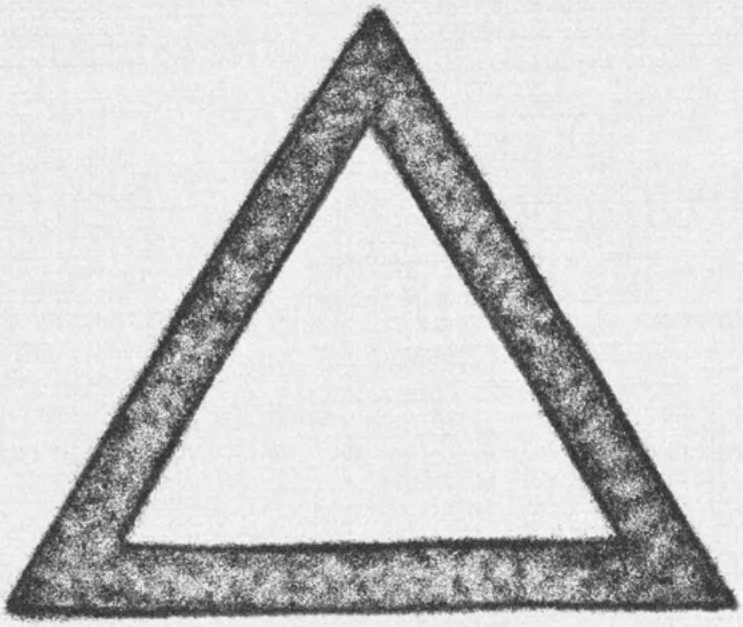


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VOL VIII

# ALTERNATIVE HISTORY

NOVEL

*ALEXANDR KOROL*




ILLUSTRATIONS BY THE AUTHOR

AKINFORMATION.COM

Saint Petersburg
2010 – 2025

..since childhood, what captured my attention the most..
..and the question wouldn't leave me alone .. why are there 12 months in a calendar .. 7 days in a week .. and why are there 4 seasons in a year..
..and no one could give me an answer.. I didn't understand how people could just live .. why they all blindly agreed to this .. to all these calendars and cycles .. without even knowing who is behind it all..
..and why everything is exactly the way it is..

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# Introduction

The eighth volume of the novel "Alternative History" is a continuation of my entire science-fiction adventure told in the first person. But after the fifth volume, I had to take time to recall all the previous volumes, to go through everything once more, and only then continue my adventure. That's why the sixth and seventh volumes, which came after the fifth, were dedicated to recollection, to take a sober look at everything again and understand what the previous five volumes were about. And after that, I started working on the eighth volume, which you now have before you. This is the continuation of those adventures of mine, the continuation that was meant to follow the fifth volume.

In the fifth volume, let me remind you once more, I discovered four worlds, four Spirits, and in the eighth volume, I begin to realize and come to the understanding that there is also a sixth world, a seventh and an eighth, and also a ninth, tenth, eleventh, twelfth, and so on. And I begin to search for these worlds, these Spirits. In the eighth volume, it's not only about searching for new elements and a super interesting, intense immersion and decoding of all alchemy, but I also share with the reader what the evil Spirit is, who Mara is that tempts people, and how this is the final trial before enlightenment. And the third theme, on which I place the concluding and main emphasis in the eighth volume of the novel, is the physical decoding of the matrix I am building, where I sum everything up: what the philosopher's stone is, what the matrix is, and what alchemy is.

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# PART I

## Chapter 1. Continuation

Transformation is happening
I'm sorting out all the information in my head
4 Gospels
4 horsemen
4 groups of cards in Tarot
Who belongs where, in which group

Well then, it's time to begin the eighth volume. It's already January 29. Let's quickly go over the backstory again, just to refresh the memory. So, in the fourth volume of "Alternative History," I was focused on searching for and explaining what the three worlds, the three Spirits, and the three main Gods are, because this appears everywhere in sacred ancient scriptures and mythology. It is always mentioned that there is a God of the sky, a God of the earth, and a God of the underworld. The fourth volume ended with me coming to understand what the underworld is, and that the underworld is one of the three main worlds, one of the three main Gods, and that it has different levels and sublevels. I also came to the realization that this Spirit of Justice, this underworld, is in fact the icosahedron, that is, a geometric figure, the element of water. And I share in my books the way I go through this journey, showing how I get confused about something, how I first think it's one thing, then another, then how I find a way out of it, how I discover a mistake, correct it, and move on to the next stage, and how everything gradually becomes more detailed and gets closer to the essence.
When I finish the fourth volume and realize that it is the icosahedron, the Mystic-Old-Man then tells me that the next theme, the next Spirit, is Death — something I couldn't have known or even guessed — and everything just started to unfold on its own. So it turns out that in the fourth volume I was literally in the underworld, went through all the levels and all the stages that exist there, and completely freed myself from it. And the most interesting part is that I freed myself from the underworld, from that third world, not so long ago, but at the same time, I was already beginning to explore this fourth world. The fourth world is death, as the fourth Spirit.

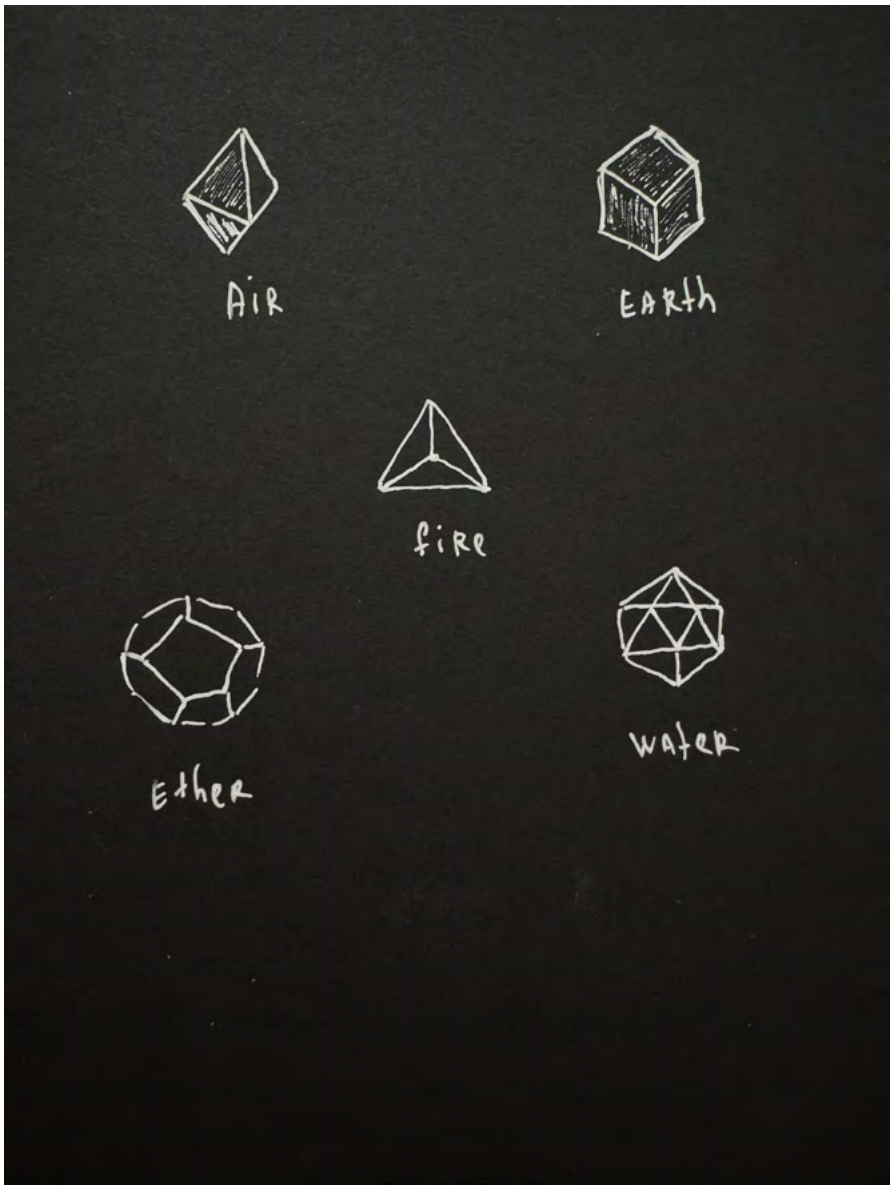
It also has various levels and sublevels, in the sense that both physically — what death literally is — and metaphorically. In my fifth volume, death was described as if it applies to all worlds: how it happens in the world of the sky, the earth, and the underworld, and how death occurs within death, so to speak. So, death — the world of death — is also divided into different levels, and that's why I literally describe what it is, what happens to a person after they die, and where they end up. But I also describe the spiritual state of a person who is in the world of death, and that this is exactly that languid state, the "nameless" state, the "mindless" state, where you feel like a ghost in a vacuum, and as if you're no longer in the three worlds where people reside — in those main worlds, meaning the sky, the earth, and the underworld — but instead as if you're in some kind of "corridor," as if you don't exist. Also, back when I was working on the fifth volume, the Mystic-Old-Man and Big Alexander emphasized that this Spirit of death contains all information, that it is a library. And that's exactly what it is — that's where I received all my information from. But of course, I also always considered it to be spirituality, because it is also an exit from the influence of the three worlds, when you find yourself in this fourth world — death. Then, once I decode all of this, that's where my fifth volume ends.

The next path, meaning the sixth and seventh volumes, is the analysis of all the previous volumes, while the eighth volume is the continuation — what comes after death. As it turns out, after death, after the fourth world, the next is the Sun, Helios, the Sun God, which is already something fifth. And now, as I begin to go through all my archives, all my notes, all my screenshots where I recorded everything, I decided to start grouping it all. This is exactly the transition from the theme of death to the theme of the Sun God. So I begin to analyze and delve into the question: alright, if there are these four main forces, four Spirits, four worlds, four groups — sky, earth, underworld, and death — and all of this points to something fifth, like the fifth element, then I start assigning these to the elements and, accordingly, to geometric figures. Let me explain.

