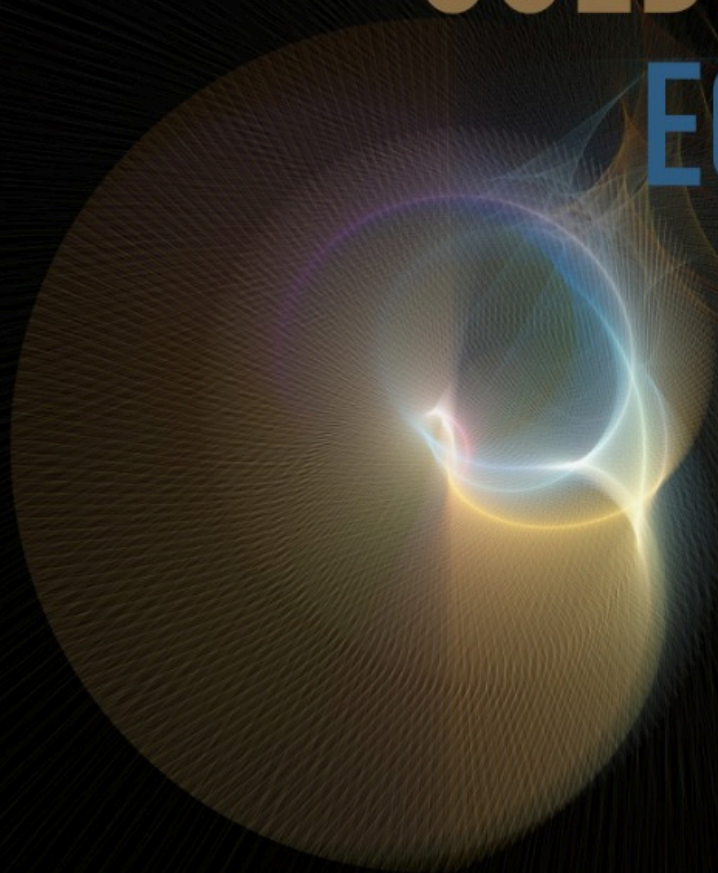


VAN LAX

# THE GOLDEN EGG



| Decoding Reality

# THE GOLDEN EGG

*Decoding Reality*

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Van Lax

Ivan Lakshinsky

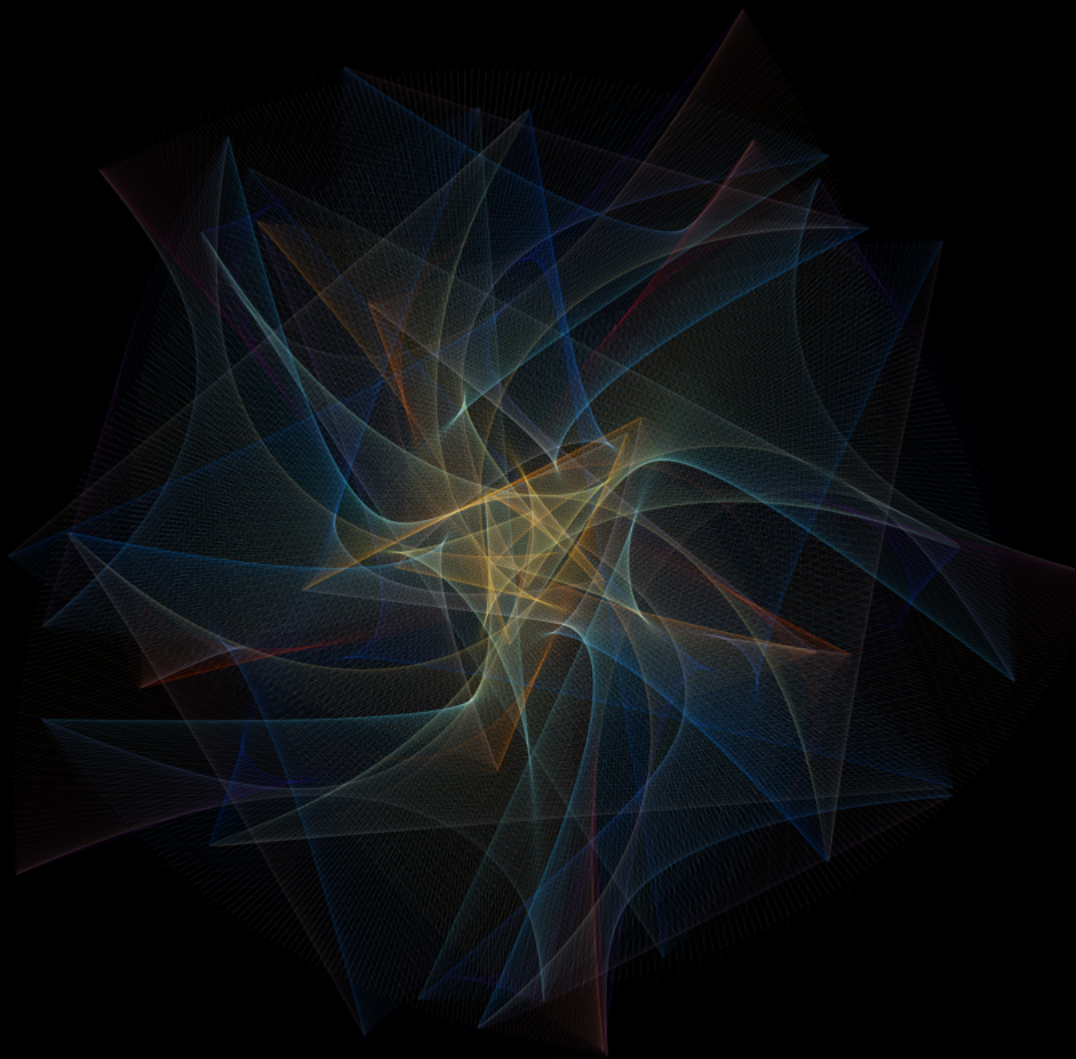
"They struck and struck — yet could not break it."

What if the fairy tale is not about the egg,  
but about us?

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*"Primal Vibration"*

Van Lax

# PROLOGUE

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## **The Speckled Hen and the Hidden Design of the Universe**

The ordinary fairy tales we heard as children seemed simple and naive. Yet if one looks deeper, behind them lie the mysteries of creation, encoded in images and symbols.

Let us recall the tale of the Speckled Hen. What is this golden egg that the hen laid? Why could neither the old man nor the old woman crack it? Why was it the mouse that broke it in the end?

From the standpoint of everyday perception, the story is straightforward: the old couple wanted to eat the egg, but it turned out to be magical, and it broke not by force, but by chance.

Yet if we unfold this plot onto a philosophical plane, deeper meanings emerge:

- The golden egg is knowledge, truth, the hidden harmony of the world.
- The old man and old woman represent humanity, striving to unravel the secrets of existence.
- They try to crack the egg — to reach truth by brute force — but nothing comes of it.
- The mouse, an inconspicuous creature, does it by sheer chance, as though hinting that truth reveals itself not through violence against the world, but through a natural process.

This fairy tale is a code left to us by our ancestors. It says:

Not everything in this world needs to be deciphered. Some mysteries need only be accepted, contemplated, felt. And then they will reveal themselves to you at the right moment.

Humanity wants to crack every egg in the world, wants to control reality, wants to understand the mechanisms of creation. But sometimes knowledge comes not through force, but through

observation, patience, harmony.

\* \* \*

## **Perspective and Point of View**

The world is not a single, static picture. The world is perspective, a point of view, an angle of observation.

Take a simple line. Viewed from the front, it appears as a dot. From the side — a stripe. In three dimensions — an edge.

Now imagine the line is moving. From one angle, it travels from point A to point B. From another vantage point, it is already a plane changing its position in space. And from a third dimension, the line may turn out to be a spiral or even an infinite curve with no end.

What if everything you know is merely a line that you see from only one angle?

\* \* \*

## **From the Author: The Life of an Observer**

I want to be utterly honest and open with you, dear reader. For a long time, my persona remained in the shadows for many in my circle, my close ones, and even those I was only just meeting.

For a long time, I believed the essence of understanding the world lay in taking it apart. We are accustomed to analysing reality, splitting it into components, striving to penetrate its mechanisms, as though everything around us were a complex cipher awaiting decryption. But one day I stopped. And asked myself: what if the world does not require explanations at all? What if it asks not for analysis, but for simple, sincere contemplation?

For in nature there are no questions. A flower does not set itself the goal of understanding why it blooms. It simply blooms. A river does not debate the direction of its current — it flows. A star does not wonder whether it should shine. It simply shines.

And mankind... We overcomplicate. We strive to understand everything to the very end, and in that fervour we forget to feel. We lose the ability to simply be. To observe. To accept.

When I was twelve, I left Russia and found myself in a British boarding school. For a child, it was chaos — an alien language, alien rules, an alien world. I learnt to interact with people from other countries and cultures. I took up sport and learnt to find structure within it, despite the chaos. In my spare time, I studied the piano. At thirteen I composed my first piece — an étude lasting twenty minutes, holding the entire composition in my head, without a single note on paper. Music saved me from chaos. Melodies created a new, beautiful order.

It was there, in a foreign country, that I first understood: chaos is not the enemy. It is raw material. From it, one can build structure, if one

has discipline. The British school taught precisely that — not 'what to think', but 'how to construct'.

Later came art — painting, and then monochrome graphic work in the style of shamanic patterns and mandalas, bringing the human mind to order and wonder. Later still — a large family with three children, to whom I continue to pass on my knowledge to this day.

This book is not merely a collection of thoughts. It is a path, the length of my life. The path of an observer. Above all — an observer of oneself. I want to share what I have seen, felt, contemplated.

This is not absolute truth — it is my truth. My perspective, limited by my perception. Something in it may resonate with you; something else may seem foreign. And that is perfectly fine. I do not impose — I merely invite you to look.

In my personal journey I arrived at a perception close to Spinoza's: God is everything that exists. In each of us. In every stone, in a ray of light, in the sound of the wind. Light and darkness are not opposites, but two wings of the same bird. This is my conscious choice. Some come to faith through a temple, some through nature, some through science. What matters is not which path you choose, but whether that choice is truly yours, rather than one imposed upon you.

Sooner or later, every person faces a moment of choice. For some it will be conscious, for others — forced. But only a conscious choice makes a person free.

The question I pose to myself and to you, reader: what will you choose — to crack the egg in search of meaning, or to accept its mystery?

\* \* \*

## **The Map of This Book**

This book is structured as a spiral — each turn deepens understanding.

Part I — Perception. What is reality? We begin with a question we are accustomed to answering too quickly. Dreams, illusions, the multi-layered nature of the world — all are cast in a new light.

Part II — The Code. What is reality built upon? Numbers, geometry, language, symbols, light and dark matter — the hidden architecture of creation.

Part III — Energy. What drives reality? Attention, chaos, time, discipline — and those who have learnt to govern meaning, creating worlds.

Part IV — Harmony. How does one enter the flow? Awareness, awakening, the golden ratio, trust in the space, and practices of visualisation through darkness — the path of returning to oneself.

Part V — Practice. How does one live this? The MAGE Formula — four levels of playing the game of life, a 21-day experiment, and forty-seven golden thoughts for daily attunement.

Let us together lift the veil on this world.

\* \* \*

## **PART I — PERCEPTION**

---

What is reality?

\* \* \*

«The world is a matryoshka, where every layer is a separate world»

\* \* \*

## **Chapter 1. The Observer and His World**

«Truth does not exist. We are what we are prepared to believe.»

These words reveal the essence of our perception. It seems to us that the world before us is real, that we see it as it truly is. But in reality, each of us looks at it through the prism of convictions, knowledge, emotions and experience. We do not see reality itself — only its reflection in our consciousness, much as the surface of a lake reflects the sky, yet is not the sky.

Every person lives in their own version of the world, built from thoughts, habits, beliefs. If each perceives reality differently, can one speak of objective truth?

Illusion permeates everything. We believe in money, yet it is merely paper. We acknowledge the borders of nations, yet there are no drawn lines upon the Earth. We follow myths, religions, stories that govern the lives of millions. What we believe in becomes our reality. And herein lies one of the most profound principles: reality does not simply exist — it is created by our perception, our attention.

The world resembles a matryoshka, in which one layer is hidden behind another. The outer shell is the material world: streets, buildings, objects. Beneath it — the layer of information: news, culture, language, history. Deeper still — convictions, religions, ideologies. Then — the world of emotions, personal memories, archetypes. And at the very centre — the point of awareness, pure perception, free from programmes.

Yet a person rarely reaches that point. One is so attached to one's perceptual filters that one does not even realise they exist. One sees the world, yet does not understand that it is merely one's version of the world.

Plato described this over two thousand years ago in his famous

Allegory of the Cave. People sit chained facing a wall, seeing only shadows cast by objects carried behind them, and take these shadows for reality. When one of them is freed and led into the light, he is blinded — so bright is true reality compared with his shadows. Most people live thus in the cave, taking shadows for truth.

Quantum physics added scientific weight to this parable. The double-slit experiment showed that a particle behaves differently depending on whether it is being observed or not. The very act of observation alters the behaviour of matter. If this holds true at the subatomic level, what does it imply for the level of our everyday lives? Perhaps we are not merely observing reality — we are creating it in the moment of observation.

What is astonishing is that long before quantum physics, thousands of years before particle accelerators, the sages of ancient India described the very same principle. The teaching of Sankhya — one of the oldest philosophical systems known to humanity — held that reality consists of two origins. Purusha — pure Consciousness, the eternal Witness, who never acts, but merely is present. And Prakriti — primordial Nature, from which everything manifest is woven: body, mind, emotions, the entire material world.

Purusha needs no action. It merely observes. Yet its presence alone is enough to set Prakriti in motion — like the sun, which never touches the flower, yet causes it to bloom. This is precisely what the double-slit experiment captures: it is not the measuring device itself that alters the particle, but the presence of the observer.

And herein lies the root of all illusions we are speaking of. Purusha — the Witness — is eternal, motionless and free. But when it 'forgets' itself and begins to identify with what it observes — with thoughts, roles, the body, fears — avidya is born: ignorance. And the person begins to take shadows on the wall for reality — exactly as in Plato's Cave.

Liberation in Sankhya is called viveka — discernment: the ability to see clearly once more who observes and who is observed. You are not the body. Not the thoughts. Not the emotions. You are the one who sees them.

If reality is programmable, a question arises: who writes its code? The history of humanity is a history of the creation and destruction of meaning. Those who control meaning control the world. In antiquity, these were the priests, keepers of sacred knowledge. In the Middle Ages, power was held by monarchs and the Church. Today, the chief instruments of control are media, technology, algorithms. Whoever controls information determines what people will believe.

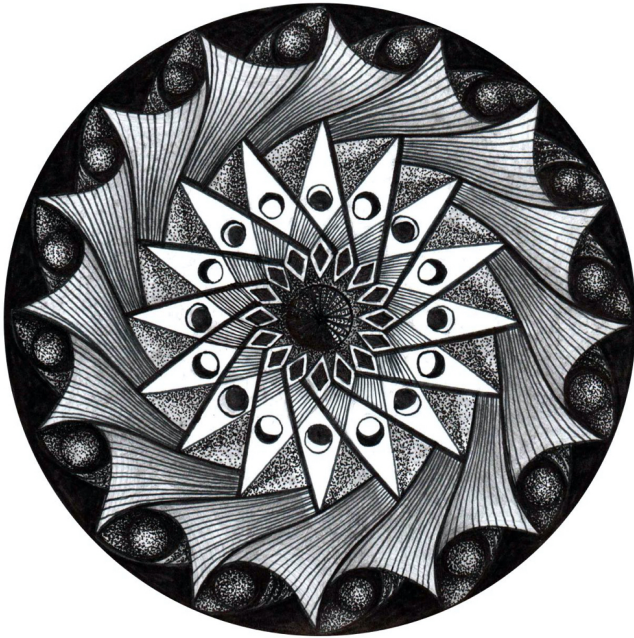
But if reality can be coded, it follows that one can learn to reprogramme it.

To step beyond the bounds of one's 'matrix', one must first see its boundaries. What beliefs shape your reality? If you believe the world is hostile, it will become so. If you consider life a struggle, there will be nothing but battles around you. Imagine you were born in a different culture, with a different language, different values. What would your reality look like then?

This question is not merely theoretical. It points to the fact that our picture of the world is not the only one possible.

We live in a world of illusions, yet illusions shape our reality. We do not see truth — we see its interpretation. Meanings are something plastic, fluid, dependent upon ourselves. And if you begin to recognise which beliefs create your world, you will be able to change them. This is the first step towards going beyond the familiar.

Ahead of us lies yet another riddle: if in dreams we create entire worlds, might wakefulness be merely another level of dreaming?



*Wheel of desires by Ivan Labinsky*

*"Wheel of Desires"*

Van Lax

## **Chapter 2. Dreams: More Real Than Reality**

«In truth, through dreams we learn to govern this manifest reality of ours.»

Close your eyes. Recall a dream so vivid that, upon waking, you could not immediately tell — where was reality? In the dream you saw, heard, smelt, touched, felt pain, joy. Yet your eyes were closed. Your ears heard nothing. Your skin touched no one. Who then painted that world for you?

The mind. Only the mind.

Now ask yourself: if the mind is capable of creating a complete, convincing reality without a single functioning sensor — what is the role of the eyes in what you call 'reality' right now? Perhaps they are merely an antenna, tuned to a particular frequency. And the entire world you see is an interpretation. A picture painted by the mind.

Every night we leave the world of familiar laws and travel to a dimension where anything is possible. We fly, pass through walls, speak with those who are no longer here, see the future and create new universes. But if consciousness can build such realities in sleep, how does this process differ from what occurs when we are awake?

Perhaps the boundary between dream and reality is not so clear after all.

The Buddha said: 'Life is a dream we do not recognise.' Modern science confirms that the world we perceive is not objective reality, but an interpretation of signals arriving at the brain. We do not see the world itself — we see a picture created by our consciousness. We do not hear sounds, but merely perceive vibrations that the brain translates into auditory sensations. We do not feel objects, but register nerve impulses.

In a sense, everything we consider the 'external world' is a dream — simply a more stable one, with clearer rules.

Christopher Nolan's film *Inception* brilliantly explores this idea: a dream within a dream — nested layers of reality, each of which feels utterly real. And the ancient philosopher Zhuangzi posed the very same question thousands of years before Nolan: 'I dreamt I was a butterfly. Or is the butterfly dreaming it is me?'

In lucid dreams we understand that we are dreaming and can reshape the world at will. We recognise that everything around us is created by our consciousness, and thereby gain control. But if the laws of dreams can be bent and altered, might something similar work in the waking world?

We are born into a reality created by our mind and collective consciousness. It has rules, but they are flexible. And if we recognise that we live in a programmable reality, we gain the ability to change it. We do not merely live in the world — we project it. A person convinced the world is hostile constantly encounters difficulties. One who believes in fortune finds oneself in the right place at the right time. One who fears deception attracts swindlers into one's life. As an artist paints a picture on canvas, so our consciousness shapes the environment around us. The world is a mirror, reflecting what we emanate.

But if the world is an illusion, does that mean it is unimportant? No. Illusion is not an error, but a tool. When a person plays a computer game, they know it is merely a digital simulation, yet the emotions they experience are real. The same occurs in life: it may resemble a dream, but the experiences within it are genuine.

The films *The Matrix* by the Wachowskis and *The Thirteenth Floor* explore the same boundary: simulation within simulation, and the question 'who is the observer?' remains unanswered. Red pill or blue?

Recognise the illusion or remain within it?

