

CHAPTER TWENTY SIX Celestial Light

In this cave are twenty lamps continually burning, which from the reflection of the adamant cast a strong light into every part . . .

Jonathan Swift in *A Voyage to Laputa*

Within the craft there was not a single dark corner. I could not make out where the light was coming from. It seemed to permeate every cavity and corner with a soft pleasing glow. There is no way of describing that light exactly. It was not white, nor was it blue, nor was it exactly any other color that I could name. (A small scout craft.)

The ceiling, I judged, was about fifteen feet high, and the room could not have been less than forty feet square. A soft, mysterious blue-white light filled it, and yet I saw no lighting fixtures, and nowhere any inequality in brightness. (A carrier transport.)

George Adamski in *Inside the Space Ships*

Once inside the machine, I noticed that we were standing in a small square room. Its polished metal walls were bright with the reflection of fluorescent light coming from the metal ceiling and shining from the many little square lamps fitted into the border where the walls met and circling it entirely . . . The lighting was excellent, the same as broad daylight.

Antonio Villas-Boas in *Flying Saucer Occupants*

There was an absence of color in the room, and it was of a metal construction - like stainless steel or aluminum. . . . There was a bright overhead light of bluish shade.

Betty Hill under hypnosis in *The Interrupted Journey*

I saw a hospital operating room. It was pale blue. Sky blue. And I closed my eyes.

Barney Hill under hypnosis in *The Interrupted Journey*

The interior of the craft was filled with this bluish light - and by that I mean a fluorescent kind of light, which didn't cast any shadows.

Barney Hill later conscious recall in *The Interrupted Journey*

The curved metallic walls glowed with a silvery light.

Michael in *Encounter at Buff Ledge*.

Many abductees describe this heavenly light.

DISCUSSION

The lighting inside the craft is impressive to all. It is a light which defies description, as Adamski said. He did not know if it was white or blue or any other color that he could name. Barney Hill thought it might be sky blue. Betty said there was a bright overhead light of bluish shade.

The brightness of the light is also striking. Antonio Villas-Boas said the lighting was excellent, the same as broad daylight. Betty Hill elsewhere said the room was brightly lighted.

Even more impressive is the manner in which the lighting permeates everywhere. All corners are brightly lit. Barney Hill said the interior of the craft was filled with a bluish light that cast no shadows. Adamski said it seemed to permeate every cavity and corner with a soft pleasing glow. Swift said the reflection of the adamant cast a strong light into every part.

In contrast to Adamski and the Hills, Villas-Boas describes many little square lamps fitted into the border where the walls met and encircling it entirely. This has echoes of Swift's twenty lamps. However, we must remember that Swift was constrained by his pretext of satire; he was forced to describe the light in terms familiar to the early eighteenth century. Furthermore, Villas-Boas had a tendency to interpret his experience in familiar patterns. He may have felt that many small lamps had to encircle the room to give that peculiar lighting which permits no shadows. The fact that he said the lamps encircled the room at the borders is indicative of the absence of shadows, and hence his effort to understand how that could be done.

The reports all show that an unusual and literally indescribable light fills the interior of the craft. It is a celestial light, unknown upon earth. It is a light that is also unknown in secular traditional literature, but is mentioned in the Bible. Through comparison with these reports the biblical accounts become clear.

When Moses and the seventy elders went up into that celestial object they reported that they saw the God of Israel.

And they saw the God of Israel; and there was under his feet as it were a pavement of sapphire stone, like the very heaven for brightness.
Exodus 24:10

The pavement of sapphire stone is a solid substance of crystalline appearance. Swift called it adamant. Adamski called it a translucent material like diamond.

The Hebrew phrase is *sapere libnat*. The word *sapere* means a gem-like stone. We get our word *sapphire* from it. The word *libnat* means stonework but is derived from the root *laban*, meaning "white," "clean," and also "clearness." The Hebrew word for the moon is *libana*, for its whiteness. The description from Moses probably is the best that he could manage.

The Hebrew word *tohar* is translated as "clearness" by both KJV and RSV. The word comes from the root *taher*, meaning "to be bright." Literally, *tohar* means "brightness." The phrase should be translated as "like the very heaven for brightness."

The descriptions in Ezekiel also show the unusual materials and lighting. He said that the great cloud, with brightness round about it, had gleaming bronze in the midst of the fire. Villas-Boas describes the gleaming metal in the midst of the bright red glow of the object. Further on, Ezekiel says the wheels had the appearance of gleaming chrysolite, a bright translucent diamond-like material. Still later in his account he says the "throne" was the likeness of sapphire, a hard crystalline material, and that there was brightness round about the object that looked like a human form. He used the rainbow to illustrate the colors associated with the vision.

The phrase in Exodus "like the very heaven for brightness" is paralleled by the phrase from Ezekiel 1:28 when he described strange flying objects.

As the appearance of the bow that is in the cloud in the day of rain, so was the appearance of the brightness round about. This was the appearance of the likeness of the glory of the Yahweh.

Both accounts are grasping for words. Both show a great brightness; neither can adequately capture the brilliance of the light.

Another intriguing description, one that has puzzled biblical students for many hundreds of years, is that given by the apostle John on the New Jerusalem, Rev 21:10ff. Comparison with the craft descriptions is revealing.

And in the Spirit he carried me away to a great, high mountain, and showed me the holy city Jerusalem, coming down out of heaven from God, having the glory of God, its radiance like a most rare jewel, like a jasper, clear as crystal. . . . The wall was built of jasper, while the city was pure gold, clear as glass.

The foundations were adorned with all manner of crystalline substances, 21:19,20. The twelve gates were like great pearls, amazing crystalline materials, 21:21. The street was pure gold, transparent as glass. The crystalline materials of this miraculous city compare with the crystalline materials of the flying craft, and the “awesome crystal” of Ezekiel’s account.

All descriptions are an attempt to describe morontia materials.

The amazing light also is present in this city.

John saw no temple in the city, for the Lord God is the temple. It had no need for sun or moon to shine upon it, for the glory of God is its light.

And the city has no need of sun or moon to shine upon it, for the glory of God is its light, and its lamp is the Lamb. By its light shall the nations walk; and the kings of the earth shall bring their glory into it, and its gates shall never be shut by day — and there shall be no night there; they shall bring into it the glory and the honor of the nations.

Rev 21:23-26

The description by John pertains to a coming age, when communications are reestablished with the heavenly realms, and special structures are brought to this world, structures which are holy and dedicated. As he said, nothing unclean shall enter it, nor any who practice abomination or falsehood. Only those who are written in the Lamb’s book of life will be able to enter that exquisite structure.

The Urantia Papers provide descriptions of this divine light:

UP499 Spiritual light - the control and intensification of the light of the morontia and spiritual realms.”

UP47 - Viewed as an unspiritual phenomenon, God is energy. . . . From this divine activity all physical energy and other material manifestations are derived. Light, that is, light without heat, is another of the nonspiritual manifestations of the Deities.

UP143 - On the seven sacred worlds of the Eternal Son there appear to take origin the impersonal energies of spirit luminosity. . . . With spiritual glory they illuminate all Paradise and Havona, and they directionize pure spirit luminosity to the seven superuniverses. These brilliant spheres of the second circuit likewise emit their light (light without heat) to Paradise and to the billion worlds of the seven-circuited central universe.

UP580 - Material Sons vary in height from eight to ten feet, and their bodies glow with the brilliance of radiant light of a violet hue. While material blood circulates through their material bodies, they are also surcharged with divine energy and saturated with celestial light.