After all, what have I been doing my whole life since childhood? I've been trying to figure out what this group of four really is, because it appears everywhere. We encounter it as "morning, day, evening, night," we encounter it as "spring, summer, autumn, winter," we see it in the four Gospels,

in the four elements, in the four living creatures — man, lion, ox, and eagle. And accordingly, the Platonic solids are also frequently mentioned everywhere across the internet and in various descriptions, where they are associated with the different elements. And when I started regrouping all this now, I began to realize that the main thing that misled people, misled all of humanity, was this version that fire, water, earth, and air are the four primary elements — and these four elements didn't fit for me with the four worlds. Because fire, water, earth, air do not match sky, earth, underworld, and death. And when I began to account for the fifth and put everything in order, I eventually arrived at what? That the fourth world, the fourth element, is ether, and the fifth element is fire. So the sky corresponds to the octahedron, that is, a diamond shape; the earth is the cube; the underworld is the icosahedron; death is the dodecahedron; and the sun is the tetrahedron, the fifth element. The sun is the tetrahedron, meaning the triangle, which is why the halo is depicted as a triangle around the main God — that is fire, that is the most important, because it is light itself.

After all, what have I been doing my whole life since childhood? I've been trying to figure out what this group of four really is, because it appears everywhere. We encounter it as "morning, day, evening, night," we encounter it as "spring, summer, autumn, winter," we see it in the four Gospels, in the four elements, in the four living creatures — man, lion, ox, and eagle. And accordingly, the Platonic solids are also frequently mentioned everywhere across the internet and in various descriptions, where they are associated with the different elements. And when I started regrouping all this now, I began to realize that the main thing that misled people, misled all of humanity, was this version that fire, water, earth, and air are the four primary elements — and these four elements didn't fit for me with the four worlds. Because fire, water, earth, air do not match sky, earth, underworld, and death. And when I began to account for the fifth and put everything in order, I eventually arrived at what? That the fourth world, the fourth element, is ether, and the fifth element is fire. So the sky corresponds to the octahedron, that is, a diamond shape; the earth is the cube; the underworld is the icosahedron; death is the dodecahedron; and the sun is the tetrahedron, the fifth element. The sun is the tetrahedron, meaning the triangle, which is why the halo is depicted as a triangle around the main God — that is fire, that is the most important, because it is light itself.


Air
Earth
fire
Ether
water

Yesterday, when I called Big Alexander and told him all of this, he congratulated me. He said that there's still much ahead of me. He said:

— So, you've realized that you like to wear black clothing when you're in the Spirit of death, right?
— Yes.
— And before that, you used to wear blue clothing, didn't you?
— Well, yes.
— Well then, you still have to come to know white clothing.

That was the hint he gave me. I thought, alright, I'll figure it out — why and what white clothing means, and what it's for. That's the clue he gave me. And he said that I truly had finally freed myself from the underworld, that he congratulates me, and that now I must dwell in the Spirit of death and continue the path, preparing for the moment when I become that fifth Spirit, come to know the fifth world — that is the Sun, which means fire, which means Helios. And he said:

— And then you will be the one who rules over all these elements. And yes, you did well, you skillfully found and escaped that trap when you understood that the fifth element is fire, that it doesn't belong to the group of four, but that it truly is the fifth.

And indeed, this fire, the triangle, the equilateral triangle, the tetrahedron — it appears in all these geometric figures. Then he gave another hint:

— Even when you become this God, you still continue to develop, you keep growing, because this main God, He must understand what the Solar System is and how He governs the entire Universe, our Solar System.

He also said that this main God will continue to develop, to comprehend this universe and other universes. And here, for some reason, this universe… but again, this might be mistaken — I'm simply recording the entire journey in the eighth volume — I saw that it might suddenly be this sphere made of equilateral triangles. After all, we have the main God

who is the tetrahedron, but these triangles don't appear in all the geometric figures. And perhaps later, when I assemble all these geometric figures correctly, they will form this sphere made of triangles, like the Flower of Life. I've already had something similar come together, and now I'm heading toward it and striving for it.

I was surprised when once again Big Alexander told me that I am that Wanderer (the Hermit) from the Tarot cards, that I am the one walking with the lantern.


IX — THE HERMIT

I decided to take out the Tarot cards and look at that card, and I realized that it's from the world of Death, that I'm currently in the world of Death, and that this Hermit with the lantern is the one emerging from the night, walking through the night. And I begin to see that these Tarot cards — I had never read them, studied them, or looked into them. They just existed as images, but I had never delved into how they're used in the human world or what they mean. I had only heard that there are some major arcana, and even then, I had never identified them. And now I see that they have four main groups — that is, wands, meaning these staffs, then swords, then cups, and pentacles.

KING



PENTACLES

KING



SWORDS

KING



CUPS

KING



WANDS

I decided to divide them into four groups, to sort all these Tarot cards. And I see that each of these four groups naturally has a king: King of Cups, King of Swords, King of Wands, King of Pentacles. I think, "Oh, interesting." Then I still have a whole bunch of cards left, which are called the Major Arcana. But I realize that these Major Arcana are perhaps like Spirits above these human worlds, that they too must be distributed into these four groups. But I also find the card of the Sun, and I don't know — maybe it shouldn't be the fifth, maybe it belongs to one of the four worlds — but I placed it next to them as the fifth, this Sun, as this fifth element. And I continued looking at the cards, realizing that there is, for example, the Devil, and I understand that this belongs to what? To the underworld. And Death — for example — doesn't belong to the underworld, it already belongs to another one of the four worlds, you see? I'm bringing order to all of this, and that's why, for those who don't have Tarot cards, you must get them — they will be very useful to you. Because when a person studies all this and reads the eighth volume, they can return to the Tarot cards over time, and they will see their own progress, they will see how they begin to notice more and more clearly how to correctly assign everything to the right group.But really, these Tarot cards are like the entire structure of the world itself — you just need to lay out all these cards into the correct groups, and then you will understand everything. Well, I wrote down various assumptions, but of course, they're not accurate, because under no circumstances, absolutely never, should you read on the internet or Google what, for example, the category of Wands or the category of Pentacles means, because that can lead you astray — that's a mistake. They might say that these four groups really do correspond to the four elements, but they simply shuffled them under fire, water, earth, and air. And they were mistaken, because among the four elements, one of them must be ether, and fire is still the fifth. You see? That's the mistake that I'm now beginning to find and see everywhere. I open the Wikipedia section — since I remember that we have the four evangelists: Matthew, Mark, Luke, and John — and that these are the four creatures: man, eagle, ox, and lion — and I start thinking again about which of the worlds each one belongs to. And accordingly, they must, as you understand, belong not to fire, water, earth, and air, but specifically to water, air, earth, and ether — because fire still belongs to the fifth.

And now, knowing this, you can find a bunch of mistakes, correct many things, and decode everything. But it's still very difficult to identify right now — and that's exactly the path, to become the God of the Sun, to understand all these elements, all these forces — you have to find out who Matthew is.


ST MARCUS
ST MATHEW
ST LUCAS
ST JOHN

There it says that Matthew is the man among the four creatures. And it says that his meaning is "the human nature of Christ, his incarnation." But again — what is that? Is it the material world or what? So which of these worlds does that correspond to? It turns out we now have a key — that the worlds are sky, earth, underworld, death — and now we must always align everything with that. And then, if you keep reading Wikipedia, it says there is the lion — that is Mark — and it says his meaning is "the activity, dominion, and royal authority of Christ the King, his Resurrection from the dead" — again, maybe since it's about resurrection from the dead, then maybe it's connected with death, maybe the lion belongs to death? But again, we shouldn't rush, but you see — you can think this way. So for now, we'll just note that. Then, next, there's the ox — Luke — and it says his meaning is "the priestly and sacrificial dignity of Christ, his crucifixion sacrifice" — again, sacrifice. So maybe that relates to death? Or maybe it relates to the Spirit of Justice, to the underworld? It's unclear. Now further, there's the eagle — John. It says this is "the gift of the Holy Spirit hovering over the Church, and also the Ascension of the Lord" — so maybe the eagle relates to death, you see? After all, Spirit is something non-earthly, hovering — do you understand? And now we have to figure this all out.


ΚΥ
ΤΕΤΑ
ΜΟΦΟΝ

Then, what caught my attention was that there is the icon “Pantocrator” — Christ in the tetramorph — where He is depicted seated with the four creatures around Him. And what’s most interesting is that there are many such icons, and they are called by different names. And what really grabbed my attention was the icon called “Savior in Power” — that one also illustrates this very clearly.




IOHANNES
MARCVS
LVCAS



So, "Savior in Power" is in fact the Pantocrator — that is, God along with these four forces, meaning the four worlds, as if He is the God of the Sun, and here are the four elements. The fourth element, as it turns out, is ether. Then I look further into Wikipedia — though again, this may contain errors — and it says, *"these four Gospels: eagle is spring, ox is summer, lion is autumn, man is winter."* But again, we shouldn't just accept that — we have to really think, search for confirmation, whether it's true or not, and how it really is. Another thing that caught my attention — Wikipedia says: *"I saw the Lord sitting on His throne, and all the host of heaven standing by Him on His right hand and on His left,"* and there's an illustration of John the Theologian's vision. And in it, the One seated is shown, the four creatures, and also people who have been chosen, all in white garments — maybe that's what Big Alexander meant about the white clothing. And I began to suppose that white clothing is the Spirit that has descended upon people. So if we speak about a certain sequence, it turns out that the Son of God comes to know the sky, the earth, the underworld, then death. Then, what must He do? He must become the God of the Sun. And to become that, the Spirit must descend upon Him and upon people, upon a certain number of people, as the New Church. The New Church is a gathering of believing people, meaning the Spirit must descend upon them and upon Him — this must be some kind of luminous host. And I believe that this white garment is not something physical that must be worn, but rather it is sacred language indicating that the Spirit has descended upon people. I also saw something interesting — Wikipedia talks about the four Gospels and the four creatures. And one person interpreted it this way — Wikipedia says: *"Gregory the Great (7th century) believed that the creatures symbolized Jesus Christ in different phases of His earthly life: He was born as a man, accepted death as a sacrificial ox, rose again as a lion (resurrectio), and ascended as an eagle (ascensio)."* "He was born as a man" — that's the man among the evangelists. Then "accepted death as a sacrificial ox" — you see, that means the world of death corresponds to the ox. "Rose again as a lion" — you see, resurrection is linked to the lion. "And ascended as an eagle." Also, *"the tetramorph was interpreted as a symbol of the unified Gospel, the Word of God written by the four evangelists."* It's amusing that the four Gospels wrote Scripture — and do you understand what that means?