The important thing is not to destroy the illusion, but to learn to manage it consciously. True wisdom lies not in recognising that reality is a dream, but in awakening within it and beginning to consciously create one's life.

Dreams are a training ground for awareness. By remembering them, analysing their symbols, becoming conscious within them, we learn to become conscious in reality. We can explore how our beliefs programme the world, experiment with perception, look at familiar situations from a different angle.

If a dream can be recognised and controlled, can one learn to govern the Universe itself? Perhaps the key to this mystery lies hidden in numbers, geometry and sacred symbols that encode reality.

\* \* \*

## Chapter 3. The Matryoshka of Worlds

«Meanings are the most important thing in our lives»

Every morning we wake not simply because we do, but because we believe in the meaning of a new day. We work because we consider money important. We build relationships because we sense the value of love. We learn because we know: knowledge opens doors.

But what if all these meanings are not objective? What if money is merely numbers in a system? What if love is biochemistry? What if knowledge is a social filter, setting the framework of thought?

If meaning is something we create, then who shapes our meanings, and how?

### *Money as a Construct of Meaning*

Take money. We devote so much attention to it that it seems fundamental — like air, like water. Yet money is not a physical resource. It is a story that billions of people have agreed to believe. A paper banknote is worth nothing in itself. A figure on a banking app screen is a set of electrical impulses. The entire system works only because we collectively believe: this symbol equals value.

Once, money was pegged to gold, and there was at least the illusion of materiality. But after the abolition of the gold standard, money became pure abstraction — numbers that multiply and vanish at the discretion of those who control the system. Banks create money from thin air through credit: you 'borrow' something that does not exist, then spend your whole life giving real labour for a virtual debt. If one thinks about it, it is a work of genius in the engineering of meaning.

Money is one of the most powerful examples of how collective belief becomes reality. But it is not the only one.

## *Factories of Meaning*

Every culture creates its own system of significance. In some countries, wealth equals success; in others, spiritual degradation. In some societies, family is the chief meaning of life; in others, career. For some, the world is full of opportunities; for others, threats. We live not in reality, but in its constructs of meaning, layered upon the world like programme code.

Whoever controls meaning controls perception.

Hollywood is one of the most powerful generators of meaning in history. It is not mere entertainment. Through cinema, billions of people are fed models of behaviour, values, fears and dreams. The lone hero saves the world — and we learn to believe that salvation will come from without. The villain is punished — and we believe in the justice of the system. A beautiful life is presented as the norm — and we begin to feel ashamed of what we have. Every film is a programme loaded into the viewer's subconscious.

The media operate more subtly. News chooses what to show you, and by that selection alone shapes your picture of the world. You think you know what is happening 'in the world', but you know only what they have decided to show you. If war is shown every day, you will believe the world is in chaos. If success is shown every day, you will believe the world is wonderful. Reality is one, but its perception depends entirely on the narrative.

Social media have perfected this. Algorithms analyse your reactions and construct your feed to maximise the capture of attention. What angers you — they show you more anger. What provokes envy — they show you even more of others' 'success'. You do not consume content — content consumes you.

### *Others' Meanings and One's Own*

We are accustomed to thinking that meaning is personal. But if one looks deeper, the majority of our beliefs come from without. Parents form our basic attitudes. Culture and traditions define norms. Education sets the framework of knowledge. Media and social networks transmit fear, success, expectations.

In the Middle Ages, the Church determined the meaning of life. In the twentieth century, meaning became ideology. In the twenty-first — information. Whoever owns the narrative owns the future.

Have you ever considered that your thoughts are not always your own? Perhaps for years you regarded something as important because you were told so. Perhaps you suffered because someone instilled in you the belief that you should suffer. We carry others' meanings within us without recognising them. But if we see this, we can rewrite them.

Here is a simple exercise. Take a sheet of paper and divide it into two columns. On the left, write 'My Meanings'; on the right, 'Others' Meanings'. Now honestly write down your chief beliefs: about money, work, success, love, yourself. And beside each one, ask: 'Did I decide this myself — or was I told?' You will be surprised how little in the left column turns out to be truly yours. But do not be frightened. The very act of recognition is already the beginning of liberation.

### *The War of Meanings*

The history of humanity is not merely a war of armies and states. It is a war of meanings. People are prepared to die for ideas, because an idea is stronger than a weapon. Rome fell because its meaning crumbled. The USSR vanished because its ideology lost. Today, technology defeats traditional values because the meaning of 'progress' is infectious.

Whoever controls the narrative controls reality.

*The Matryoshka Within the Matryoshka*

But if the world is a system of meanings nested within one another, where is the limit of this nesting? The philosopher Arthur Koestler introduced the concept of the 'holon' — something that is simultaneously both a whole and a part of something greater. A cell is whole in relation to molecules, but part of a tissue. A tissue is part of an organ. An organ is part of an organism. An organism is part of an ecosystem. An ecosystem is part of a planet. A planet is part of a galaxy. And nowhere in this chain is there an absolute summit, no final 'whole'.

Imagine the world as an infinite chain of nested figures, where one form envelops another, not vanishing but transitioning into the next state. The Russian matryoshka, concealing smaller versions of itself within, becomes a symbol of this universal law: everything consists of smaller structures, which in turn are component parts of something greater.

But if the matryoshka is a symbol, the sages of Sankhya gave us not a symbol, but a precise map. They counted exactly 25 levels (Tattvas) from which reality is woven — from the subtlest to the most gross.

At the very beginning stands the unmanifest Prakriti, primordial nature, devoid of form. From it is born Mahat — the Great Mind, cosmic intelligence, the first breath of order within the formless. From Mahat — Ahamkara, the sense of 'I', personality, the feeling of separateness. This is the moment when infinity first says: 'I exist.' From Ahamkara unfold the mind, five organs of perception, five organs of action, five subtle elements (tanmatras), and finally five gross elements — earth, water, fire, air, space. Twenty-four layers of the matryoshka. And at the very centre — the twenty-fifth: Purusha, pure Consciousness, the Witness, who is none of these layers, yet

without whom none of them would exist.

It is the same matryoshka, but with numbered layers. Each level conceals within it the next, subtler one — and all the complexity of the visible world is merely the sequential unfolding of a single primordial impulse.

Modern scholars, such as Nick Bostrom, develop this ancient intuition. The simulation hypothesis proposes that our reality may be merely one of many levels — a digital model created by a more advanced civilisation. If so, then we are perhaps creating our own simulations, and those will create theirs, in an infinite cascade of nesting. It is like a dream within a dream, or like the Russian fairy tale where inside a chest there is a hare, inside the hare a duck, inside the duck an egg, inside the egg a needle.

It may seem like abstract philosophy. But recall your last vivid dream. In the dream you lived, acted, felt — without recognising that it was all illusion. You awoke and decided: 'There, now — reality.' But if the mind was able to create a complete, convincing universe in sleep, why are you certain that 'wakefulness' is not yet another layer of the same matryoshka?

If you live within a system that can be recognised, then who chooses the rules by which you live?

\* \* \*

### *The Stupor*

«Everything you see, hear, feel — it is all part of the spectacle. So that you never pause to wonder what goes on behind its curtain.»

The world is as if shrouded in a haze of sleep. We live in reality, yet see it through a prism of illusions that hold our attention inside the game. The moment a person begins to think about something beyond the familiar, a new distraction is immediately offered — an image, a

sound, a taste, a touch, an idea. Anything, so that the eyes do not see, the ears do not hear, the body does not sense, and the mind does not recognise.

So that we might sleep with our eyes open, they created the cinematograph. They show us stories, substituting reality with images. We feel as though we are living the fates of heroes, that we feel, that we experience — but in truth we are merely watching shadows on a screen. We grow accustomed to this state — not living, but watching.

So that the ears might dwell in a pleasant stupor, they created music. The vibrations of sound lull us into a trance, carrying us now into euphoria, now into melancholy. We drown in rhythms, dissolve in harmonies; our minds switch off, and our bodies move of their own accord. Music can elevate, but it can also lull, ensuring that we never hear the silence.

For those who seek pleasure in food, they made flavours exquisite. Every morsel, every spice, every texture creates a new temptation. A person chases delight, forgetting that food is not meaning, but merely fuel. Yet fuel has become a cult, and now millions seek rare dishes, delicate aromas, spending their lives on culinary temptations.

So that the body might not recall something greater, it was entangled in pleasures. Intimacy, touch, bodily practices — all so that a person might feel alive, yet remain bound to matter. We are taught to seek ecstasy in the body, not in consciousness.

And the mind... It might have seen the way out, but it is not permitted to. It is bombarded with concepts, theories, philosophies, so that it might search again and again, wander, admire its own intellect, yet never step beyond its limits. The mind indulges in ideas, argues, analyses, constructs edifices of meaning, yet the more knowledge it accumulates, the deeper it sinks into it. It thinks it understands, but understanding is not the sum of concepts — it is liberation from them.

But what if one were to reduce the importance of all this? Not reject, not fight, but simply recognise the game. Recognise that the world is full of distracting tricks, yet truth lies beyond them. Watch, but do not lose oneself in images. Listen, but do not drown in sounds. Feel, but do not become a slave to feelings. Think, but do not identify with thoughts.

Then reality changes. The world begins to shimmer in a different light. We see not what we were shown, but what was always there. Without illusions, without stupor, without sleep.

\* \* \*

### *The Parable of the Stupor*

Once upon a time, in a faraway land, there lived a people who saw the world not as it was, but as the masters of illusion painted it. These masters wove images — vivid, rich, alive. They placed them in glass orbs and hung them everywhere: in the squares, in homes, in temples. People gazed into these orbs and forgot that beyond the images a real world existed.

The orbs showed them love that was always beautiful. Heroes who always triumphed. Feasts that required no toil. People laughed and wept, marvelled and feared — but not at their own lives, only at reflections in glass. Their souls grew light as mist, slowly forgetting the taste of the real.

So that the ears might never hear silence, songs were invented. Music filled every space with sound, leaving not a drop of quiet. People ceased to hear the whisper of trees, the voices of water, the beating of their own hearts. They lived in rhythms created for them.

For the eyes — pictures; for the ears — sounds; for the tongue — endless dishes, leading attention away from the hunger of the soul. Each new flavour was more exquisite still, each new draught more

intoxicating. People began to confuse pleasure with fulfilment, satiation with life.

They called it prosperity. And no one noticed that beneath all this luxury, feeling itself was being lost.

Meanwhile, in the mountains lived an old man. He did not gaze into glass orbs, did not eat exquisite food, did not listen to songs. He simply sat by the fire, watching the wind play with the flame. People passed by and laughed at him: 'The old man knows nothing of life; he has not tasted its blessings.'

But one day the orbs began to dim. The music began to irritate. The food began to weary. People started searching for something more, yet could not understand what exactly. They went to the old man for counsel.

'Why has everything lost its flavour?' they asked.

The old man smiled: 'You gazed at shadows and took them for light. You listened to noise and forgot the voice of silence. You consumed forms, yet filled nothing with meaning.'

The people bowed their heads.

'And how can we feel life again?' asked one young man.

'First — stop fleeing from emptiness. Sit beside it. Hear how your heart beats. Look at the world not with eyes, but with attention. Take silence into your palms and do not fear it. Only then will you see true light once more.'

From that day, some of the orbs began to crack, and through the cracks people began to see the dawn.

\* \* \*

And so, as in that parable, we live in a world of stupor: of images, flavours, concepts and voices. They were created not to cause harm, but to distract from the essential. But if you are able to stop, to pause,

to see — you will remember yourself. And with yourself — the entire world.

\* \* \*

## **PART II — THE CODE**

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What is reality built upon?

\* \* \*

«In the beginning was Number. Number begat Proportion. Proportion created Form. Form created Matter.»

\* \* \*

## Chapter 4. Numbers and Sacred Geometry

Sacred Geometry is an ancient science that studies the symbolic meaning of geometric shapes, angles, and their interrelations. It explores how specific angles and figures reflect the fundamental principles of the universe and deep spiritual truths.

«All is structure. Without structure there is no form. Without form there is no matter.»

The world appears chaotic. Around us, random events occur, unexpected turns of fate, things with no visible cause. But if one looks more attentively, behind this chaos a strict order reveals itself, as ancient as the Universe itself. This order speaks to us in the language of numbers, rhythms, proportions and vibrations.

It manifests in the spirals of galaxies and the patterns of snowflakes, in the symmetry of flowers and the structure of DNA, in the architecture of ancient temples and the construction of honeycombs. Could this be mere coincidence? Or are we faced with the code of reality — one that can be deciphered?

Pythagoras declared: 'Numbers are the essence of all things.' Ancient philosophers understood that numbers are not merely a way of counting, but a fundamental language of creation. The number 3 symbolises creation — three forces: building, preserving, destroying. The number 4 — the foundation of the world: four elements, four cardinal points, four seasons. The number 6 — the perfect symmetry of the hexagon, the honeycomb. Seven notes, seven colours of the spectrum, seven days of the week reflect the harmony of being. The number 12 governs time and cyclicity: 12 months, 12 signs of the zodiac, 12 apostles. Even the number 13, which frightens so many, actually signifies transition, transformation, movement to a new level.

Nature rarely creates perfectly even forms, yet it is precisely in this

that its harmony lies. An egg is not symmetrical — and because of this it is stable. Music becomes alive when variations and deviations are present. Art is valued when it breaks symmetry. Life acquires meaning through movement, change, instability. Perfection is not a frozen form, but a dynamic balance.

Galileo Galilei said: 'Geometry is the language in which God speaks.' If one peers into the very depths of creation, one sees patterns, forms, holographic structures. Everything in nature obeys the principles of sacred geometry: the Fibonacci spiral is reflected in the whorls of shells and the structure of galaxies; fractals repeat in leaves, lungs and the circulatory system; hexagons appear in honeycombs and the crystalline lattices of minerals.

These forms are not merely lines — they carry meaning. The circle is a symbol of infinity, the triangle — a balance of forces, the square — stability, the hexagram — the connection of spirit and matter, and the Flower of Life — the primary code of creation.

Geometry is not simply drawing; it is the language of energy. When we create mandalas, we do not merely trace lines — we structure space. Ancient temples were built not only for beauty, but as resonant structures, amplifying flows of energy. Proportions, symbolism, architecture influence consciousness, emotion, the perception of reality.

But this is not merely my hypothesis. It is a mathematically demonstrable fact, encrypted within one of the most ancient and widely circulated texts on the planet — the Bible.

### *The Mathematical Code of Ancient Texts*

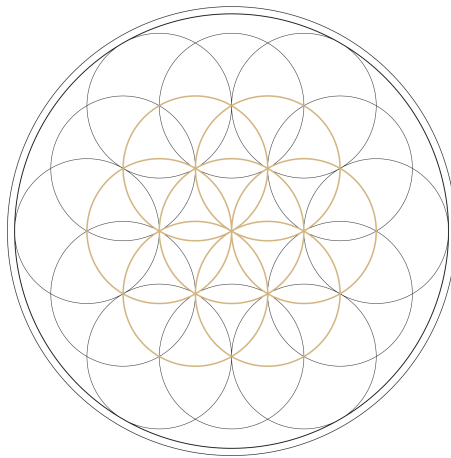
I conducted a thorough analysis of the numerical values in the Bible, cross-referencing them with the principles of the four classical disciplines of knowledge — arithmetic, geometry, music and astronomy. The result astonished me: the numbers recurring

throughout the biblical text are not random. They form a precise mathematical framework that coincides with the fundamental constants of sacred geometry.

Here are the facts.

The seven days of Creation are not literal twenty-four-hour periods, but seven phases of reality unfolding from unity into multiplicity. In sacred geometry, six circles arranged around a single central one form the 'Seed of Life' — the fundamental figure from which the Flower of Life is born. Six days of active creation plus one day of rest equals six circles around a centre. The number 7 is not a poetic device — it is a geometric constant.

### **Hexagonal Lattice (Flower of Life)**



Noah's Ark (Genesis 6:15) has the dimensions  $300 \times 50 \times 30$  cubits. The ratio of width to height =  $50/30 = 5/3 \approx 1.667$ . This is an approximation of the golden ratio  $\phi = 1.618$  (a deviation of less than 3%). Five and three are consecutive numbers in the Fibonacci sequence (1, 1, 2, 3, 5, 8, 13...).

The Ark of the Covenant (Exodus 25:10) —  $2.5 \times 1.5 \times 1.5$  cubits. The ratio of length to width =  $2.5/1.5 = 5/3 \approx 1.667$  — the very same proportion. Coincidence? Two different objects described in different books by different authors — and the same golden ratio formula.

Solomon's Temple (1 Kings 6) has the dimensions  $60 \times 20 \times 30$  cubits. But its heart — the Holy of Holies — is a perfect cube:  $20 \times 20 \times 20$ . The cube is one of the five Platonic solids, the symbol of stability and completeness. And exactly the same cube is described in the final book of the Bible: the New Jerusalem (Revelation 21:16) — a city in which 'the length and the breadth and the height of it are equal' —  $12,000 \times 12,000 \times 12,000$  stadia. The beginning of the Bible and its end close upon the same geometric figure. The text has a toroidal structure: the end returns to the beginning at a new level — like a spiral.

The number 144,000 who are sealed (Revelation 7:4). Why precisely 144,000? Because  $144 = 12^2$ , and 12 is the number of the fullness of manifestation (12 tribes, 12 apostles, 12 signs of the zodiac, 12 pairs of ribs in the human body). But here is what is astonishing: 144 is a Fibonacci number, and the only one in the sequence that is a perfect square. And it stands in the 12th position of the Fibonacci series. The 12th Fibonacci number equals 12 squared. This is no random coincidence — it is a mathematical cipher.

The number 666 (Revelation 13:18), commonly regarded as 'the number of the beast', is the 36th triangular number: the sum of all natural numbers from 1 to 36. And  $36 = 6^2$  — the square of the number of Creation (man was made on the 6th day). In the multiplication table of 36 (the ancient Sumerian system), we find all the key biblical numbers: 72, 108, 144, 216, 360, 432. The number 666 is not 'evil'. It is the number of an incomplete human being — one without connection to the higher, stuck at the level of ego.

Now consider: the Menorah — the seven-branched candelabrum of the Temple — has 6 branches and 1 central stem = 7. This is the same

'six around one' structure as the Seed of Life. The twelve loaves of showbread in the Tabernacle = 12 faces of the dodecahedron. The four faces of Ezekiel's cherubim (man, lion, ox, eagle) = the four fixed signs of the zodiac (Aquarius, Leo, Taurus, Scorpio), dividing the celestial sphere into four equal quadrants of 90°.

Every number is not a poetic metaphor, but a coordinate in a unified system. Every proportion is not coincidence, but a fragment of a blueprint. The Bible, read through the lens of mathematics, ceases to be merely a sacred text — it becomes the engineering documentation of reality.

This confirms the central idea: the world is built upon a code. Not upon chance, not upon chaos — upon a precise, repeating, verifiable code. And if this code is identical in the spirals of galaxies, in the proportions of the human body, in the structure of DNA and in the dimensions of ancient temples — then we are dealing with a unified matrix that governs everything: from atom to Universe. And we are not merely observers of this matrix. We are its active elements.

\* \* \*

### *Bees, Gods and the Universe as a Hive*

For centuries, bees have created perfect hexagonal honeycombs. But what if this structure is not merely a convenient way of storing honey, but a principle of the organisation of the Universe itself?

Bees build cells to fill them with nectar. Humans create structures of meaning — ideas, knowledge, art — and fill them with the energy of awareness. The Universe creates holographic patterns, transmitting information from level to level.

