Clarke, is both science fiction and metaphysical poetry all tied together by the recurring image of a monolith as symbol of a superhuman existence.
FOOTNOTES

1. en.wikipedia.org/wiki/NASA_insignia


3. pro-NASA, semi-official publication, All We Did Was Go To the Moon Page 41


5. Edward E Aldrin, Return to Earth, Random House, 1973