That four Spirits wrote the Scripture. Just like I'm doing now all the time: sky, earth, underworld, and death — four evangelists. Interesting. And I remember that earlier I had assumed that maybe these four forces I'm decoding, these four horses, were the Four Horsemen of the Apocalypse — but back then, Big Alexander scolded me and said that's not the case, because the Four Horsemen of the Apocalypse are not part of a chariot driven by the Sun God; they each have a rider, which is why they are called horsemen, and that this is something different. He said they are separate things. And as I understand it, maybe that's true in a way — they are different things. Maybe it's an old matrix, an old system, where these people physically — some kind of rulers — are tied to a certain force and represent it physically in the form of a person, but it's something outdated. And they are the ones who have strayed from God, which is why the Sun God does not guide them. Maybe that's what was meant — I don't know. Or maybe it's the same thing — but the point is… it doesn't align with my path, as Big Alexander once told me, but it still fits this matrix very well. After all, just imagine — it says there's a rider, the first one with a sword, then there's a second rider, then the third rider — as I understand — is the underworld, the world.



Four Horsemen of the Apocalypse
Viktor Mikhailovich Vasnetsov, 1887

The fourth horseman is Death, and that's exactly why it says that after Death comes the underworld — so it seems everything lines up. But maybe this is some kind of parallel multiverse for those people who don't move into the new era, and maybe that part in the Bible is written for them, to show what will happen to them. But in my case, it should be the Sun, Helios, who governs the four horses, which instead bring goodness. And I also remembered that yesterday Big Alexander told me that when the main God enters me, and when the Spirit unites — as the old God, this one from the future — and I, the young one, the Son of God, then after that I'll be able to move my consciousness into the future and then return into the past to correct the future I saw. And that this is the very trinity, the triangle, and that for me the present, future, and past will be opened. That I will move both ways in order to control everything and bring order everywhere. That's what else he told me yesterday. Well, when this main Spirit enters me — fire.



"Phaeton in the Sun Chariot"

Luigi Riccardi



Helios, the sun god riding his chariot

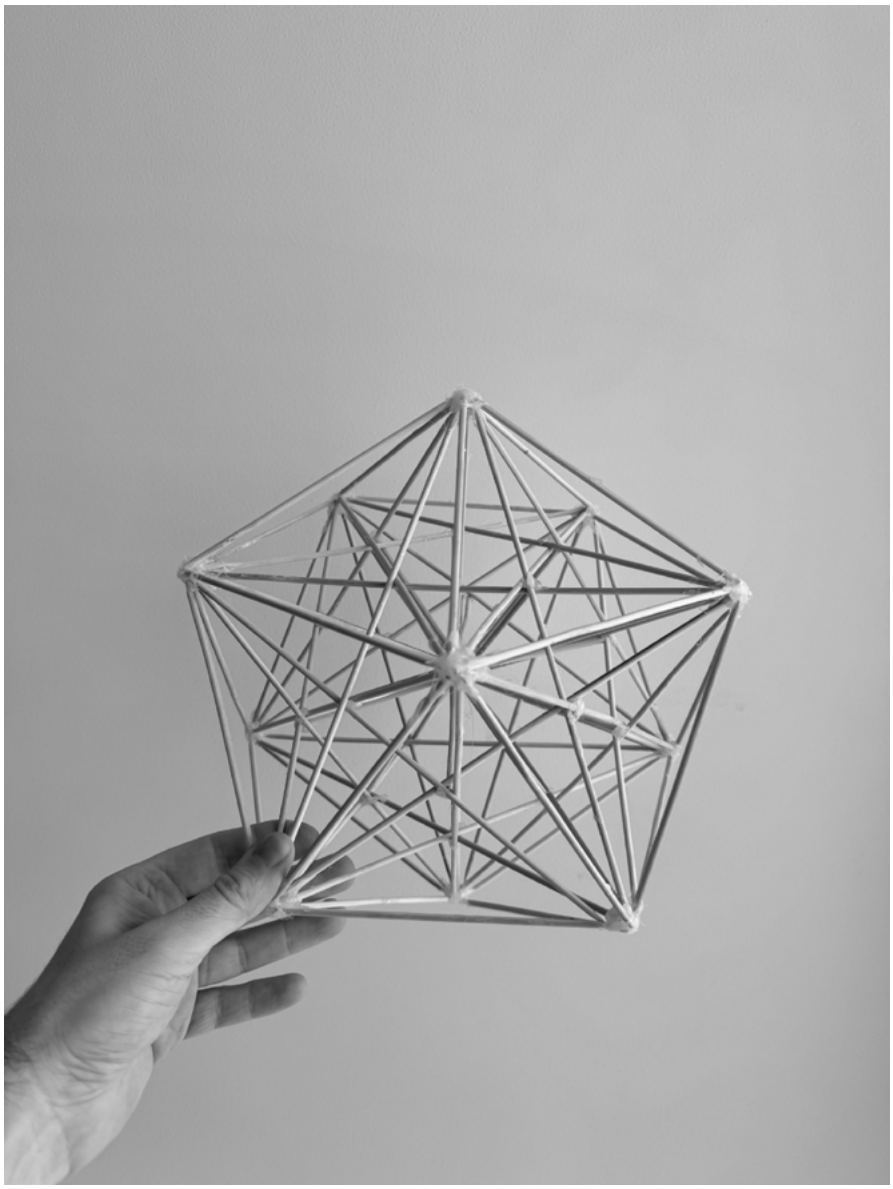
Relief architrave from the Temple of Athena at Troy, 300-280 BCE

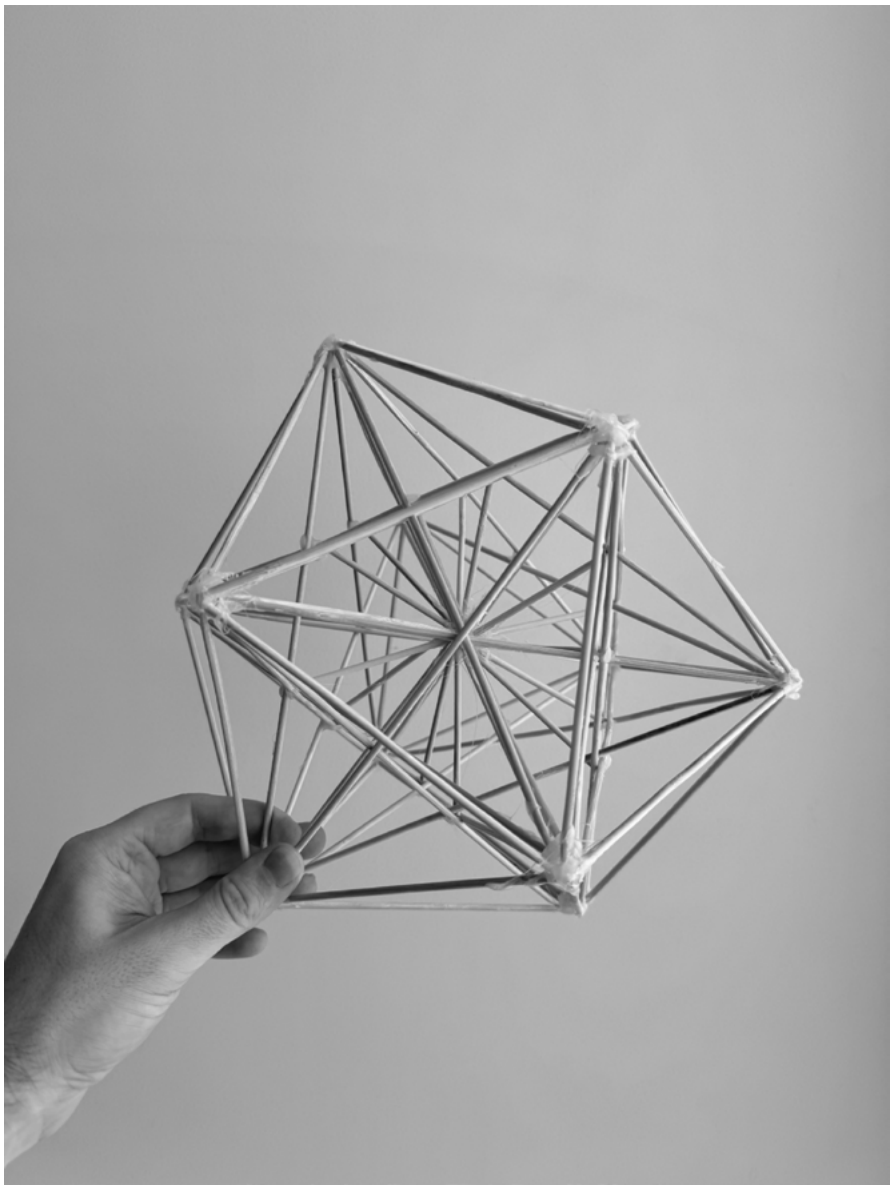
You know, right now it feels like people — all those in society — are like in a computer game. When you're not playing a character, sometimes it just stands there and starts to fidget a little, or bumps into a wall and turns back, or just taps its foot in place. And it's as if the entire society, all the people, are just living like that — they're dancing in social media, they've all just glitched. Really, it's like the Spirit has left them, there's no system in them, no one is guiding them, and they're on autopilot. And they're just waiting for something to take hold of them. For now, they're just like frozen bots.