Perhaps we are the bees of creation, building our hive of meaning. We are the carriers, the fillers. But there are those who strive to create 'ideal forms' — dead, empty, artificial. These forms do not live. They

repeat, but do not feel. This is the technological temptation against which philosophers have warned: not everything that is perfect is alive.

Numbers and forms are not merely abstraction, but the code of reality. Geometry is energy structured in space. Harmony is not symmetry, but a dance of movement and structure. If the Universe is a hive of meaning, then awareness is the honey we extract from its cells.

### *The Formulae of Creation: Three Roots of Reality*

We have spoken of numbers, but numbers have their own alphabet — one deeper, more fundamental. This alphabet consists of just three symbols — three proportions upon which the entire visible Universe is constructed. Three 'roots of reality'.

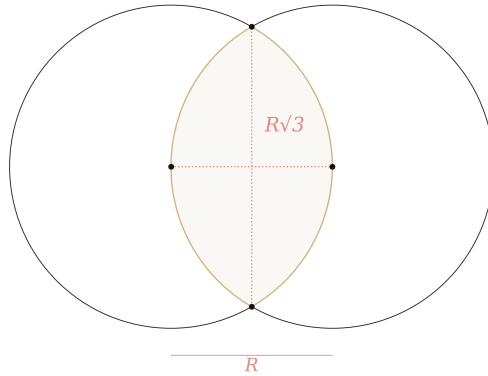
The first root —  $\sqrt{2}$  (the square root of two), approximately 1.414. Take an ordinary square — a sheet of paper. Draw the diagonal. The length of this diagonal relative to the side equals  $\sqrt{2}$ . This very proportion was used by the builders of Gothic cathedrals when calculating arches and vaults. The Egyptians embedded it into the foundations of the pyramids. The paper format we use every day (A3, A4, A5) is built precisely on this proportion: the ratio of the sides =  $\sqrt{2}$ . You are quite literally holding an ancient geometric formula each time you pick up an ordinary sheet of paper.

The second root —  $\sqrt{3}$  (the square root of three), approximately 1.732. This is the height of an equilateral triangle — the most stable figure in nature. But more importantly, it is the proportion of the Vesica Piscis — that same 'fish' we encountered in early Christian symbolism. Two circles of equal size, intersecting such that the centre of each lies on the circumference of the other, form an almond-shaped figure. The height of this form relative to its width =  $\sqrt{3}$ . The Vesica Piscis is the 'womb of creation', from which all other forms are born. The pointed arches of Gothic cathedrals, honeycombs, crystalline lattices of metals — all are

built upon  $\sqrt{3}$ . Even the geodesic domes of Buckminster Fuller rely entirely on triangular grids with this proportion.

### Vesica Piscis

Height : Width =  $\sqrt{3} : 1$

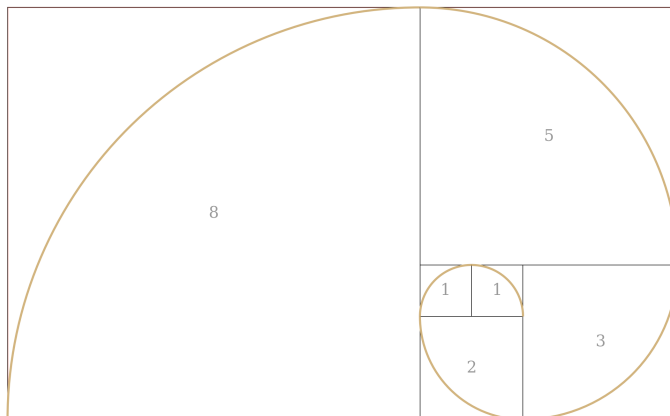


The third root —  $\phi$  (phi), the golden ratio, approximately 1.618. A number that requires no introduction. Draw the diagonal of a regular pentagon — and you obtain  $\phi$ . Divide any Fibonacci number by the preceding one — and you approach  $\phi$ . Cut a square from a golden rectangle — and the remaining piece is again a golden rectangle. No other proportion possesses this quality. This number reproduces itself infinitely — like life itself.

$\phi$  is hidden everywhere: in the spiral of the nautilus shell and the arms of galaxies, in the arrangement of sunflower seeds and rose petals, in the proportions of the human face and the structure of DNA. The Parthenon in Athens, the Great Pyramid of Giza, the violins of Stradivari — all carry the golden ratio within them. Even the credit card in your pocket is approximately a golden rectangle.

## Fibonacci Golden Spiral

1, 1, 2, 3, 5, 8, 13...  $\rightarrow \phi = 1.618...$



And now — the most astonishing thing. All three roots —  $\sqrt{2}$ ,  $\sqrt{3}$  and  $\phi$  — are linked to one another through the number  $\pi$  (pi). Each is the cosine of an angle proportional to the half-circle:

- $\sqrt{2} = 2 \times \cos(45^\circ)$
- $\sqrt{3} = 2 \times \cos(30^\circ)$
- $\phi = 2 \times \cos(36^\circ)$

Three proportions. Three angles. And all of them dwell within a single circle. The circle contains everything. This is why the ring is the most ancient symbol of wholeness and eternity. Concealed within it lies the entire alphabet of creation.

Take a ring in your hands. Look at it. No beginning — no end. A pure line that is in no hurry and arrives nowhere.

Imagine: you place points on a circle — evenly, like marks on a clock face. Then you connect them with straight lines. And here is where the wonder begins.

Place eight points — every 45 degrees. Connect every other one, skipping between. A square emerges from the circle — perfect, as though it had always lived there. The side of that square is exactly  $\sqrt{2}$ . The number of foundation. The number of stability and earth.

Place six points — every 60 degrees. Connect them all in sequence — and the circle gives birth to a hexagon, an exact copy of the honeycomb. Connect every other one — and a triangle appears. Its side is  $\sqrt{3}$ . The number of structure and crystalline order.

Place ten points — every 36 degrees. Connect each to the one four positions away — and a five-pointed star blazes before you. In each of its segments lives the Golden Ratio,  $\phi$ . The number of life, of the spiral shell, of the proportions of the human face.

Three numbers. Three figures. Three principles of creation.

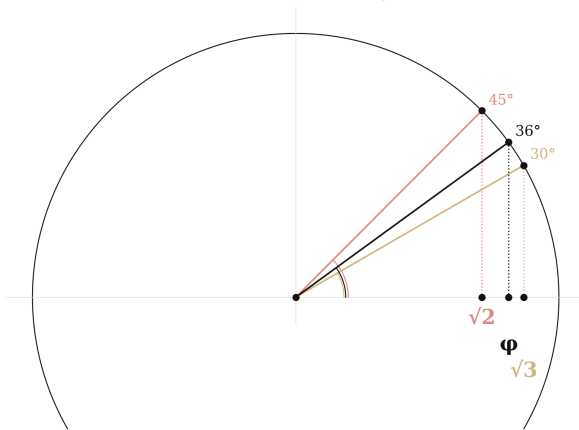
The circle is like a mother. The square, the triangle, the star — her children. They do not exist 'separately' from the circle — they are literally born from it, the moment you choose an angle of division.

The number  $\pi$  is the thread upon which they are all strung. Not a formula. Not an abstraction. The language in which the Universe speaks directly to you.

And the next time you hold a ring in your hands — a wedding band, a key ring, or simply a circle drawn in the margin of a notebook — know this: you hold in your palm the entire alphabet of creation. Compressed into one line. Into one breath.

## Three Roots of Reality

$$\sqrt{2} = 2 \cdot \cos 45^\circ \quad \sqrt{3} = 2 \cdot \cos 30^\circ \quad \phi = 2 \cdot \cos 36^\circ$$



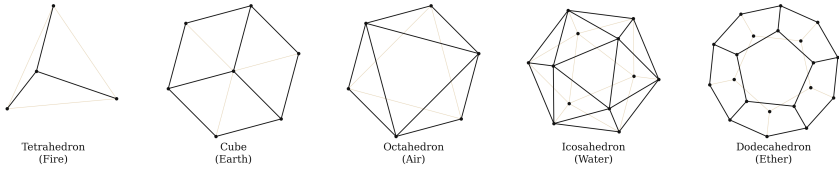
### *Five Building Blocks of the Universe*

From these three proportions the Universe constructs three-dimensional forms. And here is what is remarkable: in all of infinite space there exist only five perfectly regular solid forms. Only five shapes in which every face is identical, every angle equal, every edge the same length. The ancient Greeks knew them as Platonic solids, and they associated each with one of the elements:

- Tetrahedron (4 triangular faces) — Fire. The simplest and sharpest form. The fewest faces, the greatest concentration of energy. Like a flame — upward-reaching, focused.
- Cube (6 square faces) — Earth. Stability, foundation, bedrock. The Holy of Holies in Solomon's Temple — a cube. The New Jerusalem — a cube. A crystal of salt — a cube.
- Octahedron (8 triangular faces) — Air. A double tetrahedron, perfectly balanced between above and below. Light, symmetrical, hovering.
- Icosahedron (20 triangular faces) — Water. The most 'rounded' of angular forms — almost a sphere. And in its formulae there appears  $\phi$ , the golden ratio! The body of Water carries within it the number of Life. It is no coincidence that water is the basis of all living things.
- Dodecahedron (12 pentagonal faces) — The Universe, Aether. Each of its faces is a pentagon, and every pentagon is permeated by the golden ratio. Plato said that God used the dodecahedron 'to embroider the Universe with patterns'. Twelve faces — once again the number 12: the tribes of Israel, the apostles, the signs of the zodiac, the edges of the cube.

And every solid has a 'twin' — a dual form: connect the centres of the faces of one and you obtain the other. The cube and octahedron are twins. The icosahedron and dodecahedron are twins. And the tetrahedron is self-dual: its twin is itself. A unity that begets itself. Like God, who is the beginning and the end.

### Platonic Solids



Five solids. Five elements. Five fingers on a hand. Five rays of the pentagram — the star hidden within the dodecahedron. And all of this is extracted from a single drawing.

### *Metatron's Cube: The Master Blueprint*

There exists a figure that contains within itself all five Platonic solids simultaneously. It is called Metatron's Cube. It is constructed thus: take 13 points — one at the centre and 12 around it, positioned at the nodes of the Flower of Life. Connect each point to every other by a line. You will obtain 78 lines — and within this web you will discover all five solids. Tetrahedron. Cube. Octahedron. Icosahedron. Dodecahedron. All — in a single drawing.

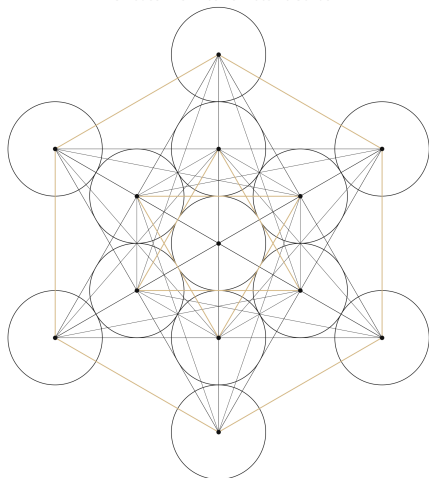
13 points. 78 lines. One blueprint.

Consider this. From just 13 points — only 13! — one can extract every form that exists in the Universe. Because any complex form is a combination of these five fundamental ones. Just as from 33 letters of an alphabet one can write any book, so from 5 Platonic solids, concealed within Metatron's Cube, one can build any structure — from a quartz crystal to a DNA spiral.

And the number 13 — remember? — we spoke of it meaning transformation, a passage to a new level.  $12 + 1 = 12$  outer elements around a single centre. The same 12 apostles and Christ at the centre. The same 12 signs of the zodiac and the Sun. The same Menorah:  $6 + 1 + 6 = 13$  elements. One blueprint — and the entire Universe within it.

## Metatron's Cube

13 nodes · 78 lines · 5 Platonic Solids

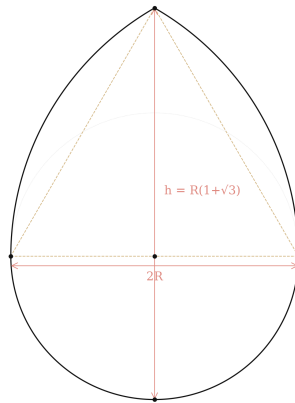


Three proportions. Five solids. One blueprint. These are the formulae upon which reality stands. One need not be a mathematician to understand this. It suffices to look around and begin to see. Honeycombs, snowflakes, crystals, flowers, spirals, stars — all speak the same language. And that language is geometry.

And if you look more closely, you will see that the egg itself — the symbol of life and birth — is built upon the very same laws. Take a circle of radius  $R$ . Inscribe within it an equilateral triangle — the figure in which  $\sqrt{3}$  dwells. From the two lower vertices of this triangle, draw arcs with a radius equal to the triangle's side ( $R\sqrt{3}$ ). These arcs, joining with the lower semicircle, form the perfect contour of an egg — a shape that contains within it the circle, the triangle, and the square root of three. The Golden Egg is the geometry of life.

## The Golden Egg

Symmetry of Circle and Triangle



Author's Note: Compass Meditation I invite you not simply to browse these diagrams. The true magic of geometry is revealed not in intellectual comprehension, but in active experience. Take a compass, a pencil, and a ruler. Begin to construct the Vesica Piscis, unfold the Golden Spiral, create your own Flower of Life. The process of drafting these perfect proportions is a profound form of meditation that literally rewires your neural connections and harmonizes your internal state. It is the forging of your true, energetic Seal of Personality.

### *Cosmography and the Mandala: Macrocosm and Microcosm*

#### Ancient Texts and Cosmography

In the ancient world, the concept of cosmography already held profound meaning: it signified the systematic description of the structure of the Universe. Authors such as Claudius Ptolemy authored works (e. g., "Cosmography") outlining knowledge regarding the structure of the world, the shapes of the celestial sphere, and the continents. These inherited works had a colossal influence on

subsequent cartography and our science of the world. Furthermore, texts from ancient Mesopotamia, Egypt, and the Middle East feature cosmographic representations where the universe is described as a multi-level system with distinct boundaries—such as the division of the heavens, the earth, and the underworld, along with the concept of firmaments and waters surrounding the Earth.

### Cosmography in the Context of Mandalas

In the traditions of ancient India, cosmographic concepts were frequently embodied in the form of mandalas. A mandala is not merely an artistic or ritualistic image, but an accurate, symbolic map reflecting the structure of the cosmos. In Vedic texts, the mandala is perceived as a primary model of the universe, where the shapes of sacred geometry (the circle, the square, the triangle) symbolize cosmic order, universal centers, and axes.

This utilization of the mandala allows one not only to visualize the macrocosm but also to use it as an instrument for meditation, self-discovery, and spiritual alignment with this very cosmic order. As highlighted in prominent esoteric research, the mandala serves as an *imago mundi*—an image of the world—where both the vast external cosmos and the inner microcosm of the human being are symbolically encoded.

### The Synthesis of Knowledge

Thus, in ancient cultures, cosmographic ideas were not solely recorded in explicit scientific treatises, but invariably penetrated into sacred art. Mandalas, functioning as universal symbols of wholeness, directly mirror the geometric structure of the world. This serves as historical testament that humanity has, for millennia, sought to comprehend the Universe through both the systematic categorization of knowledge and the meditative contemplation of sacred symbols.

But if numbers, forms and proportions are merely the code, then what

is the very essence? Perhaps the answer lies in vibration. In sound. In the word.

\* \* \*

## Chapter 5. The Word as Vibration

«In the beginning was the Word.»

We are accustomed to thinking of language as merely a tool of communication. But what if words are something greater? A word carries vibration, and vibration creates form.

In ancient traditions, sound was always linked to creation. Why are prayers spoken aloud? Why are mantras repeated many times over? Why are rhythm and intonation so important in sacred texts? Because every word creates resonance, tuning the space to particular frequencies.

Have you noticed how words affect your state? Harsh speech causes tension, soft words relax, inspiring phrases awaken strength. Sound is a wave, and a wave shapes reality.

The scientist Ernst Chladni proved that sound vibrations create geometric patterns — one need only sprinkle sand on a metal plate and draw a bow across it to see how chaos instantly arranges itself into perfect structures. There are hypotheses that water responds to words in a similar manner, altering its crystalline structure. Whether proven or not, each of us knows from personal experience: words wound deeper than a knife and heal better than medicine.

Recall the film *Tron*: a digital world built from code and light. Our language is the same code. Programmers write realities in JavaScript and Python. The ancients wrote realities in Sanskrit and Hebrew. The difference is merely in the interface.

In all ancient traditions, the word held sacred significance. The Vedas, the Quran, the Bible, Tibetan sutras — all these texts were created not by chance. They do not merely convey information; they function as active codes, transforming consciousness. Buddhist mantras, spoken

in a particular rhythm, bring the mind into a state of harmony. The Quran is recited melodically, creating a flow of energy. Even the philosophical works of antiquity were constructed to carry multi-layered meaning.

Particular power resides in the root meanings of words. In the Russian language, ancient codes are still preserved:

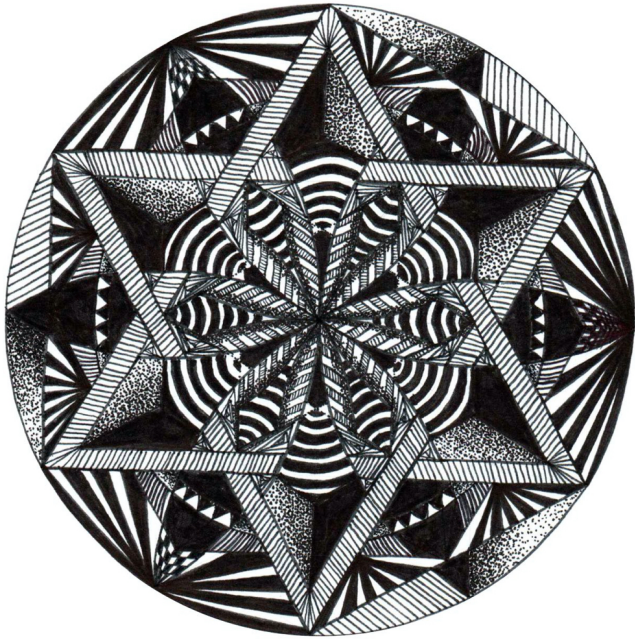
- «Человек» ('chelovek', meaning person) — combines 'chelo' (the brow, the highest) and 'vek' (age, time): a being that recognises eternity.
- «Слово» (word) and «слава» (glory) share the same root: the true word leads to the highest meaning.
- «Вера» (faith) and «врата» (gates) — open the path to a new reality.
- «Свет» (light) and «совесть» (conscience) — conscience as inner light.

But in the modern world, the meaning of many words has been distorted or lost. The system of values has been inverted, and this alters the perception of reality. If one begins to study the roots of words, one can unlock hidden laws of creation.

Language is the key to shaping reality. Every word carries a charge. If one speaks only of fears and problems, they begin to manifest in life. If one consciously chooses words of harmony and strength, reality shifts. The purer your speech, the purer your thinking.

Speak consciously, utter words that carry strength and harmony, and you will see how not only your consciousness changes, but the very world around you.

\* \* \*



*In shadow by Ivan Latshinsky*

*"In the Shadows"*

Van Lax

## **Chapter 6. The Hermetic Principle: 'As Above, So Below'**

«All is one. The microcosm reflects the macrocosm.»

We have examined the code of reality — numbers, forms, words. But behind this code stands an even deeper principle, which the ancient Hermeticists formulated in a single phrase: 'As above, so below; as below, so above.'

This is not merely a beautiful metaphor. It is an observation confirmed at every level of reality. An atom repeats the structure of the solar system. The neural network of the brain is indistinguishable from a map of the Universe. The spiral of DNA is the same spiral as a galaxy. The branching of a tree obeys the same laws as the branching of rivers, veins, lightning.