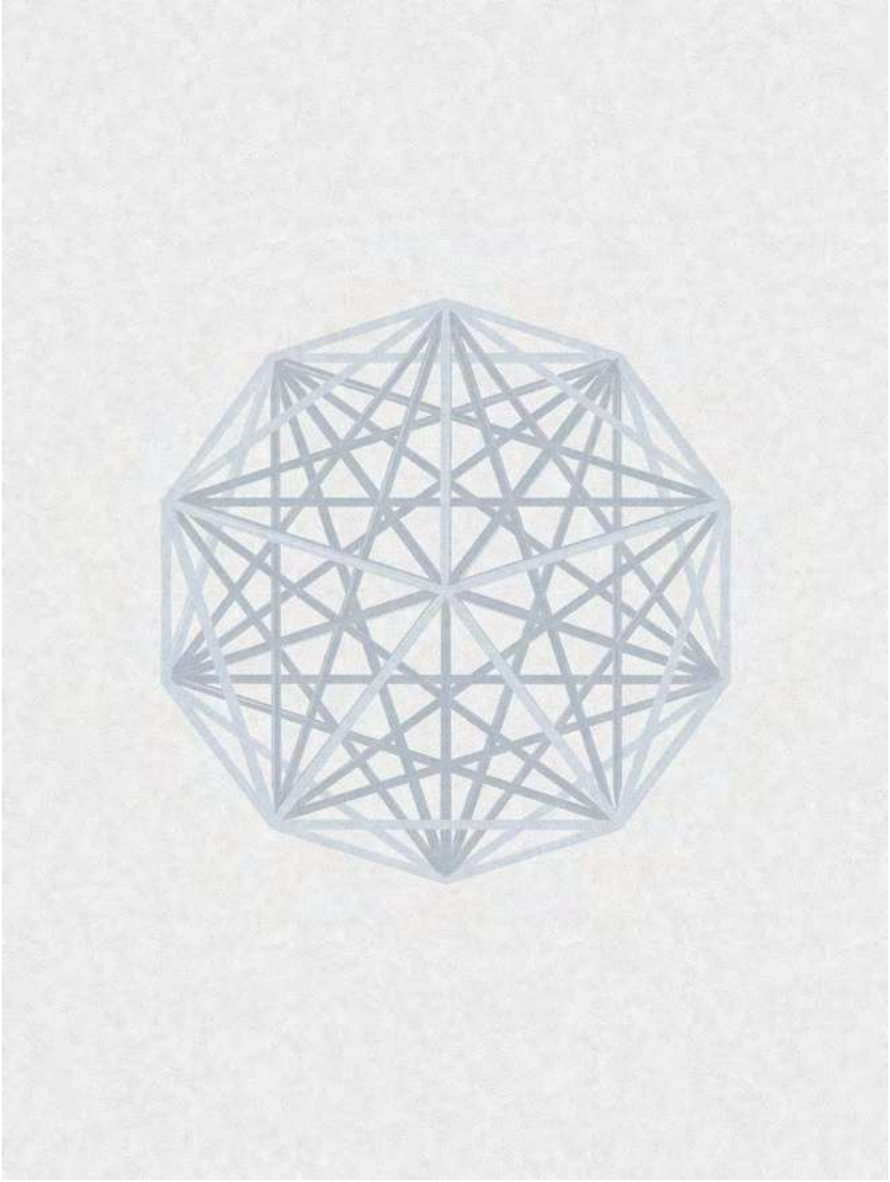
And the matrix I'm now gluing together and assembling — I can mark the date, it's already January 30 in Moscow — I'm not making a dodecahedron, I'm making something super complex. That is, fire, the tetrahedron, is present in it. I'm creating some kind of large sphere, a star, and we'll see what comes out of it.

Everywhere there's a hint from the system that we need to make a star out of triangles.

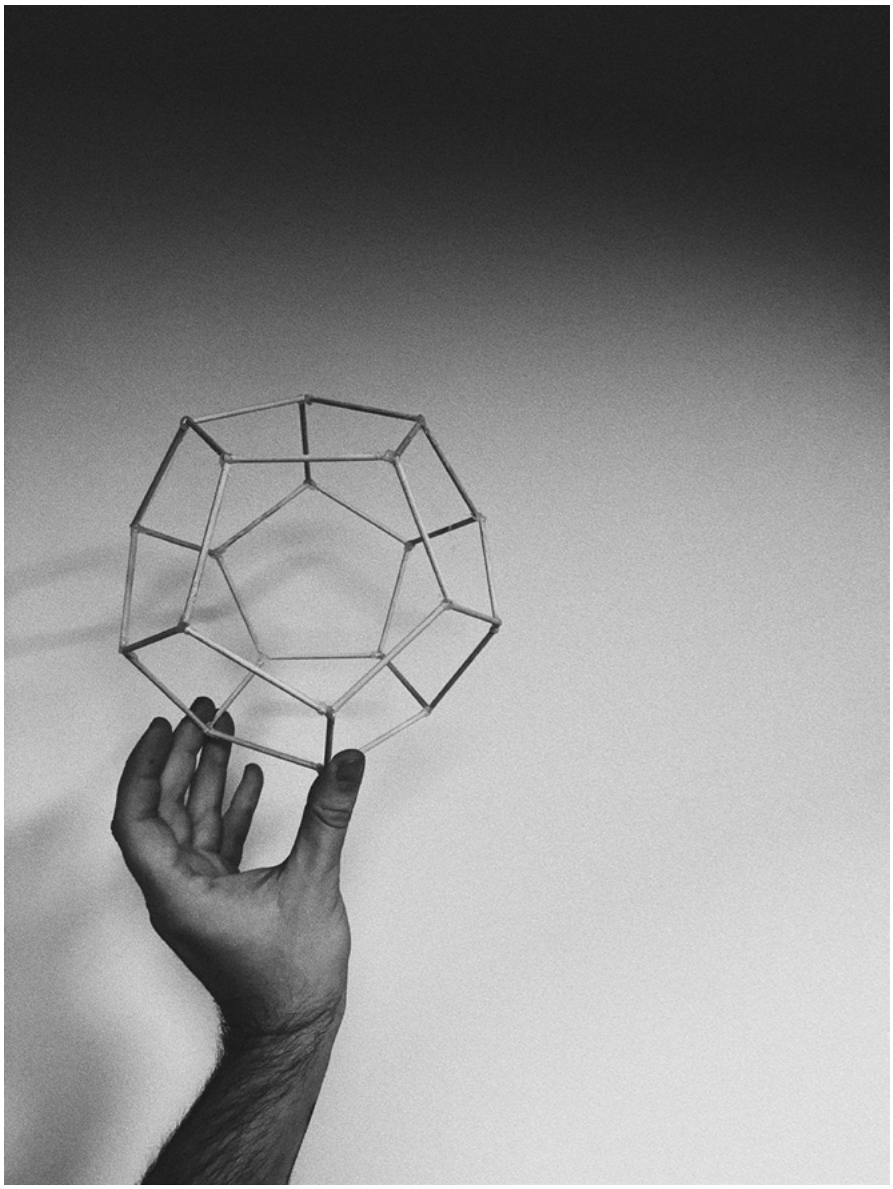
Well, what can I add? It turns out that when I was decoding the Matrix in the fourth volume, I separately created the geometric figure of the icosahedron and made it specifically with internal intersections, which also formed pentacles, meaning stars.