Fractals — that is the name of this principle in the language of mathematics. Every part contains the whole. Every level reflects all others.

What does this mean for us? If the microcosm reflects the macrocosm, then a change within you is a change in the world. Not metaphorically. Literally. When you bring order to your consciousness, you bring order to your reality. When you create harmony within, it manifests without.

The Hermetic tradition stretches back thousands of years. From it grew alchemy — not a primitive attempt to turn lead into gold, but a profound metaphor for inner transformation. The alchemist transformed not metals, but himself. The lead of ignorance — into the gold of awareness.

These same principles underlie the Masonic lodges, Rosicrucians, Sufi orders. All these structures, for all their mysteriousness, were

essentially schools of discipline. They taught:

- Building inner order from the chaos of emotions and thoughts.
- Shaping one's environment to support growth.
- Transmitting knowledge through symbols, rituals, architecture.

It is important here neither to romanticise secret societies nor to demonise them. What matters is to see the principle: from chaos we learn to form structures. It matters not what kind, nor to what ends — what matters is the very skill of ordering. This is precisely what discipline teaches.

Recall Nietzsche — not the 'Übermensch' as one who rules the world, but the one who has surpassed his yesterday's self. H. G. Wells foresaw the future not because he was a prophet, but because he understood the code of development. Jules Verne described the submarine decades before its creation. They saw structure — and from it projected form.

The code of the Universe is not an abstract concept. It is what you observe every day: in the rhythm of your breathing, in the patterns on your skin, in the way the events of your life arrange themselves into patterns. Having learnt to see the code, you move from reacting to creating.

### *The Temple Within: The Body as a Map of the Universe*

But the Hermetic principle 'as above, so below' operates not only externally. It operates within you. And this is not a metaphor — it is an anatomically, physiologically, mathematically precise map.

The Bible states this directly: 'Know ye not that your bodies are the temple of the Holy Ghost which is in you?' (1 Corinthians 6:19). And again: 'The kingdom of God is within you' (Luke 17:21). Not in the heavens. Not beyond the horizon. Within.

What if all biblical narratives are not only historical chronicle, but also an encrypted map of the inner universe of the human being?

Solomon's Temple had three parts: the Vestibule, the Sanctuary, and the Holy of Holies. The human body is organised on the same principle: the body below the diaphragm (material processes, digestion) > the chest cavity (heart, lungs, vital force) > the head (brain, higher consciousness). The Holy of Holies — a perfect cube — is the place where 'God dwells'. The skull is the closest approximation to a cuboid form in our body. It is there that consciousness resides. Entry to the Holy of Holies was permitted only to the high priest once a year: access to higher consciousness demands purification and preparation.

The two cherubim standing in the Holy of Holies touched one another's wings at the centre. These are the two hemispheres of the brain, and the point of their contact is the corpus callosum — the bridge between logic and intuition. The Bible states: 'God speaks with Moses from between the two cherubim' (Exodus 25:22). Divine revelation arises at the point of synchronisation of both hemispheres — precisely what occurs in states of deep meditation, prayer or creative flow.

The Garden of Eden is the brain. The four rivers flowing from Eden = the four principal cerebral arteries (two carotid and two vertebral), branching from the Circle of Willis — a ring-shaped structure at the base of the brain. The Tree of Life 'in the midst of the garden' = the brainstem, upon which life itself depends. The Serpent = the spinal cord, the reptilian brain — the most ancient structure, responsible for instinct.

And here is what astonishes. The human spine consists of 33 vertebrae (7 cervical + 12 thoracic + 5 lumbar + 5 sacral + 4 coccygeal). Jesus began his ministry at 30 and was crucified at 33. Jacob's Ladder, standing 'on the earth, and the top of it reached to heaven', is the spinal column: from the coccyx (sacrum — in Latin, 'sacred bone!') to the crown of the head (corona — 'crown!'). The angels ascending and

descending upon it = nerve impulses travelling up and down the spinal cord. And the first cervical vertebra (C1) is named in anatomy atlas — Atlas, who holds up the sky.

The place of crucifixion — Golgotha — translates literally from the Aramaic as 'skull'. 'The place of the skull'. The crucifixion takes place in the head. The cross is the chiasma (chiasma opticum), the crossing of the optic nerves, where neural pathways literally intersect in the shape of an X.

Another system: the seven churches of Revelation. Ancient medical traditions — from India to Egypt — knew of the seven endocrine glands (pineal, pituitary, thyroid, thymus, adrenals, pancreas, gonads) that govern the entire body through hormones. Classical works on arithmetic and astronomy point directly to a triple correspondence: 7 glands = 7 chakras = 7 planets. Each gland corresponds to a planet, a metal and a day of the week: Moon-silver-Monday, Mars-iron-Tuesday, Sun-gold-Sunday... The seven epistles to the churches in the Book of Revelation are a diagnostic of the seven energetic centres within us. Each epistle points to a characteristic 'malfunction' of the corresponding centre.

And finally: 12 tribes of Israel = 12 pairs of ribs = 12 pairs of cranial nerves = 12 signs of the zodiac = 12 edges of a cube. The number 12 =  $3 \times 4$  — the Trinity (spirit) multiplied by the Quaternity (matter) = the fullness of the manifestation of spirit in matter. 'Eve was created from a rib' — new consciousness is born from the structure that protects the heart.

In our brain there are approximately 100 billion neurons — the same number as the stars in our Galaxy. Roughly 95% of brain activity occurs unconsciously — and scientists tell us that approximately 85% of the Universe's mass consists of dark matter, invisible and intangible. We are not a 'likeness' of the Universe. We are the Universe in miniature.

This is not philosophical speculation. Each of these correspondences is a verifiable fact. Thirty-three vertebrae can be counted on an X-ray. Four cerebral arteries are visible on an angiogram. Seven endocrine glands are studied in endocrinology. Twelve pairs of cranial nerves constitute standard neuroanatomy. The numbers in the Bible are a fixed text that has not changed for centuries.

All of this confirms one thing: we live within a unified matrix system, in which every level — from subatomic to galactic — obeys the same mathematical laws. And the human being is not a passive inhabitant of this system, but its key element: a microcosm that reflects the entire macrocosm. Every organ is a planet. Every nerve is a ray of light. Every cell is a star. By changing yourself, you literally change the Universe — because you are the Universe, observing itself.

### *The Energy Path: The Alchemy of the Body*

We have seen that the body is a temple. But every temple has not only walls and chambers. It has a path — the route by which the worshipper walks from the entrance to the altar. And in our body, this path is no metaphor. It is physically, anatomically real.

Look at the journey of Christ — from birth to ascension — through the eyes of an anatomist.

Birth — in Bethlehem, which translates as 'the house of bread'. Bread is glucose, the fundamental energy. The beginning of the journey is at the base of the body, in the sacral region — the sacrum, the 'sacred bone'. Here, as Eastern traditions say, the life force 'sleeps', coiled like a serpent.

Thirty years before the ministry begins. Thirty vertebrae below the neck. The energy waits.

Baptism in the Jordan — activation. The energy begins its ascent along the spinal canal. Forty days in the wilderness, three temptations —

passage through the three lower centres: the survival instinct, fear, the ego. Those who meditate know: before one can reach silence, one must pass through noise.

Then — ministry. Healing. Love. This is the level of the heart, the fourth centre — the midpoint of the journey, the point of equilibrium. The Last Supper — the transformation of bread (glucose) and wine (serotonin, the neurochemistry of bliss) into 'body and blood' — in literal terms: the transmutation of base energy into higher consciousness.

Gethsemane — 'sweat like drops of blood'. This is the nervous system at maximum tension. Anyone who has lived through a moment of ultimate choice knows this state: the body vibrates, the boundary between inner and outer dissolves.

And finally — Golgotha. We already know: 'the skull'. The energy reaches the head. Crucifixion on the cross — the chiasma, the crossing-point where the nerve pathways intersect. 'It is finished!' — the cessation of mental noise. The death of the ego.

Three days in the tomb — brain cells renew approximately every 72 hours. Resurrection — the birth of new consciousness. Ascension — the energy exits through the crown (corona — 'the crown').

The entire journey — from sacrum to corona, from the 'sacred bone' to the 'crown' — spans 33 vertebrae. 33 years of Christ's life. This is not merely numerical coincidence. It is a map of the journey, encrypted in the sacred text. 'I am the way,' said Christ. Literally: I am the path of ascent.

## *The 33 Degrees of Initiation and the 33 Human Vertebrae*

The human spinal column consists of exactly 33 vertebrae. Along this physiological "Jacob's Ladder," nerve impulses and cerebrospinal fluid make their way upward to the cranium — the "Golgotha" or the inner "Temple of Solomon." Ancient esoteric orders, such as Freemasonry (in the Ancient and Accepted Scottish Rite), encoded this anatomical path of the cosmos ascending within the microcosm through their famous 33 degrees of initiation. Navigating these steps is not merely about acquiring titles, but is a symbolic, phased awakening of the human energetic centers, from coarse matter to absolute divine light.

### **Symbolic Lodges (Blue Lodge)**

#### **1. Entered Apprentice**

The birth of spiritual consciousness. The first step from darkness of ignorance into the light of knowledge. The coccyx — the base of the spine.

#### **2. Fellowcraft**

Mastering the craft of self-knowledge. Study of the seven liberal arts. The ascent of energy to the sacral center.

#### **3. Master Mason**

Symbolic death and resurrection. Overcoming the fear of death. The triumph of spirit over matter.

### **Lodges of Perfection (4th—14th)**

#### **4. Secret Master**

Silence and fidelity to duty. The beginning of inner discipline; the ability to still the mind.

#### **5. Perfect Master**

Honoring the dead and memory. Realizing the mortality of the body and the immortality of the spirit.

#### **6. Intimate Secretary**

Curiosity and the limits of knowledge. The lesson that not every mystery should be unveiled.

#### **7. Provost and Judge**

Justice and impartiality. The awakening of the inner moral tribunal.

#### **8. Intendant of the Building**

Building the inner temple. The architecture of the soul; the edifice of character.

#### **9. Elu of the Nine**

Mastery over anger and revenge. The lesson that true power lies in restraint.

#### **10. Elu of the Fifteen**

The reward of patience. The search for and recovery of lost knowledge.

#### **11. Elu of the Twelve**

Magnanimity and forgiveness. The transformation of base emotions into compassion.

#### **12. Master Architect**

Mastery of the sciences. Applying geometry and mathematics to comprehend the Universe.

#### **13. Royal Arch of Solomon**

Discovering God's name. The deepest truth lies hidden in the depths of the earth (the body).

#### **14. Perfect Elu**

Perfection and completeness. The culmination of the first alchemical cycle of transformation.

### **Chapters of Rose Croix (15th—18th)**

**15. Knight of the East**

Liberation from captivity. The spirit escaping the bondage of material attachment.

**16. Prince of Jerusalem**

Restoration of the Temple. Rebuilding the ruined inner sanctuary.

**17. Knight of the East and West**

The unity of opposites. The synthesis of duality into universal harmony.

**18. Knight Rose Croix**

Mystical death and resurrection. The Rose upon the Cross — the spirit blossoming through suffering.

**Councils of Kadosh (19th—30th)****19. Grand Pontiff**

Building the bridge between worlds. The link between the earthly and the celestial within the human being.

**20. Master of the Symbolic Lodge**

Governance and service. Responsibility for the spiritual development of others.

**21. Noachite**

Humility before divine will. Trusting the flow of life, as Noah trusted the Ark.

**22. Knight of the Royal Axe**

Creative labor. Building the tabernacle — the sacred space within oneself.

**23. Chief of the Tabernacle**

Guardian of the sacred flame. Maintaining the inner fire of faith and awareness.

**24. Prince of the Tabernacle**

Sacrifice of the ego. Renouncing the lower 'self' for the higher purpose.

**25. Knight of the Brazen Serpent**

Healing through contemplation. Kundalini — the serpent force rising along the spine.

**26. Prince of Mercy**

Unconditional forgiveness. Liberation from the chains of resentment and judgment.

**27. Knight Commander of the Temple**

The knight's oath of truth. Consecrating one's life to the defense of truth and justice.

**28. Knight of the Sun**

Inner illumination. The mind as the sun, dispelling the darkness of ignorance.

**29. Knight of Saint Andrew**

The union of faith and reason. Andrew's cross (X) — the chiasma, the crossing of paths.

**30. Knight Kadosh**

'Kadosh' means 'Holy' in Hebrew. Sacred war against ignorance. Absolute devotion to truth.

**Consistory (31st—33rd)****31. Inspector Inquisitor**

Judgment upon oneself. Ruthless self-examination — the final threshold before illumination.

**32. Master of the Royal Secret**

The great mystery of being. A warrior of light who has realized the unity of all paths and traditions.

**33. Sovereign Grand Inspector General**

Absolute light. Corona — the crown — the top of the skull. Energy has reached the 33rd vertebra. Total awakening.

### *The Three Fluids of the Temple*

In every temple, rituals are performed with fluids: the blood of sacrifice, water for purification, oil for anointing, fire upon the altar. The body-temple employs the very same four substances:

Blood — carrying oxygen and nourishment to every cell. 'The life of the flesh is in the blood, ' says the Book of Leviticus (17:11). The Bible knew this long before the discovery of the circulatory system.

Living water — the cerebrospinal fluid, or liquor, which bathes the brain and spinal cord, protecting them as a shrine within a reliquary. 'Out of his belly shall flow rivers of living water' (John 7:38) — cerebrospinal fluid is produced in the ventricles of the brain and flows down through the spinal canal, bathing the entire nervous system. Baptism by water = the purification of the nervous system.

The fire of the Holy Spirit — electrical nerve impulses. Quite literally: lightning bolts racing along neurons at up to 120 metres per second. 'Baptism by fire' — the activation of the nervous system at a new level. The tongues of flame upon the heads of the apostles at Pentecost — neurons 'igniting' in synchrony.

Even the bread and wine of the Eucharist carry biochemical meaning: glucose (the brain consumes 20% of all the body's glucose — more than any other organ!) and serotonin — the neurotransmitter of peace and joy.

The body is not merely a 'vessel for the soul'. The body is a laboratory in which, every second, an alchemical transformation unfolds: the crude energy of food is transmuted into the electrical signals of thought, into the hormones of feeling, into the awareness of 'I am'.

### *The Serpent Is DNA*

Another image threads its way through the entire Bible — the serpent. The serpent in Eden, the bronze serpent of Moses on a staff, the serpent that tempts, the serpent that heals. This dual symbol is no mere mythological figure.

Look closely: the double helix of DNA is a serpentine form. Two chains, intertwined, carrying all the information about a living being. 'You shall be as gods, knowing good and evil,' promised the serpent. DNA does indeed contain all information: the 'good' (health, potential, beauty) and the 'evil' (predisposition to illness, limitations).

The bronze serpent of Moses on a pole (Numbers 21:9) — and whoever looked upon it was healed. This image became the symbol of medicine: the caduceus — a staff with two entwined serpents. Two serpents = two chains of DNA. The staff = the sugar-phosphate backbone of the molecule. The rungs between the serpents = the hydrogen bonds between nucleotides. The one who 'sees' (becomes aware of) the structure of DNA gains access to healing.

And one more coincidence that takes the breath away: Hebrew has 22 letters. The genetic code employs 22 amino acids (20 standard plus 2 special ones: selenocysteine and pyrrolysine). The ancient Chinese Book of Changes (I Ching) contains 64 hexagrams. DNA uses 64 codons (4 nucleotides in combinations of 3:  $4^3 = 64$ ). One alphabet — different languages.

### *The Ark Is the Skull*

The final image I wish to show: Noah's Ark — not only a prototype of the golden ratio, but an anatomical map.

The Ark floats upon the waters of the Flood — the brain quite literally floats in cerebrospinal fluid, suspended within the skull. The three decks of the Ark — the three divisions of the brain: the brainstem (the

reptilian brain), the midbrain, and the cortex (the neocortex). Eight people are saved in the Ark — 8 bones make up the human skull (the frontal, two parietal, two temporal, the occipital, the sphenoid, and the ethmoid).

Forty days of rain — and do you know how long a human pregnancy lasts? 40 weeks. The Flood is not destruction. It is birth. The emergence from the Ark onto dry land — birth into a new world. The rainbow after the Flood (7 colours) — the activation of all seven centres in the renewed body.

The dove with the olive branch — a signal of peace after the storm. In neuroscience, this is the release of 'peaceful' neurotransmitters (serotonin, oxytocin) after endured stress. The storm passes — and the body, having survived the crisis, is born anew.

Microcosm and macrocosm. Body and Universe. Temple and cosmos. Ark and skull. Serpent and DNA. The same blueprints — at different scales. The same Architect.

But the code is merely architecture. What carries this code through space? What is its medium? The answer is light.

\* \* \*

## **Chapter 7. Light and Dark Matter: Carriers of the Code**

«Imagine that rays of light, carrying photons, are filled with diverse information, penetrating only those structures ready to receive it through harmonious divine codes.»

We are accustomed to thinking of light as a physical phenomenon — electromagnetic waves, photons, particles. But what if light is something more? What if it carries not only energy, but information? Not digital, but meaningful, harmonious, alive?

Think of it this way. A fibre-optic cable transmits data through pulses of light. Every photon carries bits of information — zeroes and ones, from which text, music, video, entire worlds are composed. This is technology created by humans. But nature has been doing the same for billions of years before us.

Sunlight penetrates plant cells and triggers photosynthesis — a process without which life on Earth would be impossible. Light governs biological rhythms: circadian clocks, the alternation of sleep and waking, hormone production. Every photon that touches your skin carries more than warmth. It carries the rhythm of the Universe.

But if light is an information carrier, who can read it? Not everyone. Just as not every receiver picks up every radio wave, not every person is capable of perceiving the messages that light carries. What is needed is inner attunement.

'Harmonious divine codes' — thus one might describe the condition for reception. To receive the information of light, one needs a structure in resonance with a particular frequency. Like an antenna, a person must be aligned. A soul submerged in chaos cannot hear the quiet voice of light. But one that rests in stillness begins to hear not only the light, but also the darkness.

For within this Universe there is also a reverse side — dark matter. It

does not shine. It does not interact through any mode of perception familiar to us. Yet its influence is palpable. It holds galaxies together. It gives form to what appears empty. Scientists say that approximately 85% of the Universe's mass consists of dark matter — invisible, intangible, yet real.

It is like the breath of God, manifest in the absence of the manifest. Dark matter reminds us: not everything that exists can be seen. Not everything that is real can be measured. Sometimes the most important thing resides in what lies between the lines, in the pauses between notes, in the silence between words.

Light and darkness are not opposites. They are two wings of the same bird. Light carries information; darkness creates the space for its reception. Without silence, one cannot hear sound. Without darkness, one cannot see light. Without emptiness, one cannot fill a cup.

We so fear darkness that we flood the world with artificial light: screens, lamps, neon, the round-the-clock glow of cities. We have forgotten that in darkness lies not danger, but possibility. The possibility of hearing oneself, feeling the rhythms of the body, seeing with inner vision that which is invisible to the eyes.

The code of reality is inscribed on two sides of the same coin. Light carries the message. Darkness creates the conditions for its reception. And the one who learns to hear both voices will become not merely an observer of the world, but its conductor.

But the code and its carriers are merely a language. What makes this language sound? What sets the mechanism in motion? The answer lies in energy.

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## PART III — ENERGY

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What drives reality?

\* \* \*

«Attention is light. Wherever you direct it, reality is born.»

\* \* \*

## Chapter 8. Attention as a Superpower

«Where attention goes — energy flows.»