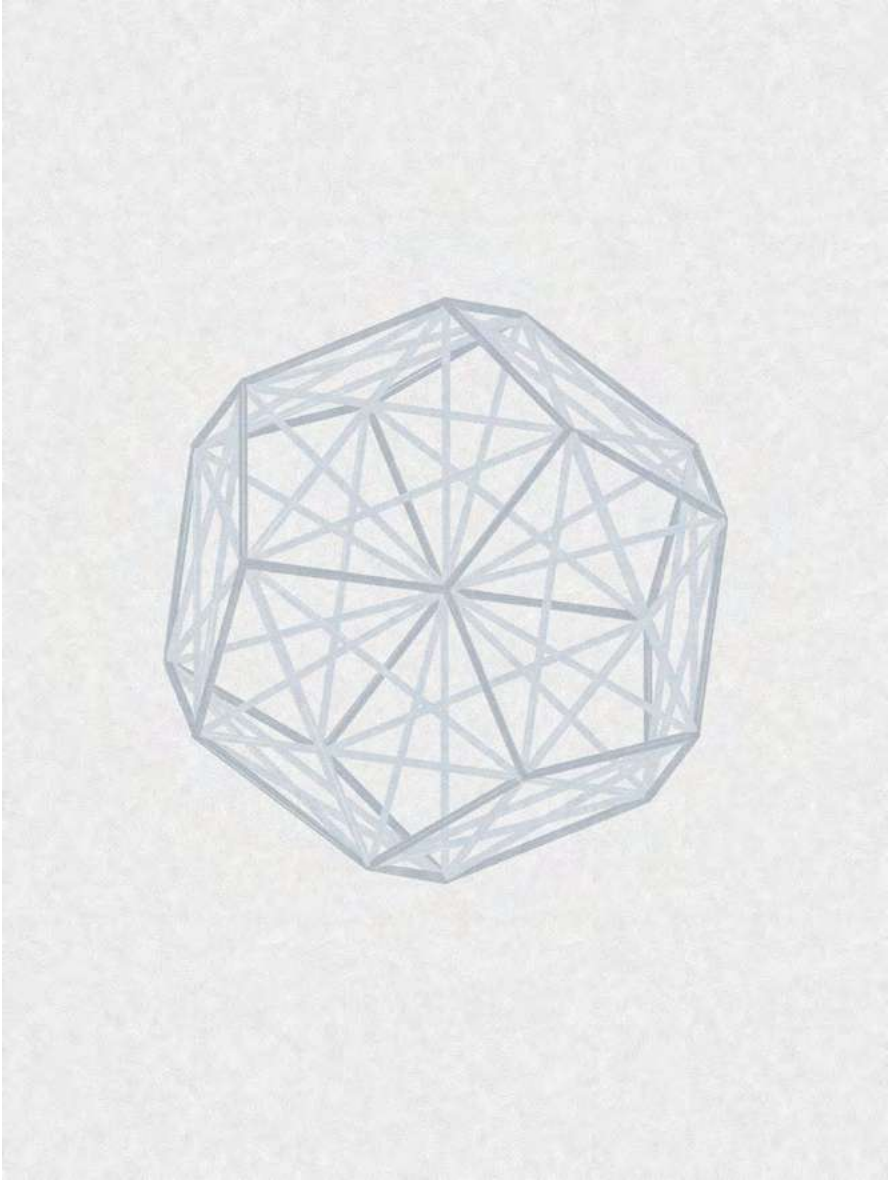


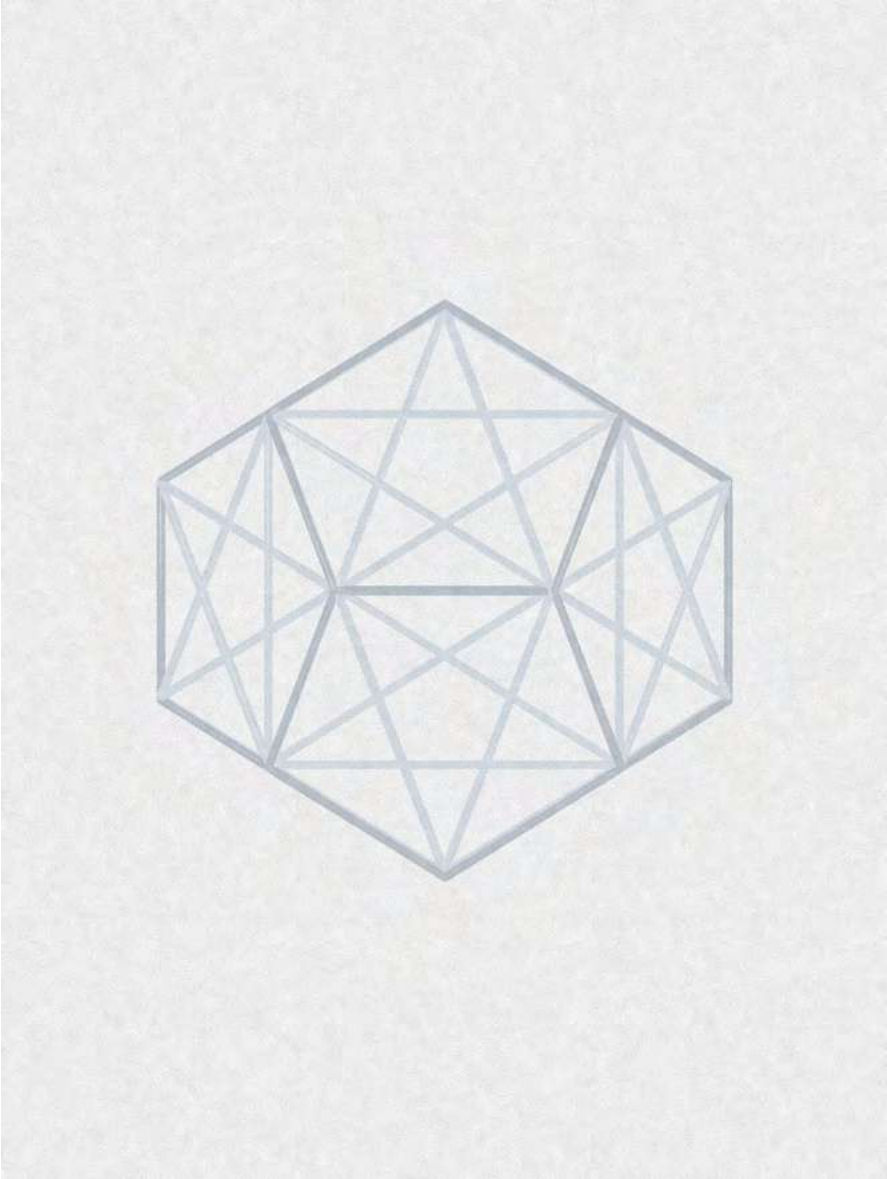


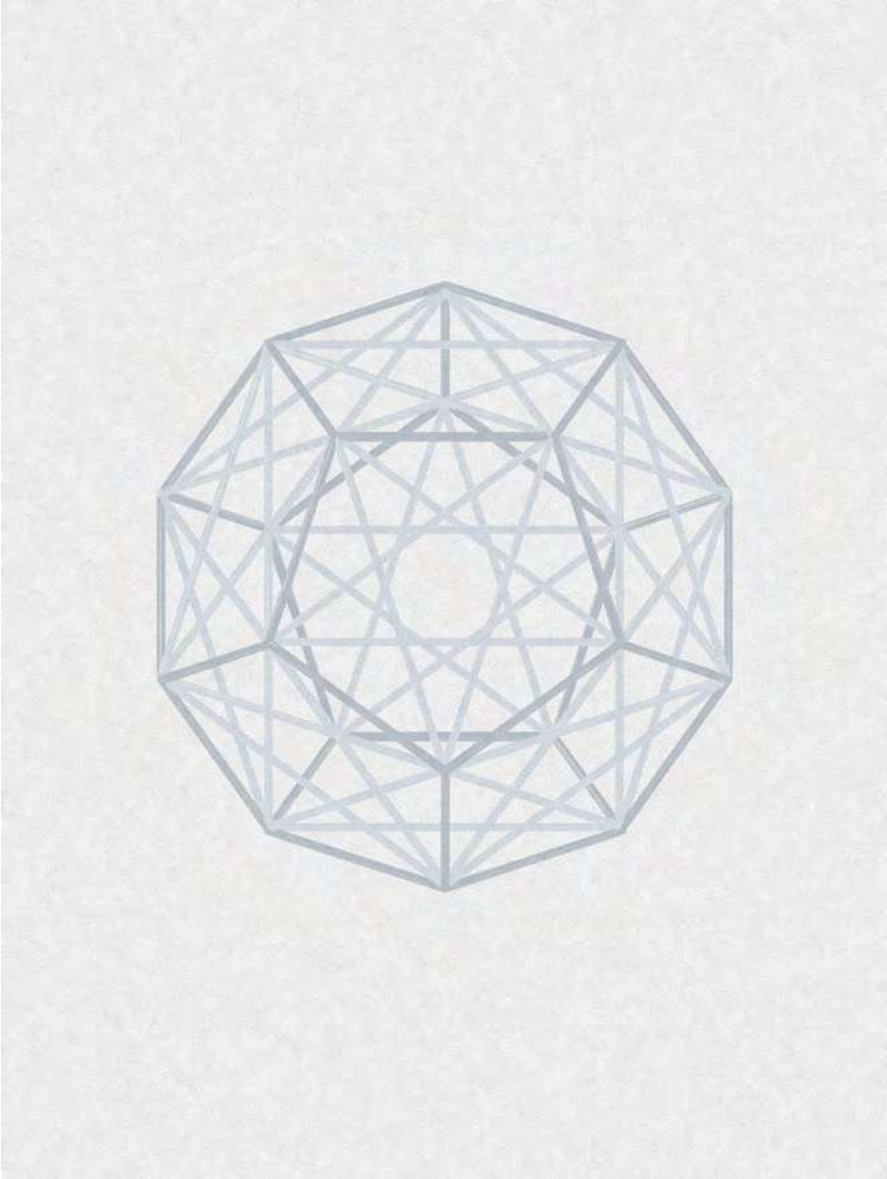
And because the lines inside the icosahedron were drawn correctly, a dodecahedron began to form within it as well, which is also curious. And when I assembled this figure to somehow represent the Spirit of Justice in geometric form and to understand where these pentagrams, these pentacles came from — it turned out I couldn't place and position it within my main matrix that I'm assembling. Because I wasn't completely sure how to correctly fix the icosahedron inside my cube — this cube of mine where the octahedrons, tetrahedrons, wheels are — I didn't know where exactly to place, how to correctly position, the icosahedron. Now the story is repeating slightly, meaning I've finished the fifth volume and, essentially, I'm already one foot into the eighth volume, and I've decided again to build the matrix from sticks, but this time not to build an icosahedron, but a dodecahedron.



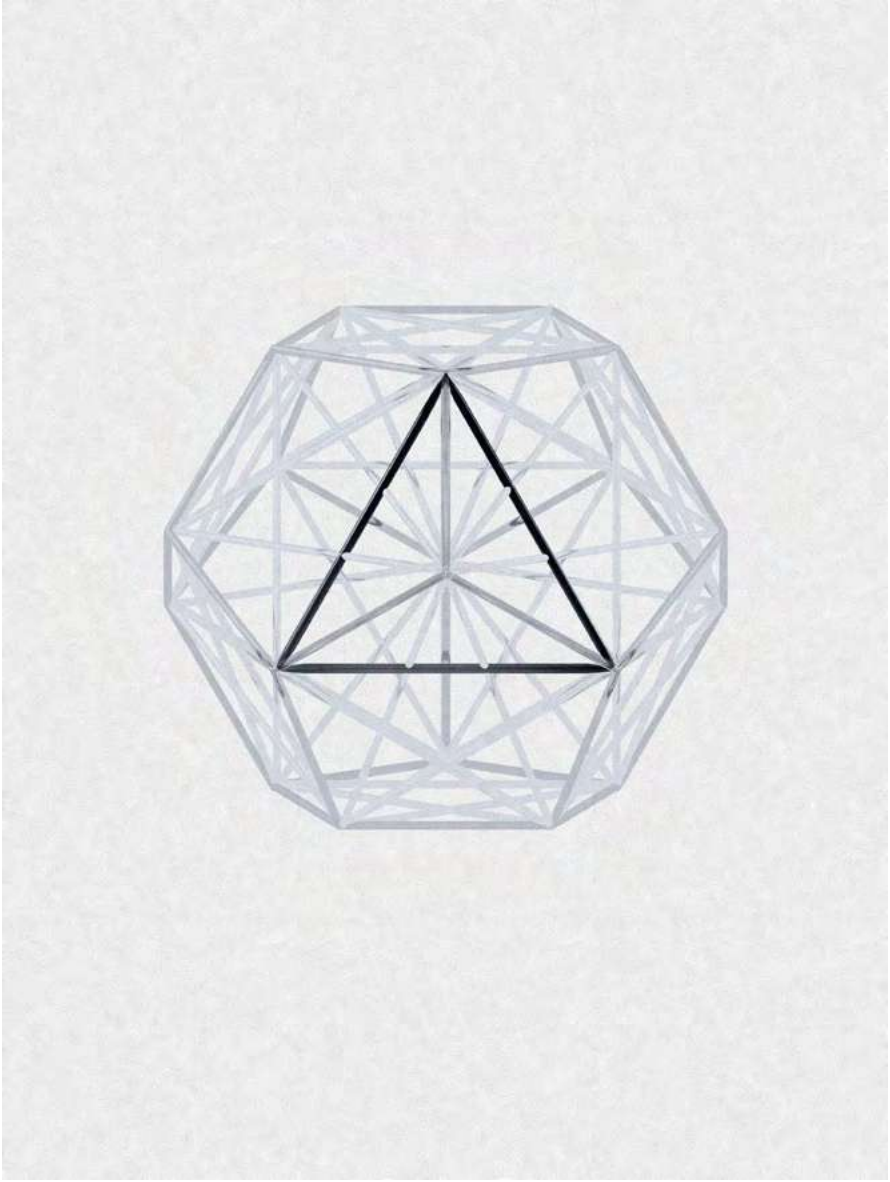
Since this is ether, since this is the Spirit of death, I need to assemble it physically. When I began to build it, the Spirit gave me a hint on what to do next, and it showed me that on this dodecahedron, I needed to — how can I describe it… I needed to draw lines from each of the dodecahedron's vertices to the next vertex. And when I drew all these lines — or rather, made them from sticks — it created what looked like five-pointed stars lying flat on each face of the dodecahedron.

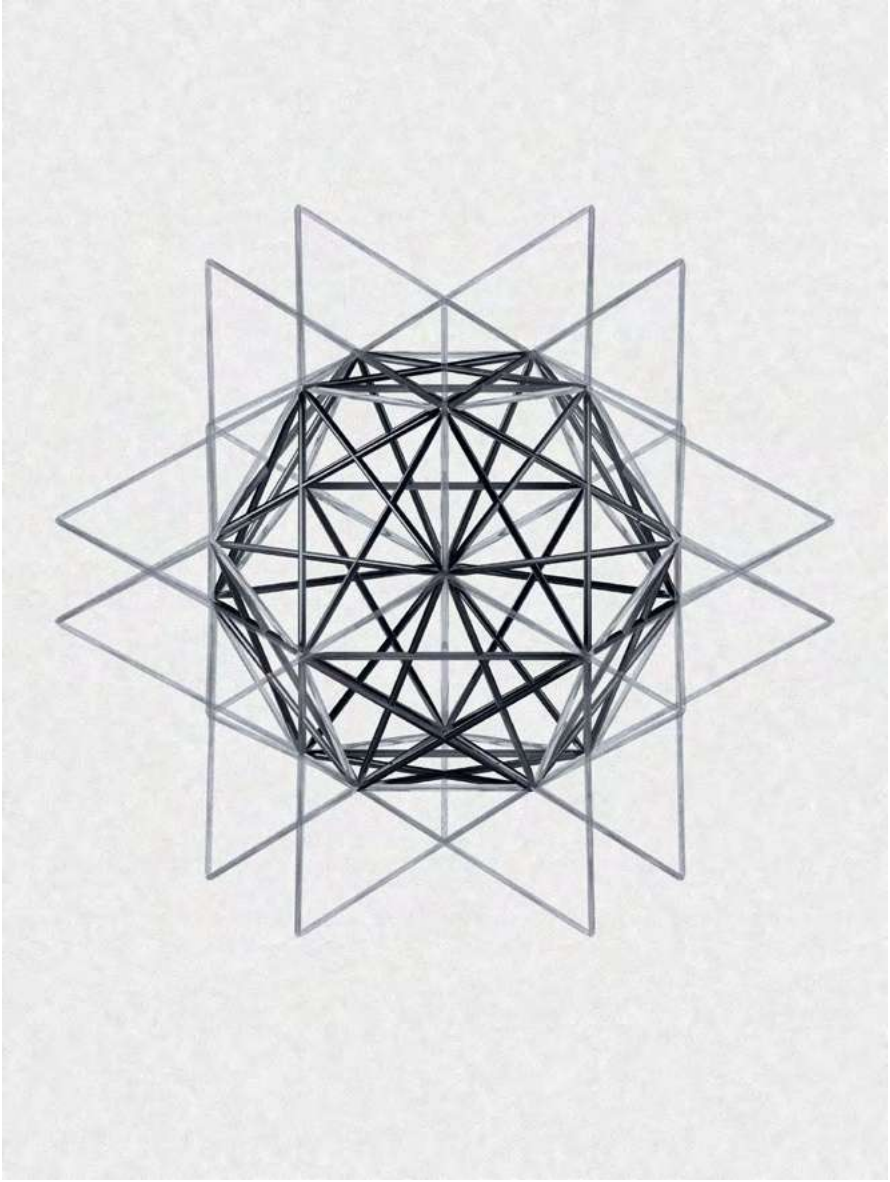


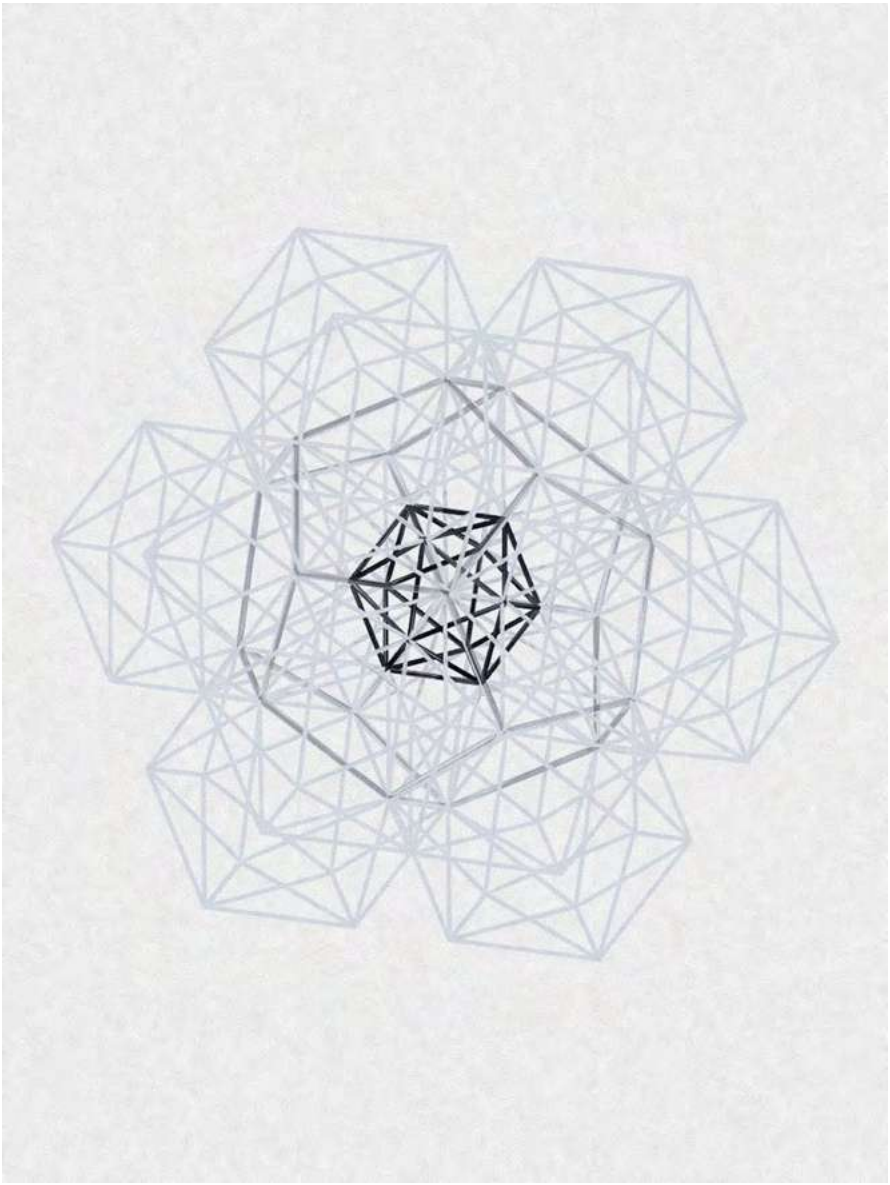




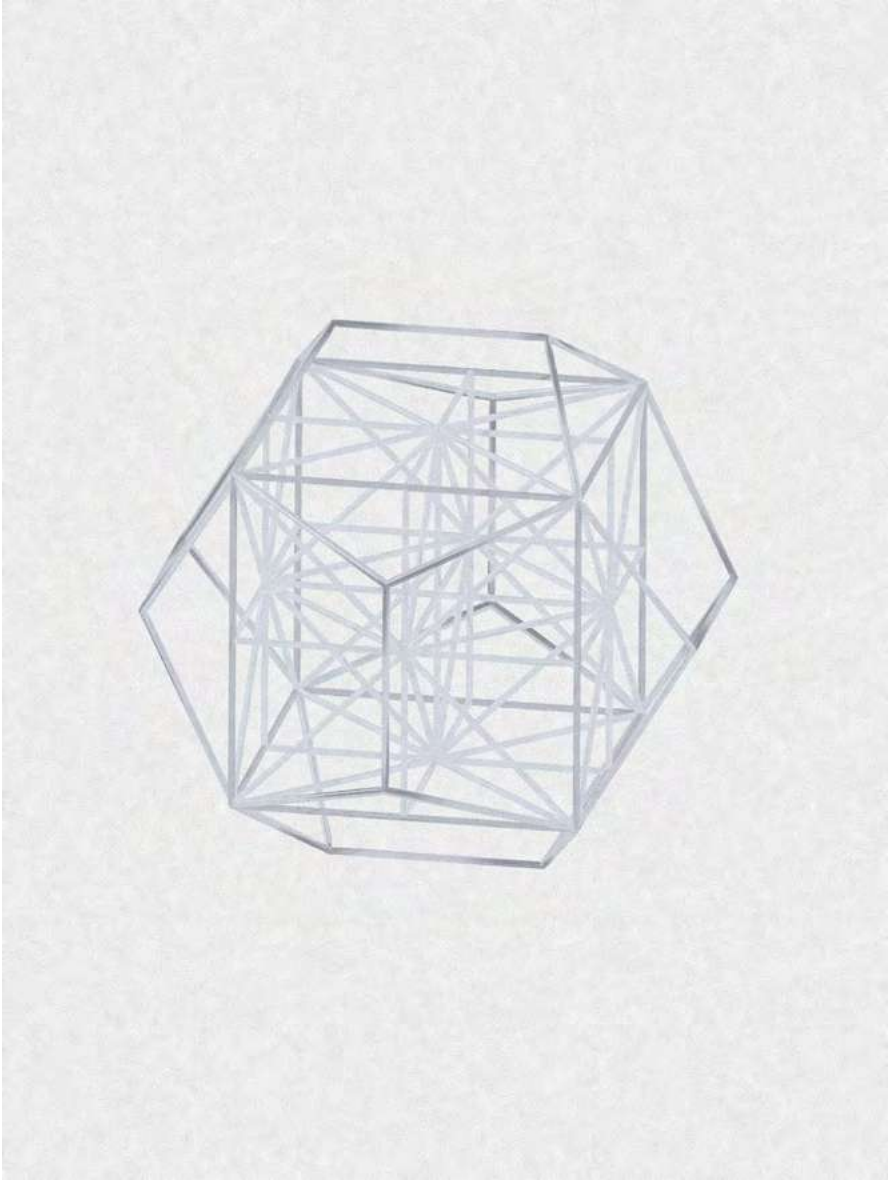
And when I looked at the corners of the dodecahedron, I could see that each corner seemed to be marked as… Let me describe it differently. I had to place a tetrahedron on each corner of the dodecahedron — not inward into the matrix, but outward. So I built tetrahedrons extending outward from every vertex of the dodecahedron, and it turned into a kind of star, a kind of spiked form like a hedgehog. But that was just at the vertices. And once I did that, I understood how to correctly insert the icosahedron. There must be many icosahedrons, and I have to insert one on each face of the dodecahedron. And the icosahedron, too, can be inserted in two ways: with its larger part inward and the smaller part outward, or the reverse — with the smaller part inside and the larger outside. Naturally, it became clear that since I had already placed tetrahedrons on every vertex of the dodecahedron, then obviously I had to place icosahedrons on each face of the dodecahedron with their larger parts facing outward. And when I did that, the result was an even more perfect sphere, the one that's supposed to be made of triangles, though I haven't fully closed it yet, and some lines still need to be completed. But here's the curious part: when I placed the icosahedrons on the faces of the dodecahedron, another one formed in the center, inside the dodecahedron.