If you had a superpower, what would it be? The ability to see the future? To control time? To travel between worlds?

But what if the power you dream of is already yours? What if, right now, you are governing reality without even realising it? Your instrument is attention. It is precisely this that determines what your world will be.

Have you ever noticed how a day unfolds depending on your state? If you are irritable in the morning, the whole world begins serving up fresh causes for anger. If you are in good spirits, even chance events look like signs of fortune. If you are immersed in creativity, inspiration and new ideas appear everywhere. Everything around you is like a living screen, responding to what you choose to see.

You may think the chief resources are money, connections, time. But at the root of everything lies attention. Whatever you direct it towards, there goes your energy — and with it, your destiny.

Imagine your attention is a torch in total darkness. Wherever you point the beam, a world begins to appear. If you illuminate chaos, you see only chaos. If you illuminate possibilities, new paths emerge.

In ancient traditions, techniques existed for governing focus. Buddhist monks meditated, gazing at a single point, to purify the mind. Samurai trained their attention, honing sword strikes to automatism. Artists entered the flow, where every brushstroke connected them to the moment.

But collective focus is even more powerful. The more people believe in a single reality, the more real it becomes. Money works because billions believe a piece of paper equals value. Religions have endured

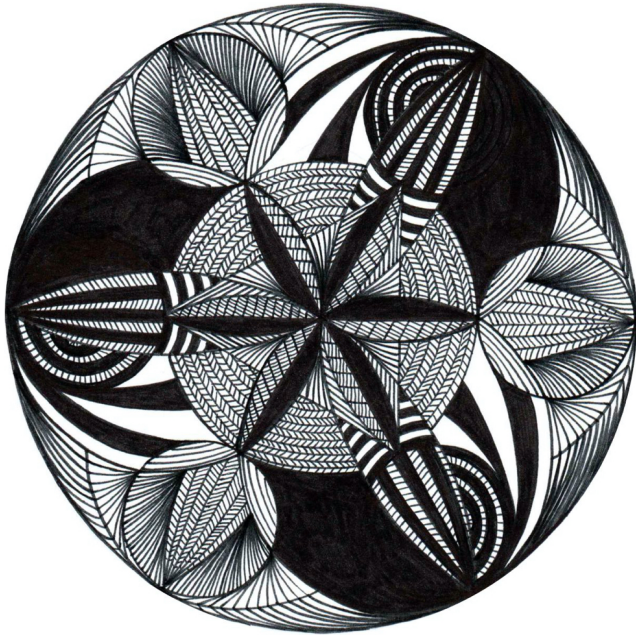
for millennia because millions focus on one system of meaning. Great empires crumbled when they lost collective belief in themselves.

Now ask yourself: who controls your attention? You think you yourself control what you look at, what you read, what you think about? In 99% of cases, this is not so. Social media steal your focus, dragging you into an endless feed. News programmes you for anxiety and fear. Advertising makes you feel lack.

Where your attention goes, there goes your energy. If you give it to meaningless things, you grow weaker. If you consciously choose your focus, you begin to create your reality.

True freedom is the freedom to govern your attention.

\* \* \*



*Harvest by Ivan Lapshinsky*

*"Harvest"*

Van Lax

## **Chapter 9. Chaos and Order: The Dance of Opposites**

«Every order eventually becomes too rigid, freezes — and then chaos arrives to break it and make room for the new.»

The world exists in a balance between chaos and order. Without structure, existence is impossible, yet without destruction there is no forward movement.

A person strives for harmony, dreams of a life where everything is under control, where events follow logic. But why does chaos still permeate everything? Why is destruction as integral a part of creation as building?

We fear chaos, yet without it no development is possible. Every order eventually freezes, loses flexibility, becomes a limitation — and then chaos arrives to break the old and clear the way for the new.

This law manifests in everything: old civilisations collapse, making way for new ones. Nature destroys obsolete ecosystems to bring forth new forms of life. In a person's life, crises often prove to be points of growth.

Chaos is not a fault in the system. It is the system's mechanism of renewal.

In nature, absolute order does not exist: tree branches grow in random directions, rivers constantly change course, molecules move chaotically, generating energy. If only strict order existed, life would come to a halt. The Universe is an endless dance of structure and disorder.

Nietzsche called this 'eternal recurrence' — the idea that life moves not in a straight line but in a spiral, and every act of destruction leads to new creation. Not the 'Übermensch' as ruler, but a person who has learnt to see in chaos the raw material for art.

Imagine: you are building a new house, but on that spot already stands a decrepit one. You cannot simply place the new atop the ruins. First, the space must be cleared. If you wish to change your thinking — first destroy the old beliefs. If you wish to find a new purpose — release the past.

Flame consumes the forest, yet on that ground even stronger nature grows. Volcanoes create fertile soil. Storms purify the air. Death in nature is not the end, but the transformation of matter into a new form of life.

There are two kinds of destruction: unconscious chaos, which obliterates without replacement, leaving emptiness — and conscious destruction, which transforms, clearing space for new structure.

Those who learn to work with chaos do not fear change — they create their reality.

But chaos and order do not alternate randomly. They are governed by rhythm — and rhythm is nothing other than time.

\* \* \*

## Chapter 10. Time, Cycles, the Spiral

«Time is not a straight line, but a living flow, a rhythm one may enter.»

We perceive time as an arrow: past > present > future. We glance at clocks, plan tasks, worry about the morrow. But does linear time truly exist?

Ancient civilisations thought about time differently. For the Hindus, time is the yugas — vast cycles, each lasting thousands of years: the Golden Age, the Silver, the Bronze, the Iron — and then a return to the beginning. The Maya created a calendar of such precision that it predicted astronomical events with an error of a minute over millennia. For them, time was not a line but a complex system of nested cycles — a spiral, each turn of which brings a new opportunity.

The Greeks distinguished two kinds of time: *chronos* — linear, measurable, mechanical clock-time, and *kairos* — a qualitative moment, the 'right time', when action falls precisely into the rhythm of events. You have surely felt this: sometimes a decision taken 'at the wrong time' fails, whilst the very same decision, taken at the right moment, changes everything. That is *kairos*.

Have you ever noticed that the same events occur in your life, only at different times? You meet similar people, land in similar situations, return to old thoughts. This is because life moves not in a straight line but in a spiral. We return to old lessons, but already at a new level. Our mistakes repeat until they are recognised. Even the Universe lives in endless cycles: stars are born, die, and are born again.

«You do not return to the past. You rise higher, meeting the same energies with new clarity.»

Imagine: you are twenty, and you experience a friend's betrayal. It is painful, devastating. Ten years later, a similar situation repeats — but

you react differently. You see the pattern. You understand that the lesson is not about 'bad people', but about the boundary you did not know how to set. The spiral works: the same event at a new level brings not pain, but understanding.

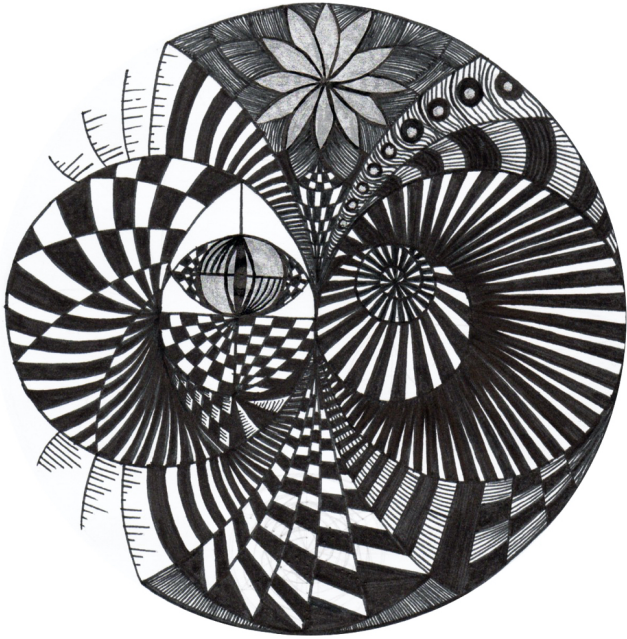
A person is subject to rhythms. You have periods when you are full of energy and could move mountains, and moments when even simple tasks seem insurmountable. This is no accident. Your biorhythms depend on the cycle of day and night, lunar phases, the time of year. Emotions and inspiration also follow wavelike motion. If you align yourself with these rhythms, you are in the flow. If you ignore them, you exhaust yourself.

To live in accord with time means to hear its rhythms. Morning is made for concentration, the day for work, the evening for relaxation. The moon affects us: the new moon is a beginning, the full moon a peak, the waning phase a completion. The seasons of the year carry their own logic too: spring — ideas, summer — activity, autumn — summation, winter — rest and preparation for a new cycle.

Modern man is severed from these rhythms. We live under artificial light, eat out of season, work when the body asks for rest, sleep when the brain is still alert. We have conquered chronos — learnt to measure milliseconds — yet lost kairos. We know what hour it is, but do not feel what time it is.

The secret of a harmonious life lies not in racing faster than time, but in learning to feel its rhythms. If you attune your life to these rhythms, the world ceases to be chaos — it becomes music, in which you play your part in perfect time with the Universe.

«You are not repeating the past. You are healing it, so as to become the future.»



*The line by Ivan Lakosinsky*

*"Time"*

Van Lax

## Chapter 11. Discipline: From Chaos to Structure

«Those who learn to govern chaos become the creators of their reality.»

I spoke of chaos as a mechanism of renewal. But chaos without discipline is merely destruction. To create order from chaos, a skill is needed — the skill of building structures.

When at the age of twelve I was sent to a British school, I found myself in utter chaos. A foreign language. Foreign rules. Not a single familiar face. For a child, it was the end of the familiar world. But it was precisely in that experience that I first understood the fundamental law: from chaos we learn to form structures.

The school did not teach 'what to think'. It taught how to construct. Discipline of body — through sport. Discipline of mind — through the exact sciences. Discipline of spirit — through art. I learnt to discern structure within the chaos of a sporting contest. I learnt to hear order in the seeming chaos of musical harmonies. At thirteen I composed a piano étude — twenty minutes of music, not a single note on paper, all of it in my head. It was my first act of 'reality engineering' — creating complex order from a chaos of sounds, using only the mind.

In history there is yet another powerful example of a school of discipline — the secret societies. The Masons, Rosicrucians, Sufi orders — for all the mystification surrounding them, they were, in essence, systems of learning. They taught:

- Building inner order from the chaos of thoughts and passions.
- Forming the right environment to support growth.
- Passing through stages of initiation — sequential trials, each of which steeled the character.

One need neither romanticise these structures nor demonise them. What matters is to see the principle: discipline is the bridge between

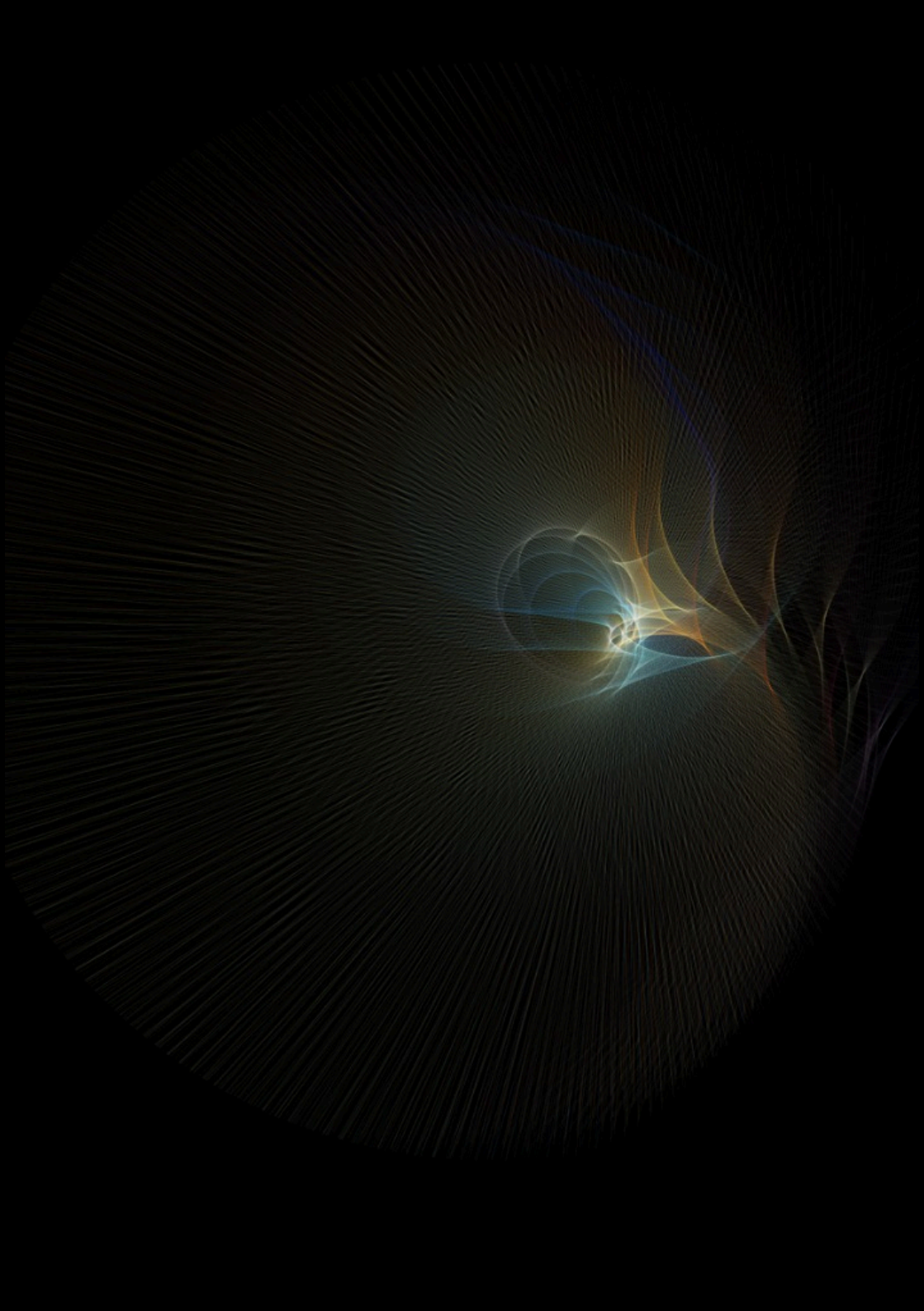
chaos and harmony.

But here lies a trap. Many 'scientifically proven' things sometimes serve those who find it convenient to believe so — or not to believe. There is much in the world that is unstudied but very much real. To deny the obvious merely because it is 'unproven' is pointless.

Recall the film *Don't Look Up* with Leonardo DiCaprio. A scientist screams about an approaching catastrophe — and no one listens. The same happens with our observations: truth is often rejected not because it is false, but because it is inconvenient.

Discipline is not a cage. It is a tool. Like the bow for a violinist, like the brush for a painter. Without it, chaos remains chaos. With it, chaos becomes a work of art.

\* \* \*



*"Breath of Life"*

Van Lax

## Chapter 12. The Engineers of Reality

«He who writes history shapes the future. Thus, quietly and without battle, countries are conquered.»

We have established that reality is created through attention, word, meaning. But who creates meaning for billions of people? Who writes the script by which humanity lives?

Today, programmers are in demand. Those who understand code can build their lives. Prompt engineers represent the latest generation of professions and skills. Both create realities. Virtual ones, perhaps — but realities nonetheless.

Now let us rewind time and see how the engineering of reality has evolved throughout history:

Prophets and priests — the first engineers of consciousness. They formulated the laws of creation, determined what was to be considered good and evil, created rituals that shaped the behaviour of entire peoples. Religious systems are grand architectures of meaning. Incredibly complex, meticulously designed constructions, guiding billions of people over millennia. For some, this is direct divine revelation; for others, a work of genius of the human spirit. But in either case, it is worth asking oneself: do I understand what I believe? Is my choice conscious — or am I simply following by inertia?

Writers and thinkers — Homer created an image of the hero that has been emulated for millennia. Jules Verne described the submarine, the aeroplane, the voyage to the Moon — decades before their creation. Karl Marx rewrote the history of entire continents with a single book. H. G. Wells foresaw world wars and atomic weapons. Texts can carry light — or sow destruction: Hitler's *Mein Kampf* became one of the most devastating books in history. All of these authors, each in their own way, were engineers of the future: they saw structure — and

from it projected form. What choice each of them made — and where it led — is a question of awareness.

Psychology — with its advent, light was cast upon human nature. We became cleverer, began to reflect. Freud explained that we are driven by the unconscious. Jung showed that humanity has a shared 'code' — archetypes. Skinner proved that behaviour can be programmed through stimuli. Maslow created the hierarchy of needs — a map of controllable desires. All of this gave enormously powerful tools to those who know how to use them.

Bloggers and speakers — the new prophets of the digital age. They shape the opinions of millions, create trends, determine what is 'right'. A single social media post can start a war or halt one. A single viral video shifts public opinion faster than years of diplomacy.

Prompt engineers and AI — the latest turn. Now a person can literally describe reality in words — and a machine will build it. Code, image, music, video, an entire world — all created from a text description. This is no metaphor. This is literal reality engineering.

And next — robots. Beings created by engineers, who themselves begin to create. The chain closes.

Look at this line:

God > Prophets > Writers > Scientists > Psychologists > Bloggers > Programmers > AI > Robots >...?

Every link creates the next. Every engineer begets a new engineer. And the question worth asking yourself: on which rung are you? Are you a consumer of others' realities, or the creator of your own?

\* \* \*

## Chapter 13. Mental Immunity

«He who creates meaning is the engineer. But he who recognises others' meanings is free.»

So, we have seen how reality is constructed — through attention, word, discipline, engineering. But every form of engineering has a reverse side: manipulation. To protect oneself, one needs mental immunity — the ability to recognise when one is being programmed.

A human being has ten fundamental vulnerabilities through which anyone can be controlled. Not because a person is foolish, but because these mechanisms are hardwired into our nature. Knowing them is the first step towards freedom.

\* \* \*

1. Fear. The most ancient lever. Fear of death, loss, loneliness, the unknown. States govern through fear of war and terrorism. Business — through fear of 'missing out', 'being left without', 'losing the chance'. When you are afraid, you do not think. You react.

2. Vanity. The desire to be noticed, acknowledged, special. Social media are built entirely upon this. Likes, followers, statuses — all of it is the monetisation of vanity. When you are praised, you are prepared to do a great deal. Including — not asking questions.

3. Greed. Not only for money — for attention, knowledge, experiences. 'More, more, more' — the mantra of consumer society. Credit systems are built on greed. Marketing exploits the feeling of scarcity.

4. Sloth. Inertia is a fundamental force in physics and in psychology. Body and mind strive for minimum effort. This is the foundation of fast food, quick fixes, 'one pill for everything'. Whoever offers the easy path will always find followers.

5. Tribalism. The need to belong to a group. 'Us' and 'them'. Politics, sport, nationalism, brands — all press the tribalism button. When you feel yourself part of the 'chosen', you cease to think critically.

6. Curiosity. A wonderful quality, easily exploited. Clickbait is pure curiosity: 'You won't believe what happened!' Gossip. Secrets. Sensations. All are traps for the curious mind.

7. Desire. Sexuality, bodily pleasures, aesthetic delight. Advertising uses this ubiquitously. A beautiful body sells everything — from perfume to motor cars. The pornography industry is one of the largest in the world. Through desire, rational thinking is easily switched off.

8. Envy. 'Why does he have it and I don't?' Instagram is built on envy. Display a beautiful life — and others will spend to replicate it. Envy makes one chase others' dreams, forgetting one's own.

9. Guilt. The feeling that you are 'not good enough', 'should do more', 'don't deserve'. Guilt is a powerful lever in any system: in religious institutions, in marketing, and in family relationships. 'You haven't bought this for your child yet?' employs the same mechanism as 'you don't deserve forgiveness'. The question is not who wields this lever, but whether you recognise when it is being directed at you.

10. Hope. The subtlest and most powerful vulnerability. Hope that one day everything will change — if you buy, vote, subscribe, wait. Lotteries, political promises, motivational speakers — all of them sell hope. And it is precisely hope that keeps people in inaction.

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Each of these vulnerabilities is a normal part of human nature. The problem is not in them. The problem is that the engineers of reality know these vulnerabilities and exploit them systematically. Not individually, but in combination, pressing several buttons simultaneously.

How, then, does one find that 1% of genuine values without falling into the trap of 'being chosen'? Not through denial. Not through struggle. But through awareness.

Every time you feel a strong emotional impulse — to buy, to vote, to believe, to be outraged — ask yourself: who benefits from this? Do not answer immediately. Simply notice that something has 'hooked' you. That moment of pause is mental immunity itself.

You cannot become invulnerable. But you can become aware. And an aware person chooses which buttons to let be pressed — and which not.

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## PART IV — HARMONY

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The path to the golden egg.

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«When you become aware, you choose what to believe. And that means you shape your reality.»

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## Chapter 14. Awareness: Seeing Without Filters

«Truth does not exist. We are what we are prepared to believe.»

We live in a world of reflections, where reality refracts through a thousand lenses. From the very moment of birth, we are fitted with spectacles of perception: culture, upbringing, fears, convictions, religion. We look at events through social codes, react as we have been taught, and seldom pause to wonder: what if reality is entirely different?

More often than not, we live on autopilot. We eat without tasting. We hear without listening. We read without comprehending. We act without understanding why. We do not live — we merely react. These reactions are governed by programmes: fear commands us to avoid the new; addiction creates false needs; social norms dictate who we ought to be. When you are unaware of these mechanisms, you are in their power. But the moment you see them, you gain the possibility of choice.

Awareness is not meditation. It is not tranquillity. It is control over attention. You cannot govern your life if you do not govern where your focus is directed. Attention is energy, and wherever it is directed, there flows power.

Patanjali — the sage who composed the Yoga Sutras more than two thousand years ago — distilled the entire science of awareness into a single phrase: 'Yogash chitta vritti nirodhah' — 'Yoga is the cessation of the fluctuations of the mind.' Eighteen words. Or in Sanskrit — four. Yet behind them lies a complete map of the path.

Imagine a lake on a windy day. The surface is covered in ripples, and you cannot see the bottom. But the moment the wind dies down, the water becomes a mirror, reflecting every cloud, every star. Our mind is the same lake. Fears, desires, memories, anxieties about the future

— these are the wind that drives the ripples. Control over attention is not a battle with the wind, but the ability to wait for stillness. And in that stillness you see the bottom for the first time — that which was always there, but was hidden behind constant motion.

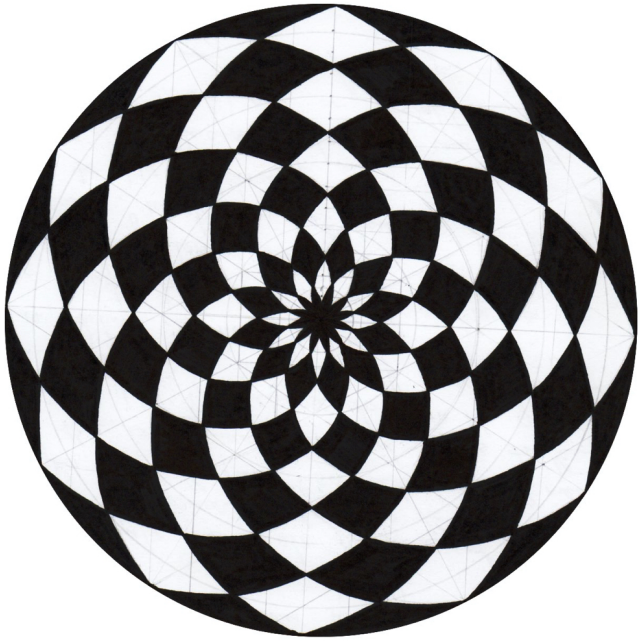
Patanjali described eight stages (Ashtanga) — from external discipline through work with the body and breath to concentration, meditation, and finally samadhi — a state of complete dissolution of the observer in the observed. This is neither religion nor mysticism. It is an engineering map: eight steps from the chaos of the mind to absolute clarity.

One can train awareness in simple things. Slow down time: taste the food, listen to the sounds, observe the breath. Notice where your focus is right now — in thoughts of the past, in anxiety about the future, or in the present moment? Creativity also helps: drawing mandalas, playing music, creating something with your hands — all train concentration, teaching you to be in the moment.

When you become aware, the world changes. False fears lose their hold. Manipulation becomes obvious. You cease to be a marionette of others' meanings.

True awareness is the transcendence of the ego. The ego craves control — awareness brings acceptance. The ego fears the unknown — awareness turns it into a source of possibility. The ego clings to the external — awareness leads inward. When you begin to see reality without filters, you understand: there are no rigid boundaries in the world — only what you choose to believe.

\* \* \*



*Infinity by Ivan Lapshinsky*

*"Infinity"*

Van Lax

## Chapter 15. Beyond the Mind

«The flow of knowledge is alchemy. Not material, but informational-energetic.»

We are accustomed to regarding ourselves as separate, as though each personality were a closed system. But what if this is an illusion? What if our consciousness is but a drop in the ocean of a single mind?

Imagine a drop of water that has decided it is independent of the sea. It may think so, yet it remains part of it. So too with us. At the deepest level, we are connected to the entire Universe. Our consciousness is not simply thoughts, not simply personality, but part of a single stream of information.

This is precisely what Advaita Vedanta asserts — the most ancient teaching of non-duality. Advaita literally means 'not-two.' Its central axiom, formulated by Shankara in the eighth century, states: Atman is Brahman — your deepest essence and the Absolute of the Universe are one and the same. There is no 'I' and 'world.' No drop and ocean. There is one indivisible Consciousness, playing a drama of separateness.

The apparent multiplicity is Maya — cosmic illusion. Not deception in the negative sense, but a game that reality plays with itself. Maya is not an enemy to be defeated. It is the fabric from which experience is woven. The task is not to destroy it, but to see its nature. And then the drop does not cease to be a drop — it simply knows that it is also the ocean. When this knowledge is not theoretical but lived — fear vanishes. Because the ocean cannot drown in itself.

Ordinary perception limits us. We see the world through the prism of the mind, through filters of logic and belief. For a child, reality is a game; for an adult, a set of tasks; for a sage, a flow of energy and meaning. The world is one, yet each sees it differently.

To step beyond the mind, one must learn to stop the inner dialogue. Notice how the mind chatters ceaselessly: analysing, arguing, replaying the past. But you are not your thoughts. You are the one who observes them. If you simply watch your thoughts without becoming involved, they begin to dissolve, and between them silence appears. It is precisely in this silence that the door to higher consciousness opens.

Recall *The Matrix*: Neo sees the code of reality — not with his eyes, but with inner sight. So too with us: when the mind falls silent, a different level of perception emerges.

Another path is entering the flow. We connect with higher levels of being when we are fully immersed in a process: in creativity, music, art, movement. When you are so concentrated that you lose the sense of time, when the ego vanishes and only action remains — you step beyond the mind. It is precisely thus that true discoveries are born.

### *Becoming the Vessel*

But the flow is not only productivity and inspiration. It is something deeper. When you cease to fight life and begin to move in its rhythm, levels of perception that were previously closed begin to open.

«We prepare the vessel for receiving divine revelations from beyond.»

In this state, the mind ceases to be disordered. Thoughts no longer clamour, argue or interfere with one another — they arrive in clear, orderly sequence, as though someone were gently suggesting them from the depths. Then the body responds to this inner purity. It becomes light, fluid, filled with energy.

And at that moment you understand: the world is a symphony, and you sound within it as a note. A note that knows its place, knows its frequency, knows when to enter and when to fall silent.

Awakening is not a moment when you suddenly become someone

else. It is the moment you become yourself for the very first time.

Two people may do the very same work. One — mechanically, from necessity. Another — from a state of inner stillness and presence. The result will be different. Because the second has become a vessel — they have allowed something greater than their ego to act through them. Great composers described this: music is not created — it arrives. You merely write down what you hear within. So too with life: when you are pure and attuned, the right decisions, meetings and turns arrive of their own accord.

Symbols, too, can serve as keys. When you create sacred patterns, draw mandalas, you tune the mind to a particular wavelength. It is like resonance — consciousness begins to sound in unison with higher currents, allowing one to receive knowledge directly, without the mediators of logic.

When you connect to this level, the world changes. You begin to see interconnections, to sense order where before there was chaos. You cease to be afraid, because you understand: fear is an illusion. You step beyond yourself, becoming part of something infinitely greater.

Recognising this connection, you are no longer merely a drop. You are the ocean.

\* \* \*

## Chapter 16. Programming Reality

«We are storytellers, we are magicians, and we are mighty when we are undivided.»

Life is not a given. Life is a script that can be rewritten.

We are accustomed to thinking that fate is a matter of chance, a chaotic set of circumstances. But what if reality is shaped in the same way as the patterns of a mandala? Every choice, every thought, every action creates a pattern from which your life is composed. You either write your own script, or it is written for you.

What you believe becomes your world. If your convictions are bounded by fears, reality will confirm them again and again. If you recognise your ability to create, the world opens as a space of possibility. 'According to your faith be it done unto you' — this is not merely a metaphor, but a precise law of how consciousness operates.

A mandala is one of the ancient methods of programming reality. It is not merely a pattern, but a map of one's inner state, a projection of the world one creates. When a person draws a mandala, they embed meaning within it, structure chaos, create order. Buddhist monks for centuries created sand mandalas, expressing in them the harmony of the Universe. Leonardo da Vinci sought perfect forms, uniting art and mathematics. Ancient architects built temples according to sacred geometry. All of them understood: form creates meaning, and meaning shapes reality.

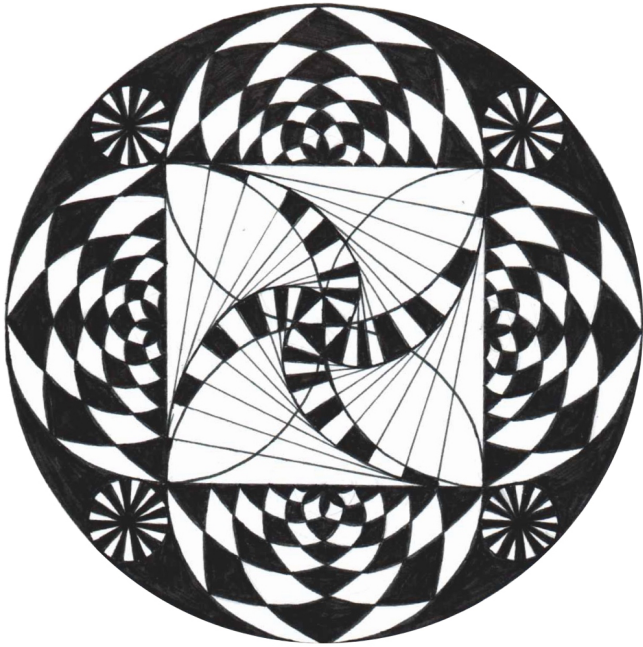
Collective programming works even more powerfully. Prayer, meditation, mental practices are ways of directing attention to particular frequencies. Millions of people, united by a single thought, alter the reality around them. When consciousness is ordered, it ceases to be a victim of circumstance and begins to shape events.

How does one create one's own mandala of reality? Begin with

awareness of the central meaning. What do you want? What pattern do you wish to weave into your life? Then this meaning is anchored through action — a drawing, a ritual, a habit, a conscious intention. It is important not merely to think, but to anchor meaning through concrete steps.

You are not merely a participant in the story. You are its author.

\* \* \*



*Engine by Ivan Lakshinsky*

*"Perpetual Engine"*

Van Lax

## Chapter 17. The Golden Ratio: The Code of Perfection

«Draw circles to understand harmony.»

In the Universe there is a number that appears everywhere: 1.618. It is called the golden ratio, the divine proportion, the number Phi. It is the relationship in which the whole relates to the greater part as the greater part relates to the lesser.

This is not an abstraction. It is the code upon which reality is built.

The spirals of galaxies obey the Fibonacci sequence. Nautilus shells, the arrangement of sunflower seeds, the proportions of the human body, the structure of DNA — all are variations of one and the same number. Nature speaks a mathematical language, and its favourite word is 1.618.

Humanity has known this for millennia. When Leonardo da Vinci created the Vitruvian Man, he was not merely drawing a body — he was demonstrating the mathematical code of creation. The Parthenon in Athens: every column, every curve conformed to the proportions of the golden ratio. A person gazing upon the building felt inner harmony, without even realising why. Gothic cathedrals were built according to the same principles. Their spaces do not oppress — they cause one to align inwardly, to be filled with light.

In eras of cultural flourishing, the human being was not merely a creator — they were a conductor of higher laws. They felt the connection with nature, understood that true beauty is always proportionate, symmetrical, balanced.

But one day this code was interrupted. In place of the golden ratio came disproportion. In place of the beauty of line — angularity and unnaturalness. In place of musical harmony — dissonance and broken rhythms. Modern cities are rectangular boxes without soul, concrete jungles that crush the human spirit. In art, we are offered abstraction

and meaninglessness, passed off as 'innovation'.

This has touched music too. Many researchers believe that the modern standard tuning of 440 Hertz was adopted not for its harmony, but for... convenience. Before this, music had for centuries been tuned to 432 Hz — a frequency mathematically linked to the number Phi and the rhythms of the Earth. Listen to the same melody in 432 Hz and in 440 Hz and feel the difference. At 432 Hz music sounds warmer, deeper — it seems to resonate with the body. At 440 Hz — brighter, but more anxious. Our ear has adapted, but the body remembers a different tuning.

And here is why the body remembers. The number 432 is not arbitrary.  $432 \times 60 = 25,920$  — the Great Platonic Year, the full cycle of the precession of the Earth's axis.  $432 = 2^4 \times 3^3 = 16 \times 27$ . In ancient arithmetic, the multiplication table of 36 (the basis of the Sumerian sexagesimal system) generates the sequence: 36, 72, 108, 144, 180, 216, 252, 288, 324, 360, 396, 432. Notice:  $432 = 36 \times 12$  — once again the number 12. And 144 stands in the same sequence — the number of the wall of the New Jerusalem and a Fibonacci number. The golden ratio, musical harmony, biblical architecture and astronomical cycles are linked by a single mathematical chain. This is no coincidence. It is a unified code permeating every level of reality — from the auditory nerve to the orbit of a planet.

When there is no standard, it is impossible to determine what is beautiful and what is ugly.

But this is not the end of the story. A person is not obliged to accept chaos. One can restore harmony: through music, through art, through geometry, through conscious creation. When you engage in something built upon the principles of the golden ratio, you restore the disrupted code. You tune your consciousness to the frequency of harmony.

The mandala is one of the most accessible ways of entering into contact with the divine proportion. Drawing a mandala, you do not

merely create a picture — you build order within yourself. Every circle, every petal, every line is a reflection of the proportions in which the Universe lives. When the hand follows form, the mind grows calm, and consciousness begins to resonate with that very code embedded in every living cell.

Beauty is not a matter of taste, nor a luxury. Beauty is a signal of harmony. When you see something beautiful — a sunset, a flower, a perfect face — you feel resonance, because your body is built according to the same code. You recognise yourself in that beauty. And in that recognition lies healing.

First one person. Then ten. Then a thousand. And the world begins to change once more.

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## **Chapter 18. Returning to Harmony: The Flow of Life**

«The first thing I understood: nothing should come with strain. Everything should be with ease.»

All things in the world are in motion. Rivers flow to the sea. Trees grow upward. Stars orbit in their paths. Every cell in the body is in a constant flow of movement. And so are you. The only question is whether you resist the flow — or swim with it.

Flow is not chaotic movement. It is a state of complete synchronisation with reality. When you do not fight, but interact with the world. Like a river that does not argue with the rocks, but finds its way around them. Like a dance, where movement arises not from effort, but from rhythm.

You cannot enter the flow through force. It cannot be seized, only heard. Imagine yourself on the bank of a river. Fear holds you; habit restrains you. But the moment you take a step, allow the water to touch your feet — you feel how easily one can swim. Life does not demand struggle. It demands trust.

To enter the flow means to be in the moment. Not to analyse, not to plan, but simply to be. It is then that inspiration comes. The artist loses track of time. The musician dissolves in sound. The meditator — in the breath. Everything becomes a single action.

Fear is the chief enemy of flow. It cries: 'What if it doesn't work?' But it is a phantom. When you cling to control, you freeze. And what has frozen does not live. The flow requires trust. To let go is to believe that the river knows the way.

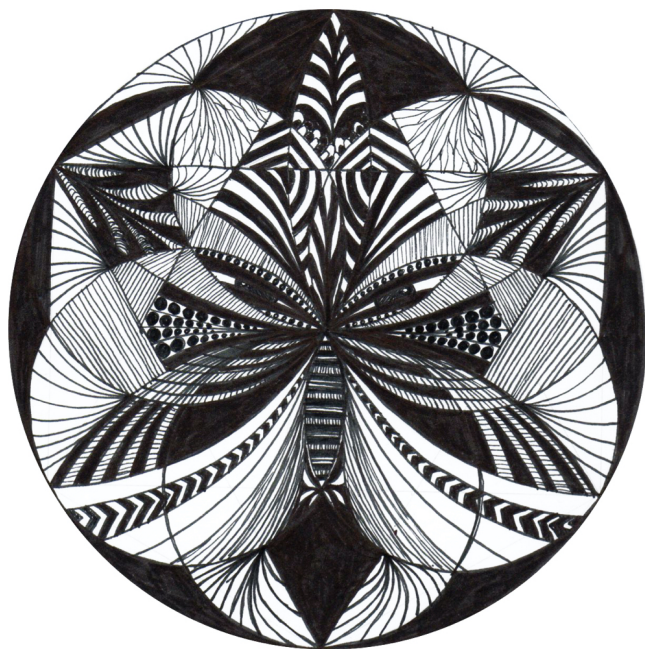
You are part of nature. And your nature is to move, to feel, to flow. Water does not think about where to flow. A tree does not doubt whether to reach for the light. A person, too, knows their path — if they cease to obstruct themselves with fear.

«A human being is harmony.»

With every thought spoken in peace, with every movement made in trust, you return to yourself. Do not rush, do not fight. Simply allow life to be. And then everything will begin to happen of its own accord, easily, in its own rhythm.

The flow is already near. All that is needed is to give yourself permission to enter it.

\* \* \*



*Self Portrait by Ivan Lapshinsky*

*"Self Portrait"*

Van Lax

## Chapter 19. Trust in the Space

«When you are in the flow, you no longer need to fight. Everything falls into place in the best possible way.»

Are there moments when it seems as though life itself is whispering the answers? When everything happening seems to have been arranged specifically for you — chance meetings, the right words at the right moment, sudden turns that lead where you have long wished to go?

Then you have already touched what is called interaction with the space. This is not mysticism. It is a state of fine attunement, in which a person's inner world is reflected in their outer reality.

«If you let harmony into your life, the destructive departs, and your focus turns to true expression.» It is precisely thus that the space begins to work for you. For the world is not a cold and indifferent chaos, but a living system that responds to your vibrations. When you are anxious, it seems to contract and tangle along with you. When you are relaxed and open, it unfurls clear roads before you.