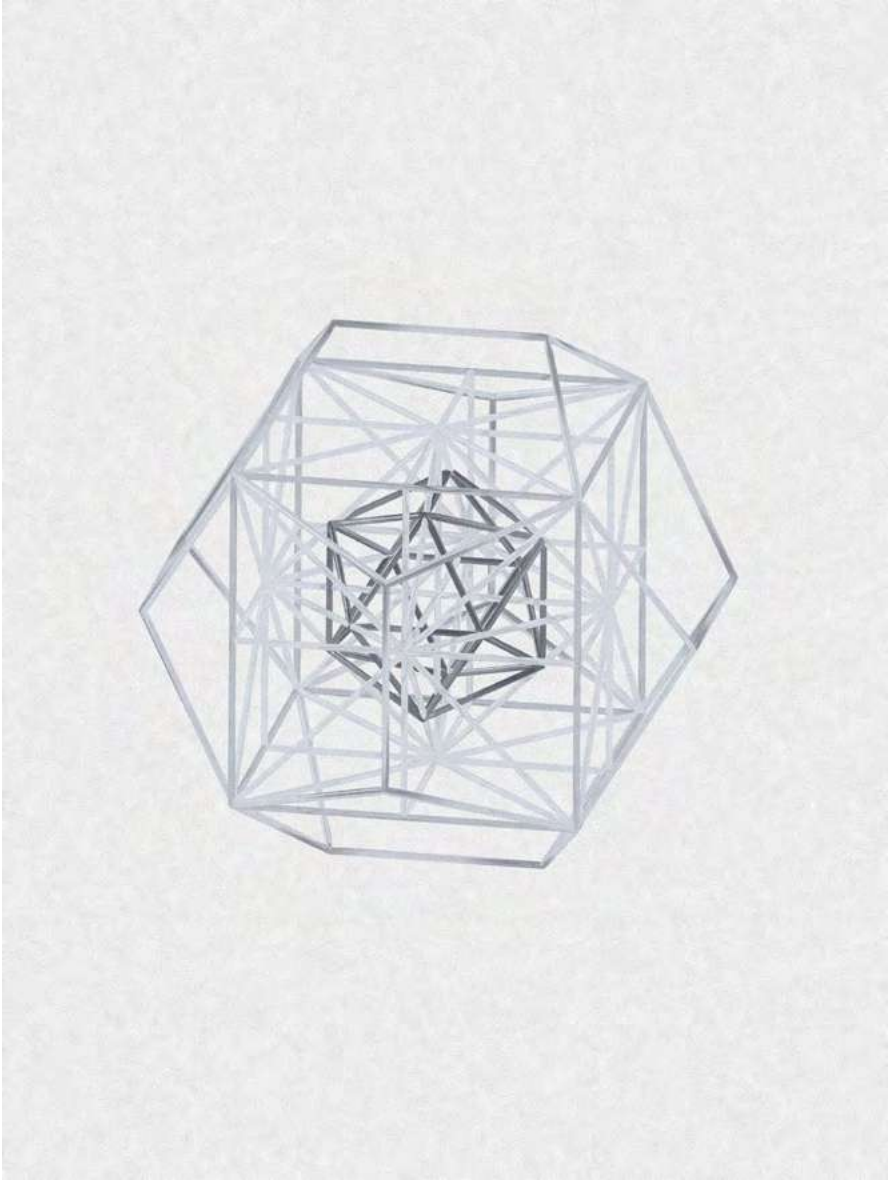


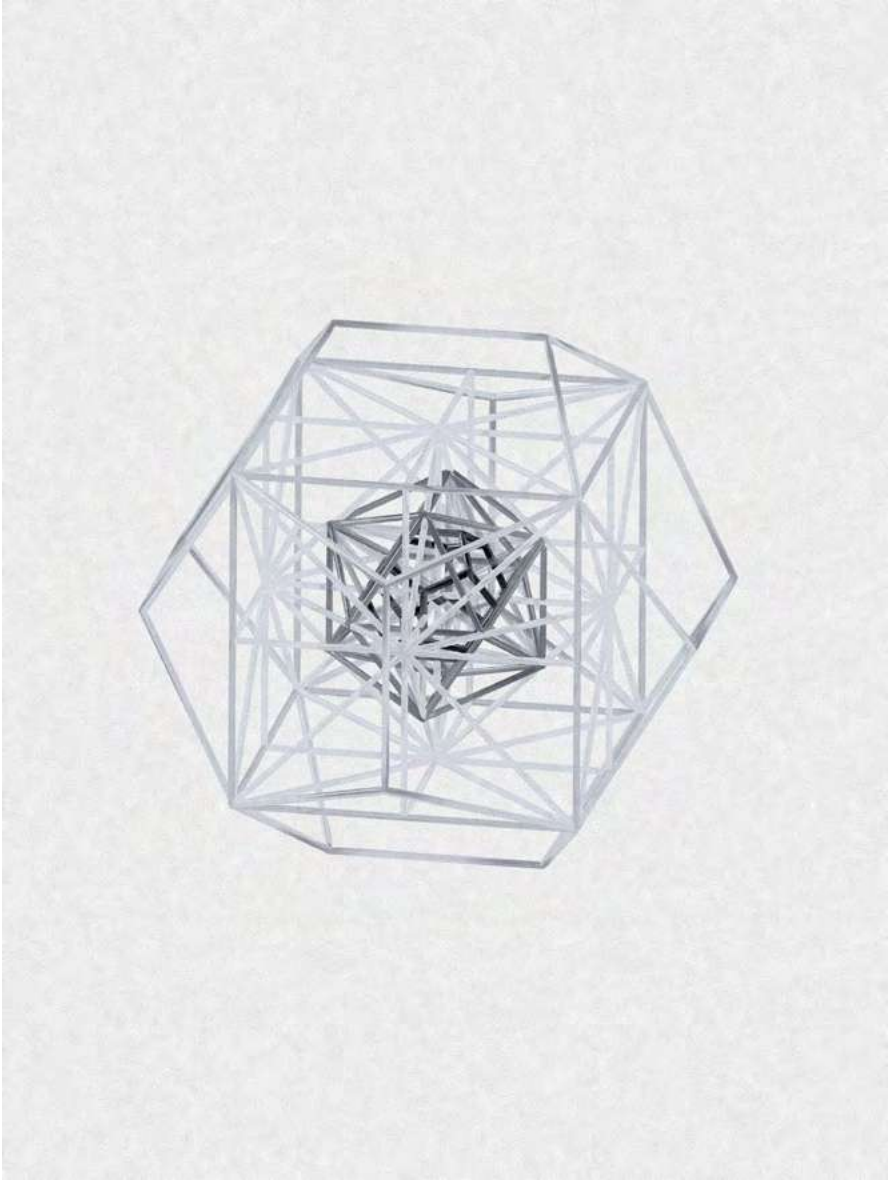


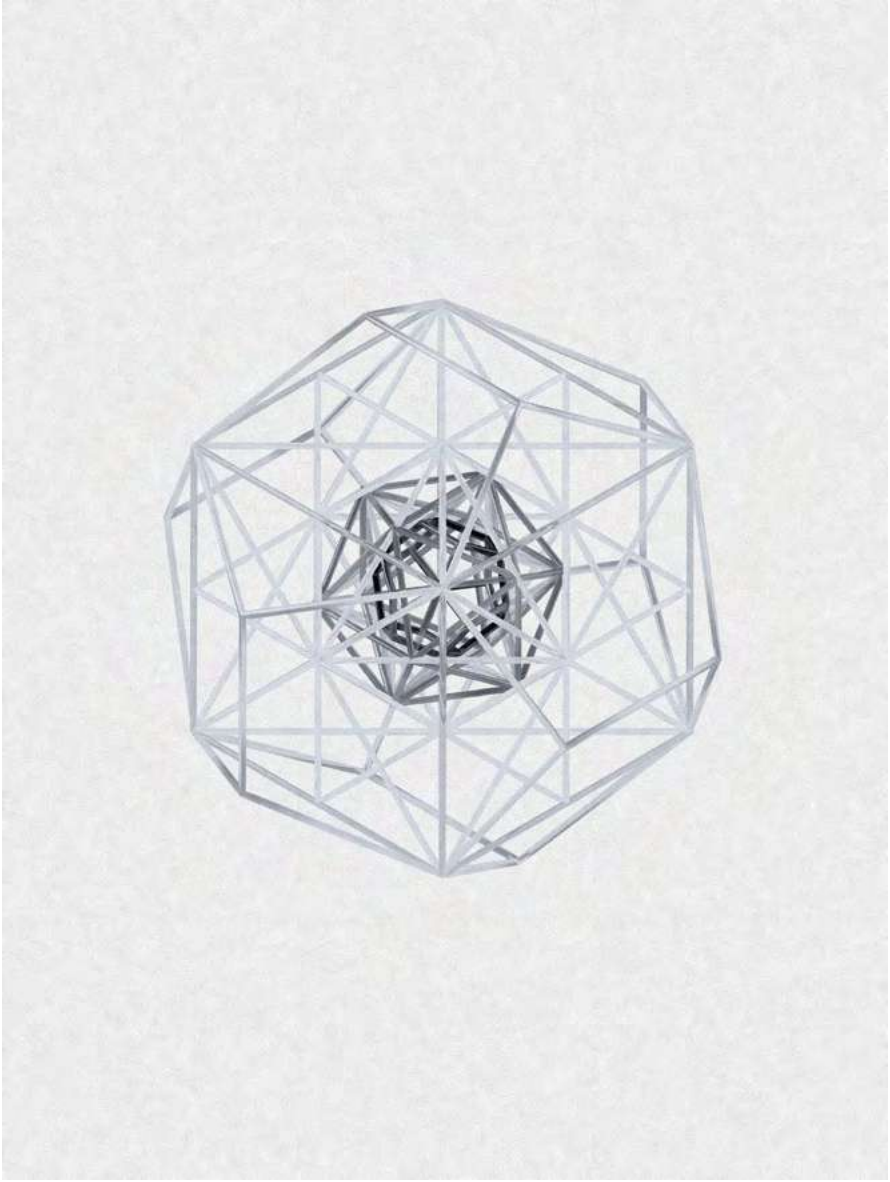


And so, you could say I found that icosahedron — the one that's supposed to be inside the dodecahedron. And now I clearly understand how the dodecahedron should be positioned within my matrix, because the dodecahedron can be placed — inscribed — into a cube, where it forms little roof-like caps on each face of the cube, and that gives you the dodecahedron. And when I did all of this — well, I haven't fully completed it yet physically in my stick model — but I also had help from a designer who created it all in 3D. So what do I have now? I have the cube I started with, with an octahedron inside — it's the diamond shape. And inside that, a small icosahedron fits perfectly, which formed thanks to the larger ones. So now you see — we know what kind of icosahedron can exist within the cube. And from that icosahedron — because it must have internal lines drawn — another small dodecahedron is formed. You see how fascinating this is? So now I already have all the geometric figures inside the cube, correctly positioned.

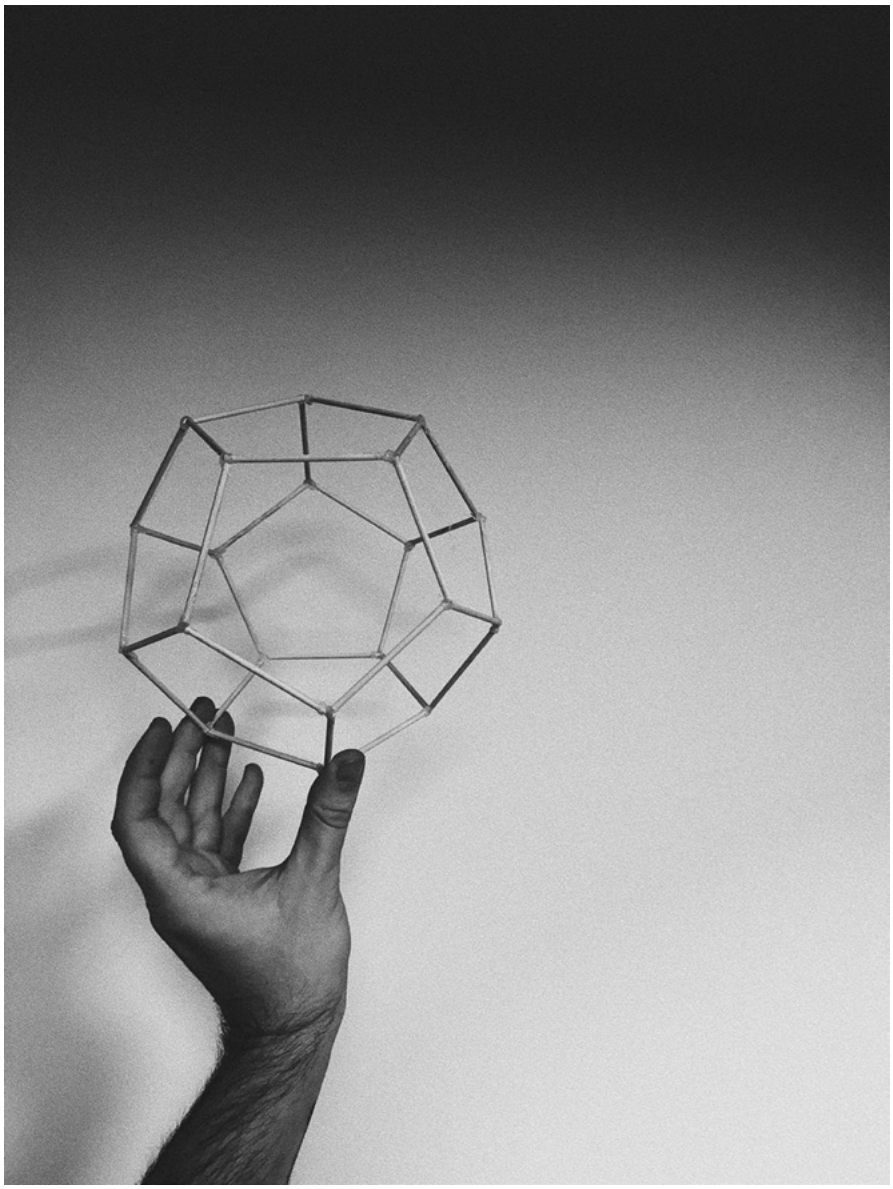


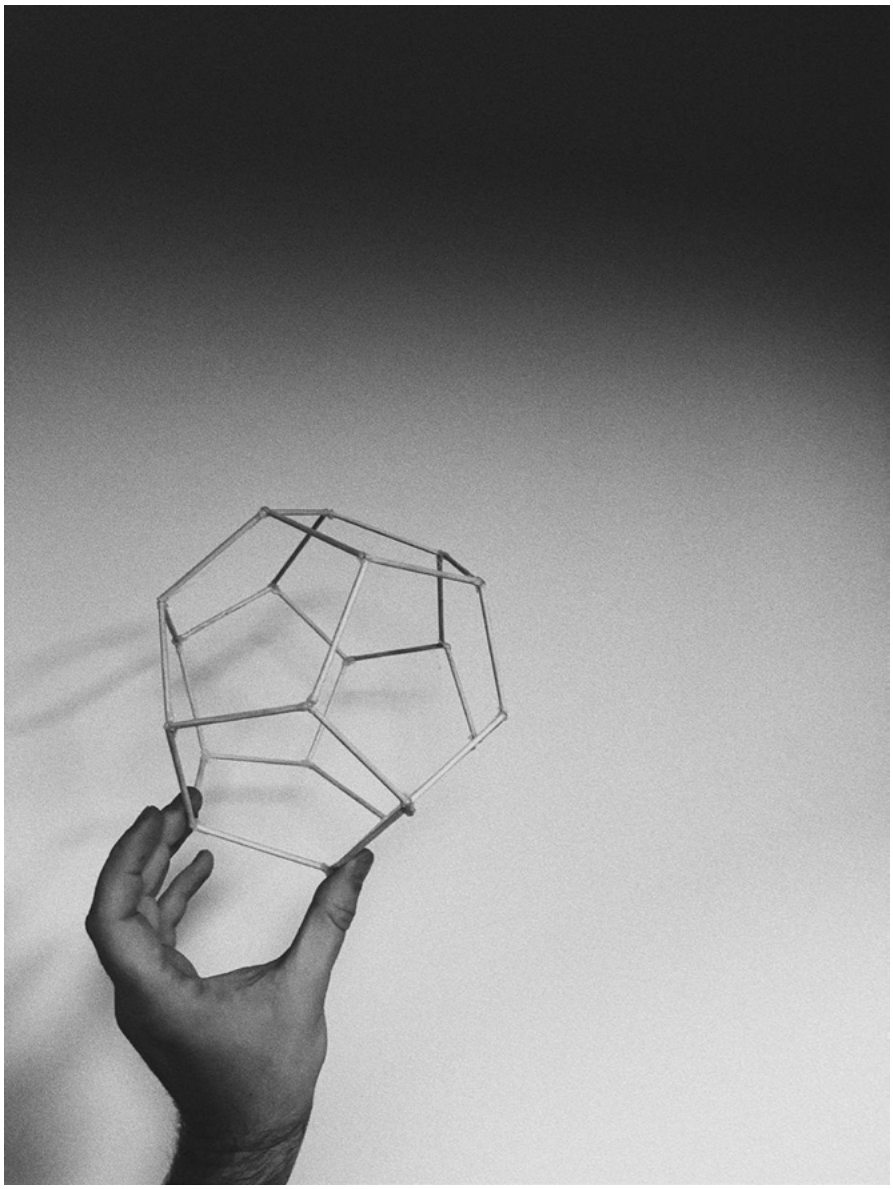






And then they continue unfolding in such a way that the dodecahedron ends up forming around the outer part of the cube, and from it, tetrahedrons extend outward from the corners, icosahedrons go from the sides to the dodecahedron, then all these icosahedrons together form another large icosahedron, and from there, naturally, another octahedron can be formed — a diamond shape — then another cube, and so on. And this must reach such a level of perfection that it becomes this infinite formula of how all these geometric figures are formed, how one generates many