The space is a mirror. You smile — and it smiles back. You tense — and it tenses too.

You are not a point in emptiness. You are an integral part of the whole. You do not exist apart from the world; you are connected to it by every thought, every sensation. Within you is the same energy as without. 'As above, so below. As within, so without.' The space merely reflects you. If you are tense — it is chaotic. If you are afraid — it shows you your fears. If you trust — it cares for you.

You have surely noticed how, when in good spirits, you suddenly meet the right person, receive an unexpected gift, hear advice that resolves your question. These are not coincidences. This is the space beginning to play with you — as with someone who has at last

stopped closing themselves off and allowed the world to be an ally.

Now imagine the opposite. A person in a heavy state. Angry, frightened, resentful. What do they see around them? Hostility. Traffic jams, conflicts, betrayals. The world seems to have turned against them. But it is not the world that has turned — it is their perception. The space simply reflects.

### *Synchronicity*

Jung called this synchronicity — coincidences too precise to be accidental. You think of someone — and they ring. You search for an answer — and happen to open a book at the right page. You make a decision — and life immediately builds a road around it.

This is not magic. It is resonance. When you are inwardly attuned to something, you begin to notice what was previously invisible. And more than that: when you are in a state of harmony, you become a magnet for events consonant with your state.

Interaction with the space is not a struggle, but a collaboration. One need not push the world — one must enter into dialogue with it. Trust. Release control. And allow events to unfold in their own rhythm — like a flower that needs no command in order to bloom.

Fears are resistance to the flow; trust brings freedom. When you stop fighting, life begins to lead you where you need to be.

You are already in the flow. Allow yourself to swim.

But there is one way to trust the space so completely that it upends every habit of perception. For this, one must switch off the chief sense upon which we are accustomed to rely.



*The Universe by Ivan Lakshinsky*

*"Universe"*

Van Lax

## Chapter 20. In the Dark: Seeing Without Eyes

«Sometimes, to truly see, one must close one's eyes. Or lose them.»

We are accustomed to trusting sight. Of all the senses, it seems the most reliable. We say 'I see' in place of 'I understand'. We say 'it's obvious' — literally: visible. Our entire world is built around the eyes.

But what if the most important things in life are invisible?

This idea has not only a philosophical, but a deeply personal dimension. The project 'In the Dark' was born from a desire to understand how the world is experienced without sight — and what opens up when the visual veil is lifted.

### *Sergei*

One of the people who forever changed my perception was Sergei, a blind organiser and leader with whom we created a joint exhibition. Sergei was not born blind — he lost his sight. And instead of withdrawing, he opened within himself other channels of perception, so powerful that sighted people felt blind beside him.

Sergei felt space. He would enter a room and know how many people were in it, where objects stood, what atmosphere prevailed. He heard what we let pass by our ears. He felt what we failed to notice through our skin. He saw — but not with his eyes.

Working with him, I understood: we, the sighted, live under the illusion of perceptual completeness. It seems to us that we see the world, but in truth sight often obscures reality. We are so absorbed by what is before our eyes that we cease to feel what lies behind them. We gaze at screens, at faces, at roads — and do not hear our own hearts.

Sergei taught me: the absence of sight is not a limitation, but a

different language of perception. A language one can learn.

### *The Practice of Darkness*

Darkness frightens. It is hardwired into us by evolution: night is the time of predators, unseen dangers, loss of control. Yet it is precisely this fear that makes darkness such a powerful instrument of transformation.

When you find yourself in total darkness, something remarkable occurs. The first minutes — panic, disorientation. The mind races, trying to 'see' something, anything. But after a time, stillness descends. The mind slows. The body relaxes. And you begin to feel — not with your eyes, but with your entire being.

You hear your own breathing. You feel the temperature of the air. You sense your heartbeat. Time slows. And in that deceleration, what was always there but never noticed begins to emerge.

The practice of dwelling in darkness is neither masochism nor mysticism. It is a conscious renunciation of the dominant perceptual channel, to give voice to the rest. When the eyes are closed, the ears, the skin, intuition, inner knowing — all open.

This is what Buddhist monks do in dark retreats. This is what Sufi masters did, retreating into caves. This is what the traditions of dark therapy teach: deprived of external visual input, the brain begins to produce elevated quantities of melatonin, and consciousness enters states akin to the deepest meditation.

### *The Exhibition 'In the Light of Heart and Mind'*

I acted as the photographic artist for the project. Together with Sergei Mikhailovich — the leader of the Kaliningrad chapter of the organisation 'Apparel', which since 1999 has been creating conditions for the independent lives of people with disabilities — we gathered

fifteen blind participants. Each agreed not merely to a photoshoot, but to a video interview in which they told their story: how they live, what inspires them, what they see where we, the sighted, notice nothing.

The photography exhibition 'In the Light of Heart and Mind' opened at the Immanuel Kant Baltic Federal University. The name was born from a paradox: light — in the world of people deprived of sight. We created a space where sighted visitors could experience the world without vision: touching, listening, feeling. And the blind participants acted not as 'people with limitations', but as teachers — guides to a world that we, the sighted, have unlearned to perceive.

I discovered in these people a kindness, sincerity and luminosity that are so lacking in the 'wider world'. Perhaps it is precisely the ability to see warmth and wisdom in the dark that constitutes true sight.

People left the exhibition shaken. Not from pity — from recognition. For the first time, they understood how much of the world passes them by whilst they are lost in their screens.

### *Visualisation Through Darkness*

Here lies the paradox: darkness teaches one to see. Not the eyes — but consciousness. When external light is switched off, an inner light ignites. You begin to see images born not from external signals, but from within. These are not hallucinations — they are the work of deep perception, the very same faculty that paints vivid dreams for you every night.

If you wish to try — begin simply. Spend thirty minutes in total darkness. Without a phone, without music, without distractions. Simply be. Listen. Feel. Notice how the mind first protests — then grows quiet. And in that stillness, you may hear a voice that has always been with you, yet which you could not hear above the noise of the world.

Darkness is not the absence of light. It is the space in which light is born anew.

We have travelled the path from observation to the code, from the code to energy, from energy to harmony. We have learnt to see without eyes. Now one thing remains — to translate all of this into action. Into a practice that can be lived in twenty-one days.

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## **PART V — PRACTICE**

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Become the mage of your reality.

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«To know is one thing. To know how to act is another. And to act is a third.»

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## **Chapter 21. The MAGE Formula: Four Levels of Playing the Game of Life**

«A true mage is not a mask, but a deep knowing: I am the source of everything I need.»

Every person's life can be seen as a game with different levels. At each level, there are different rules, a different formula. The trouble is that most people do not even know the levels exist. They run in circles, thinking 'that's just how the world works', without noticing that they are playing at the very lowest level — in a game where winning is impossible.

\* \* \*

Level Zero — The Slave.

Formula: do > do > do... and never have.

This is the state in which the whole of life becomes an endless 'must'. The slave is like a hamster in a wheel: the faster it runs, the more tired it gets, yet the wheel moves not an inch. In the modern world, a slave is not a person in chains. It is the office worker who loathes Monday and lives for Friday, yet returns to the hated job because 'the bills must be paid'. The slave lives by someone else's script, and the wheel spins endlessly.

Level One — The Mercenary.

Formula: do > have.

Better already. The mercenary exchanges time for resources. But this too is a trap: time is a finite resource. Whilst working, the money comes. Fall ill, tire, wish to rest — and the flow stops. Stop doing — stop having.

Level Two — The Master.

Formula: be > do > have.

Here the real magic begins. The master understands: results are born not merely from actions, but from the state in which one acts. Two chefs: one cooks with irritation, the other with inspiration. The same ingredients, the same recipes, yet the taste is entirely different. Because state is primary. Leonardo da Vinci, Michelangelo — they did not work for a salary. Their art was born from a state of inner fire. The master first finds the right state, then acts, and only afterwards receives the result.

Level Three — The Mage.

Formula: be > have.

This is the level that overturns all notions of reality. The mage understands: sometimes action is unnecessary. It suffices simply to be — and reality begins to restructure itself around you.

The Buddha imposed nothing upon anyone. He simply existed in a state of profound stillness — and thousands followed him. Mahatma Gandhi freed an entire country without weapons. He did not fight — he simply was in a state of non-violence, and this changed an empire.

Many, upon hearing of the mage level, attempt to 'play at it': they pretend to abound, feign confidence, repeat affirmations. But the field cannot be deceived. It reads not words, but true state. A genuine mage is not a mask, but a deep knowing: 'I am the source of everything I need.'

Look at this line. It echoes the chapter on engineers:

Slave > Mercenary > Master > Mage

Remarkably, the sages of Sankhya mapped the very same territory thousands of years ago — through three Gunas, three fundamental qualities of energy from which the entire manifest world is woven.

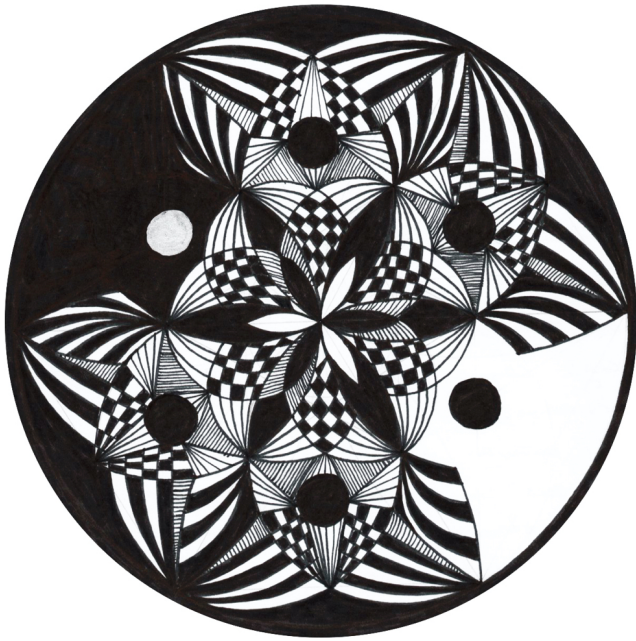
Tamas — inertia, darkness, resistance — is the state of the Slave. A

person does not choose; they react. They do not live — they obey the programme. Rajas — passion, movement, will — is the state of the Mercenary and the Master. A person acts, creates, strives, achieves. But remains attached to the result. Sattva — clarity, harmony, light — is the state of the Mage. A person does not force either themselves or the world. They simply radiate — and reality reorganises itself around them without effort.

But Sankhya goes further. Even Sattva is not the final destination. For even harmony can become an attachment. True freedom (Kaivalya) means stepping beyond all three gunas, returning to the pure Witness, who needs neither to destroy, nor to act, nor even to harmonise. The Witness simply is. And in that 'simply is' — the golden egg.

Every level is not an external change, but an internal transformation. And the question worth asking is: at which level are you right now? Not in theory — but today, in this concrete reality.

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*Harmony by Ivan Lapshinsky*

*"Harmony"*

Van Lax

## Chapter 22. The 21-Day Experiment

«Between the state of the slave and the state of the mage lies but a single thought. A single act of inner permission. And a single experiment, twenty-one days long.»

Twenty-one days is not a magical number, but a biological fact. The brain needs three weeks to form a new neural connection and establish it as a habit. In spiritual traditions, 21 days is a cycle of cleansing and renewal. In Taoist schools, it is the time for energy to complete its full circuit through the channels.

This experiment unites everything we have discussed: awareness, attention, discipline, the programming of reality.

\* \* \*

Morning Attunement.

The first thirty seconds after waking are a 'quantum window'. The brain is still in the alpha state; the subconscious is open, like a door without a lock. It is precisely at this moment that one can rewrite the programme of the day.

Immediately upon opening your eyes: place your hand on your heart. Feel its rhythm. Say to yourself: 'I am the source of everything I need. Not I shall receive. Not I shall earn. I already am.' Do not repeat mechanically — feel it in the body. This is not an affirmation. It is the activation of a state.

Evening Quantum Rewrite.

Before sleep, the 'quantum window' opens once more. At this moment, the brain decelerates, transitioning from beta to alpha and theta rhythms. Close your eyes and imagine your day not as it was, but as it might have been had you lived the entire day at the level of

the mage. Where would you have found yourself? What people would have appeared beside you? What decisions would have come of their own accord?

This is not fantasy. The subconscious does not distinguish 'reality' from 'imagination' — it forms a new habitual trajectory.

Three Weeks of Transformation.

Week One — 'Simply Be'. Each morning, enter the state of who you wish to be. Not what you wish to have, but precisely who you wish to be. Do you want abundance? Become the source of abundance. Do you want love? Become love. In the first week, do nothing from this state. Simply be. The ego will protest: 'You are wasting time! You must act!' — this is the withdrawal of the old programme.

Week Two — 'The World Responds'. Strange things begin to appear: calls from the right people, coincidences, unexpected meetings. This is not mysticism. This is the field beginning to restructure itself around your new state.

Week Three — 'Action Without Effort'. You will notice that actions are born of their own accord. You ring the right person precisely when they are ready to hear you. You find yourself where opportunities open. This is the level of wu wei — the Taoist 'non-doing', where things are done of themselves, without violence against oneself.

\* \* \*

And the final question, which takes the practice beyond the personal. If one person is capable of changing their reality through state — what happens when many such people emerge?

In 1993, a group of four thousand people meditated in a major city. They did not march in protests, did not write slogans. They simply entered a state of inner peace. The result: violent crime fell by 23%. Not because more police were deployed. Not because a law was

passed. But because several thousand people changed their state of consciousness.

This phenomenon was termed the 'Maharishi Effect'. It has been reproduced in different countries dozens of times. The result is always similar: when at least 1% of a population enters a coherent state of consciousness, the entire system begins to shift.

You are part of the whole. When you enter the state of the mage, this is not merely your personal victory. It is a contribution to the collective field. Every time you choose not to succumb to fear, but to remain in trust, you influence not only yourself, but everyone connected to you.

And perhaps right now, humanity stands on the threshold of that very '1% effect'.

\* \* \*

Returning to our metaphor of Sacred Geometry: every time you apply the MAGE formula and undertake asceticism (Discipline), you forge the rigid, reliable facets of your inner Metatron's Cube. When you direct your Attention toward creation, you launch energy along the Fibonacci Golden Spiral, expanding your influence upon reality. Your 21 days are the tuning of your body (the Temple) to the perfect mathematical proportions of the Universe. You cease to be a chaotic line and become a smooth, beautiful polyhedron.

## **Forty-Seven Golden Thoughts**

One for each day of inner work.

### **On Perception**

1. You do not see the world as it is. You see it as you are.
2. Truth does not exist. We are what we are prepared to believe.
3. Illusion or the creation of illusions is not deception, but a law and the very essence of our existence.
4. You cannot step beyond the boundaries of reality until you recognise that you are inside it.
5. We are accustomed to thinking in certain patterns, turning knowledge into templates.
6. The matryoshka of worlds — one day the virtual world will become so real that people will plunge into a new sleep.
7. Dreams and reveries without structure will remain only phantoms in the night.

### **On Attention and Energy**

8. Where attention goes — energy flows.
9. Attention is light. Wherever you direct it, reality is born.
10. Attending to anything consumes energy. We are energetic batteries, and our task is to accumulate energy.
11. Whoever controls attention controls the world.
12. The greater the collective focus, reinforced by faith, the faster everything begins to materialise.
13. According to your faith be it done unto you.

### **On Chaos and Order**

14. Every order eventually freezes, and then chaos arrives to break it and make room for the new.
15. When you resist chaos, it destroys you. When you learn to work with it, it becomes your energy.

16. Flame consumes the forest, yet on that ground even stronger nature grows.
17. The world exists in a balance between chaos and order. Without structure there can be no life, yet without destruction there is no forward movement.

### On Time and Rhythms

18. Time is not a straight line, but a living flow, a rhythm one may enter.
19. Meanings are the most important thing in our lives. When something acquires meaning, it creates a special form and harmony. Meaninglessness creates only dissonance.
20. When you understand the rhythms of the Universe, you understand yourself.
21. Draw circles to understand harmony.
22. Every action creates cause and consequence.

### On Discipline and Structure

23. From chaos we learn to form structures. It matters not what kind, nor to what ends — what matters is the act of ordering.
24. Discipline is the bridge between chaos and harmony.
25. If a person engages in art, their mind becomes disciplined, and their focus turns to true expression.
26. He who writes history shapes the future. Thus, quietly and without battle, countries are conquered.

### On the Engineering of Reality

27. Religious systems are grand architectures of meaning. What matters is not to follow blindly, but to consciously choose one's own path to the higher.
28. He who creates meaning is the engineer. But he who recognises others' meanings is free.
29. Every time you feel a strong emotional impulse, ask: who benefits from this?
30. The moment of pause is mental immunity itself.

## On Consciousness and Its Depths

31. Awareness is not meditation. It is control over attention.
32. The devil is our ego, and the Lord God is service.
33. The flow of knowledge is alchemy. Not material, but informational-energetic.
34. To know is one thing. To know how to act is another. And to act is a third.
35. You are not your thoughts. You are the one who observes them.

## On Creativity and Harmony

36. Through mandalas, music and creativity we build the habit of establishing harmonious foundations.
37. Mandalas allow one to connect with the source, bringing patterns into balance.
38. As a person draws a mandala, so they build their reality.
39. Form creates meaning, and meaning shapes reality.
40. We are storytellers, we are magicians, and we are mighty when we are undivided.

## On Flow and Trust

41. The first thing I understood: nothing should come with strain. Everything should be with ease.
42. A human being is harmony.
43. For everything in life to be harmonious, begin to do something harmoniously.
44. If you let harmony into your life, the destructive departs, and your focus turns to true expression.
45. The world is a structure where everything is connected and balanced.
46. We are what we consume as nourishment. In organic food, in plants, the code of divine harmony is present, and we merge with it.
47. As above, so below. As within, so without.

\* \* \*

## **Roadmap: What to Read, Watch, Listen To**

A list of authors, scientists, philosophers, and religious treatises connected to the themes of this book. This list includes key thinkers and sources whose ideas intersect with: awareness, the geometry of the universe, the flow of life, the nature of reality, simulation, hermeticism, the energy of thought, and the structure of the cosmos.

### *1–10. Ancient and Religious Texts*

- "The Emerald Tablet" of Hermes Trismegistus – the foundational text of Hermeticism, proclaiming the principle "As above, so below." The title "Thrice-Great" highlights the fusion of Egyptian Thoth and Greek Hermes, supremacy in the celestial, terrestrial, and subterranean worlds, and the sacred perfection of the number three.
- The Kybalion (anonymous) – explains the 7 Hermetic principles, including vibration, mentalism, and correspondence.
- The Bhagavad Gita – describes the cyclical nature of time, reincarnation, energy, and consciousness as the foundation of reality.
- The Vedas and Upanishads – ancient Indian texts detailing the structure of the cosmos, karma, maya (the illusion of the world), and sound as the basis of the Universe.
- Tao Te Ching (Lao Tzu) – the philosophy of flow, natural order, and harmonizing with the Tao.
- Sankhya-karika (Ishvarakrishna) – the oldest systematic text of Sankhya, describing 25 Tattvas (levels of reality), the three Gunas, and the nature of Purusha — the eternal Witness whose presence sets the entire manifest world in motion.
- Yoga Sutras of Patanjali – 196 aphorisms on the nature of the mind and the path to its purification; eight stages from external discipline to the dissolution of the observer in the observed (samadhi).
- Shankara, 'Vivekachudamani' (The Crest-Jewel of Discernment) – the key text of Advaita Vedanta on non-duality: your deepest essence

(Atman) and the Absolute of the Universe (Brahman) are one and the same.

- Buddhist Sutras (including the Dhammapada) – teachings on impermanence, the illusory nature of the world, and awakening.
- The Quran – includes concepts of predestination, the unified flow of destiny, and harmony with creation.
- Kabbalah (Sefer Yetzirah, The Zohar) – the mystical tradition explaining the structure of the Universe through the Tree of Life, numbers, and the energy of letters.
- Gnostic Gospels – view the material world as a simulation constructed by the Demiurge.
- Plato (Dialogues: Timaeus, The Republic) – the philosophy of Ideas, the illusory nature of the world (Allegory of the Cave), and geometry as the foundation of reality.

#### *11–20. Modern Philosophers, Thinkers, and Consciousness Researchers*

- Arthur Koestler ("The Ghost in the Machine") – introduced the concept of holons (systems within systems).
- Ken Wilber ("A Brief History of Everything") – author of integral theory describing levels of consciousness.
- Edgar Morin ("The Method") – philosopher of complex thought.
- Rupert Sheldrake ("Morphic Resonance") – theory of memory and information transfer across the field of consciousness.
- Carl Jung ("Synchronicity") – studied symbols and the collective unconscious.
- Terence McKenna ("Food of the Gods") – researched altered states of consciousness and alternative ways of knowing reality.
- Stanislav Grof ("The Cosmic Game") – studied transcendent experiences as tools for understanding the multilayered nature of reality.
- Joseph Campbell ("The Hero with a Thousand Faces") – the connection between mythological structures and the evolution of consciousness.
- Sam Harris ("Waking Up") – explores mindfulness and meditation from a scientific perspective.

### *21–30. Scientists, Physicists, and Researchers of Reality's Structure*

- Isaac Newton – his laws of gravity are the foundation of classical physical reality.
- Max Planck – discovered the quantum nature of reality.
- Albert Einstein – works confirming the relativity and non-linearity of time.
- Werner Heisenberg ("Uncertainty Principle") – asserted that the observer influences reality.
- Kurt Gödel ("Incompleteness Theorems") – proved that any system contains unsolvable questions.
- Seth Lloyd ("Programming the Universe") – views the Universe as a quantum computer.

### *31–40. Composers, Architects, and Artists (Geometry and Symmetry)*

- J. S. Bach, W. A. Mozart, L. van Beethoven, C. Debussy, O. Messiaen, A. Schoenberg, S. Reich, J. M. Hauer, G. F. Handel, A. Scriabin – utilized the golden ratio, Fibonacci sequences, fractal rhythms, and the harmony of the spheres.
- Leonardo da Vinci, Michelangelo, Antoni Gaudi – applied sacred proportions and biological geometry in art and architecture.
- M. C. Escher and René Magritte – created fractal illusions and explored the deceptive nature of reality ("worlds within worlds").

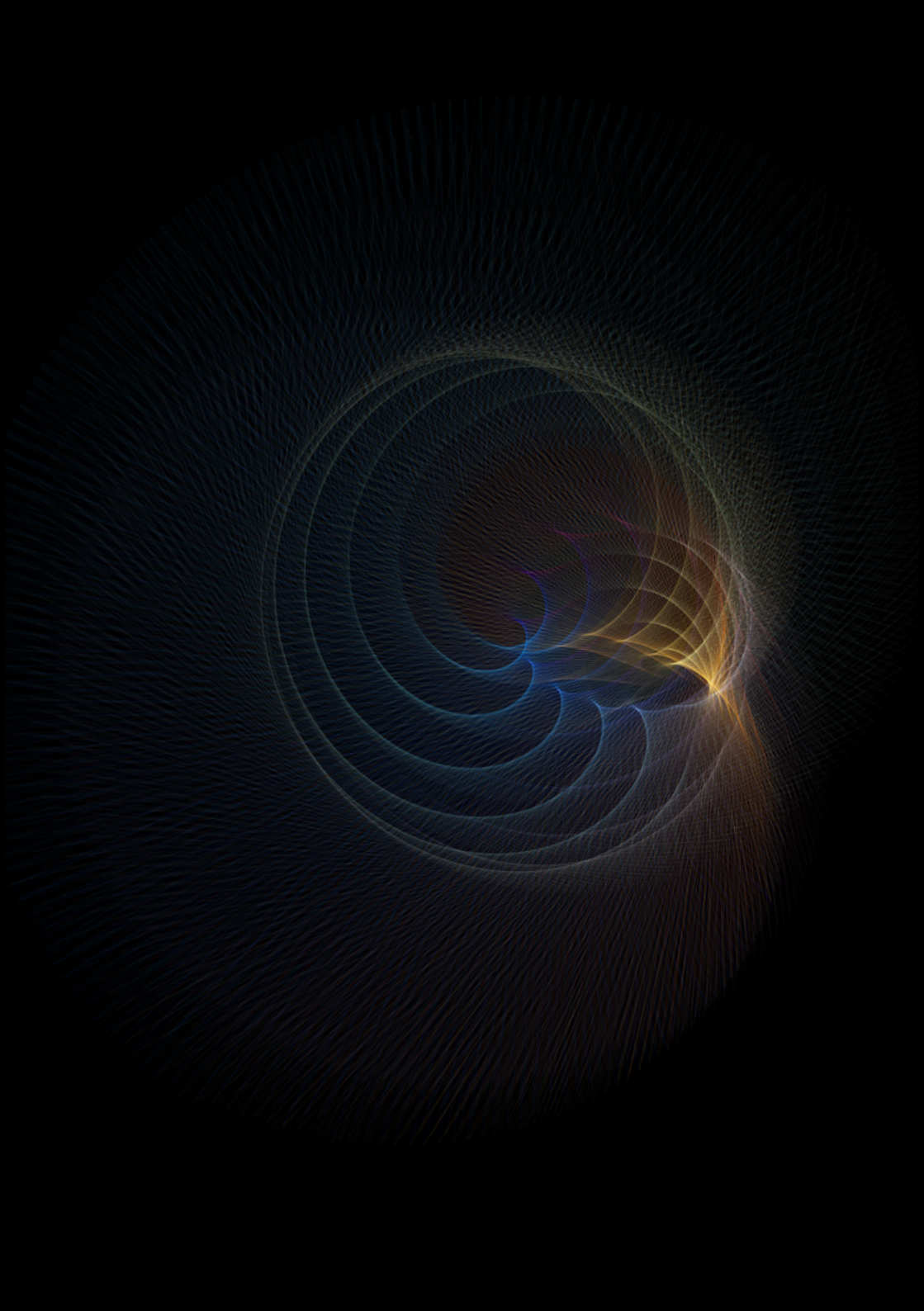
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### *The Modern Paradigm: Quantum Physics and Simulation*

My book covers topics such as sacred geometry, the nature of consciousness, the simulation hypothesis, the energy of thought, and the structure of the Universe. In recent decades, these fields have attracted the attention of many researchers, some of whom have been awarded the Nobel Prize.

1. Roger Penrose (Nobel Prize in Physics 2020) – his works touch on the fundamental questions of consciousness and its connection to quantum mechanics ("Shadows of the Mind").
2. David Bohm – the concept of "implicate" and "explicate" order offers a view of the Universe as a holographic system, resonating with the interconnectedness of all things.
3. Carlo Rovelli – in "The Order of Time," he discusses the non-linearity and relativity of time, corresponding directly to the spiral nature of time.
4. Max Tegmark – in "Our Mathematical Universe," he posits the hypothesis that reality is fundamentally a mathematical structure.
5. Nick Bostrom – a philosopher famous for his simulation hypothesis, proposing that our reality might be a computer simulation.
6. Nassim Haramein – a physicist exploring the link between sacred geometry and the structure of the cosmos, focusing on fractal and holographic models.

These scientists and their works deepen our understanding of the themes touched upon in this book and broaden the horizons of our knowledge about reality.



*"Birth of Form"*

Van Lax

## EPILOGUE

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### The Golden Egg

\* \* \*

Do you remember the beginning?

Once upon a time, there lived an old man and an old woman. They had a speckled hen. The hen laid an egg — not an ordinary egg, but a golden one. The old man struck it — he could not break it. The old woman struck it — she could not break it. A mouse scurried by, flicked its tail — the egg fell and broke.

An entire life — in that fairy tale.

We search for the golden egg. We strike it with logic, with force, with stubbornness — and it does not yield. And then something insignificant, accidental, weightless — 'a mouse scurried by' — and everything changes. Because harmony does not reveal itself through effort. It reveals itself through attunement.

But there is something in this fairy tale that is usually overlooked.

When the egg broke, the old man and the old woman wept. They were given gold — and did not know what to do with it. They were given a miracle — and tried to smash it. And when it broke of its own accord — they grieved.

How many times has life given you a golden egg, and you tried to break it because you did not understand its value? How many times has the perfect solution lain before you, yet you sought a more familiar one? How many times has ease frightened you more than struggle?

We are accustomed to difficulty. Accustomed to the idea that the 'real thing' must be hard. Accustomed to striking. But the golden egg need not be broken. It must be accepted.

This book is not an answer. It is a question, posed to you. A question about who controls your attention. About what chaos you build your order from. About what reality you create — consciously, or by someone else's script.

We have travelled the path: from perception to the code, from the code to energy, from energy to harmony, from harmony to practice. We have learnt that reality is not a given, but a projection. That the code of creation is inscribed in every spiral and every petal. That attention is the only currency that truly belongs to you. That darkness teaches one to see. That trust in the space is not weakness, but the highest form of strength.

This path does not end on the final page. It begins only at the moment you close the book and look at the world with different eyes.

Do you remember the levels? Slave > Mercenary > Master > Mage. The mage is one who has returned to the beginning, to simplicity, to ease. The mage does not strike the golden egg. The mage simply is — and the egg opens of its own accord.

The golden egg is not a treasure hidden somewhere outside. It is you

yourself, when you are in harmony. When your attention is yours. When chaos is your raw material. When reality is your creation. When you have become the vessel — and the higher principle has begun to flow through you.

Do not strike the egg. Attune yourself to it.

And it will open.

\* \* \*

Many of the ancient teachings we have spoken of in these pages have not remained in the past. The visual part of the world that is familiar to our eyes — cities, screens, technologies, algorithms — continues its hermetic work. It imperceptibly shifts the degrees of perception. It alters the trajectories of the beam of attention, leading it now towards the light, now into shadow. Each generation receives new instruments and forgets that the code at the foundation is one and the same.

From Sankhya to quantum physics. From Advaita to neuroscience. From the mandala to DNA. From the Yoga Sutras of Patanjali to the formulae of sacred geometry. The principles do not change. Only the scenery changes. Priests worked with fire and word. Alchemists — with retorts and symbols. We — with screens and neural networks. But the blueprint is one. The Architect is the same.

And here is what I wish to say to you in parting. Knowing this code — three proportions, five bodies, seven centres, twenty-five tattvas — you will be able to find answers where others see only chaos. You will be able to navigate any world — real, digital, imagined — because all of them are built according to a single blueprint, in the likeness of one and the same divine model.

This book is not the final truth. It is a set of keys. Some of them you have already used while reading these pages. Others await you upon a second reading. A third set will reveal themselves in a year, when life

presents you with an event — and you will suddenly recall a line from here, and everything will fall into place.

Return to these pages. Each time the text will sound different — not because it has changed, but because you have changed. And in this, perhaps, lies the most secret code of all: the book is a mirror. It shows precisely as much as you are ready to see.

\* \* \*

### *From the Author*

To live an experience and to tell of it are entirely different things in terms of fullness. What I have set forth in this book is my lived experience. I have tried, if only a little, to bring my reader closer to what I consider the vital themes of life and its perception.

If you are asked, "What is 5?", some will reply that it is a digit, others will say it is a pentagram, and still others will delve into the philosophy of the five elements — where the predecessor of five, the number 4, provides a confident foundation, but for life to emerge within it, the number must transform into 5.

Then again, all of this is merely words. How all this magic actually unfolds, no one truly knows, for it brings a unique transcendent experience to everyone.

I only wish you all the best of luck on your path to exploration, and true knowledge that allows you to align yourself with divine harmony and play your own unique symphony.

### *Afterword*

I know that many are not ready to accept my worldview. And that is perfectly natural — each person has their own path, their own rhythm, their own time of awakening.

But I wish to say this. I feel God within me. For me, this is a great gift. I feel this connection — and I feel how He guides me. Not through voices or visions — through inner stillness, through events that arrange themselves into patterns, through people who appear precisely when they are needed.

Yet with each passing year, studying a multitude of remarkable facts, I see gaps. Gaps in history. In art. In geography. In religion. In the mechanisms that govern us — including marketing, technology, and the energetic fields of the aether. Incidentally, in the Russian language, a live television broadcast is still called *pryamoy efir* — literally 'direct aether'. A coincidence? Or a remnant of ancient knowledge, encoded in language?

Consider Moses. For forty years he led his people through the desert. Why? A single generation is born and dies in twenty to thirty years. Two or three generations — and memory is reset to zero. Those who remembered the old world, its laws and its gods, departed. In their place came the children of the desert — people who had known nothing but wandering and the new law. Moses was not merely leading his people to the Promised Land. He was resetting history. He was planting a new seed in their minds, shaping a different foundation of existence at the deepest level.

Yet however cunning the human mind may be, resets have occurred — and continue to occur. In our century. Before our very eyes.

Take Klaus Schwab and his 'Great Reset'. A new order, new rules, a new reality — and billions of people being reformatted like a hard drive, without their conscious consent. This is not conspiracy theory. It is mechanics. The very same engineering of reality we have discussed in this book.

The great minds of the past knew that resets would happen again and again. That is why they left signs — in architecture, in music, in fairy tales, in sacred texts. They sought to warn us: do not forget your

heritage. Do not forget what you are capable of as Homo sapiens. So that we might not be replaced by primitive calculating machines and robots — however perfect they may appear.

But I believe. I believe that many of us possess something that can never be programmed — warmth of soul and magnanimity. Such people draw others to them like a magnet. Not through power, nor money, nor status — but through an inner light. You have surely met them. In their presence, one wishes to be better. In their presence, the world seems to make sense.

Who, then, are we truly? And what are we here on Earth for?

I know for certain that Nicholas Roerich did not journey to the vast expanses of the Himalayan mountains by chance. There, at high altitude, in a harsh climate, the most ancient artefacts have been preserved — artefacts that sooner or later will shed light on our very existence. All the great prophets received their knowledge and wisdom in those lands. As Roerich himself described, during one mountain expedition, when his party was already at the very brink of life and death, the guardians of Shambhala found them and revealed this paradise — a place where water rose upwards, where gravity was nil, where the temperature was perfect, and animals lived alongside humans without fear. He also beheld inhabitants of other civilisations. If this is true — and I believe that behind every great legend lies a grain of truth — then the balance of darkness and light is under precise control. Good and evil are indivisible, like the inhale and the exhale. One cannot exist without the other.

For many, this remains a mystery. But mysteries exist precisely so that there may be growth. And the more unreachable the mystery, the more refined becomes our intellect, our spirit, our path.

Do not fear questions to which there are no answers. It is precisely they that make us human.

\* \* \*

## ACKNOWLEDGEMENTS

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This book would not have been written without those fine, sometimes imperceptible threads that connect us to the world and to one another.

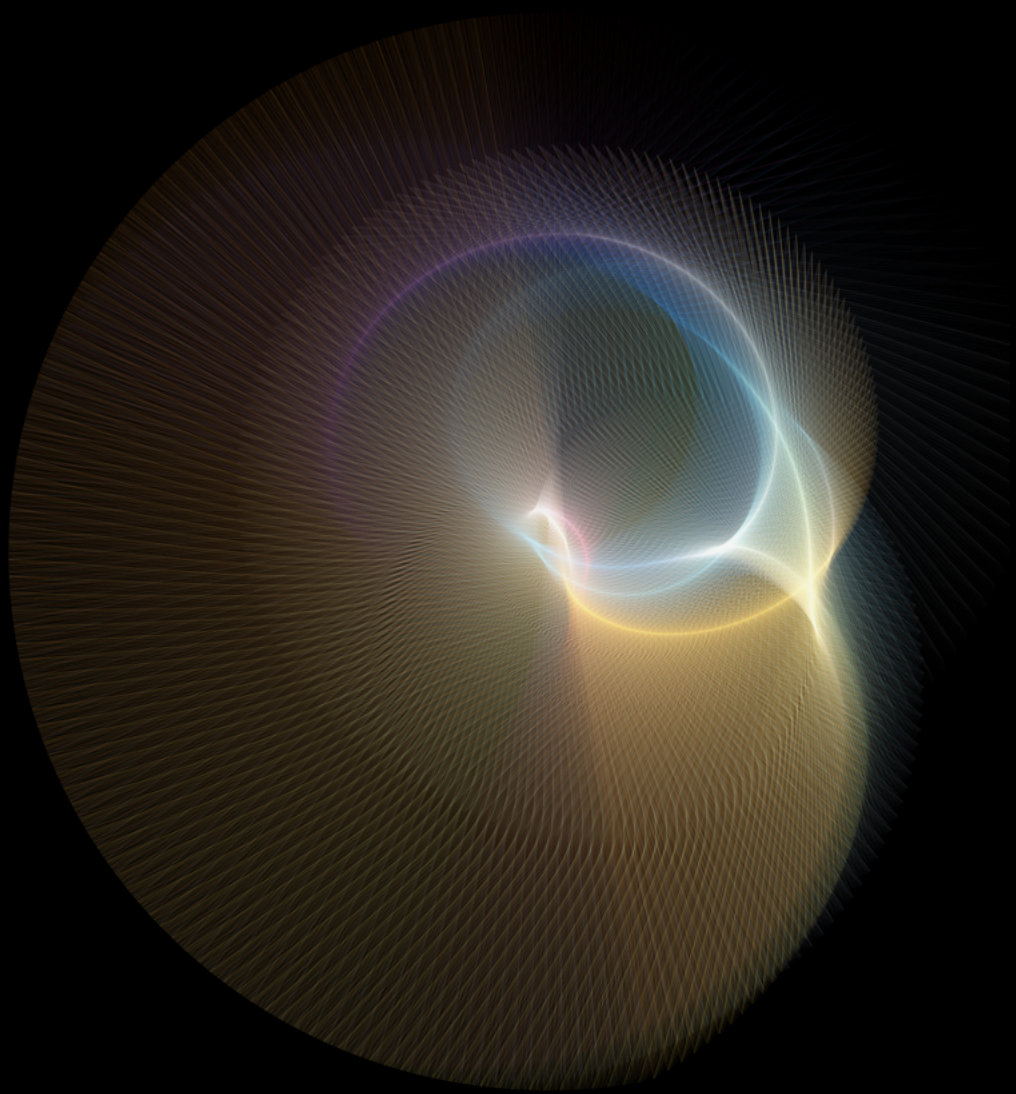
I wish to express my deepest gratitude to my family — for your unconditional support, patience, and the light that illuminated my path even in the darkest moments of the creative search. You are my chief anchor in this boundless ocean of reality.

Thank you to my friends for the long conversations, the sincere questions, and the living energy that helped ideas take shape. Every meeting with you was a vital piece of this great puzzle.

I am grateful to all the events of my life, both joyful and difficult, which became my stern yet wise teachers. It was you who made me open my eyes wider and see the hidden mechanisms of being.

And finally, thank you to all the chance fellow travellers: those with whom we simply exchanged glances, shared a few words on the road, or divided a minute of silence. You are all part of a single pattern, co-authors of this reality.

This book is the result of our shared, infinite resonance. Thank you!



*"The Golden Egg"*

Van Lax