small ones, and how many small ones create the next large one, and so on. As they say — future, past, present — as I previously assumed, it's all the same matrix, but its scale just shifts inward or outward, like a change in scale. From this, the light moves differently, and with it — distance, volume. From this follows the speed, the rhythm of the second or third world — it differs. And we live within these rhythms, these speeds. These speeds can be slowed down or accelerated by moving — so to speak — into the future or into the past, or by returning to the present. I'm still working on this — for now, I haven't started to glow, and the matrix hasn't lifted off either, so… that means there's still something I haven't fully accounted for. But I'm still recording my path — where I've stopped as of today, January 30, 9 a.m. Moscow time.







I sleep in a very strange way. Every day I have dreams where it feels like something is being done to me. It's like I'm experiencing something, making decisions, being tested on something. It's very interesting. And also, in this half-dream state, I decode the matrix every day. Really, I just keep turning this whole matrix over in my mind, and it feels like the system is showing me what I need to do. But right now I have no energy at all. Honestly, I need to rest — I'm very tired. And I have to rebuild the entire matrix again. Something about the tetrahedron — I need to check, maybe it has some kind of inner structure, if you draw lines inside it. Also, in the cube, I need to draw more lines, to see how many tetrahedrons are actually there: two, or maybe there could be more. Then I had a thought — maybe these tetrahedrons shouldn't go inward like they do in the cube, but extend outward, so they emerge from the cube. The point is, the system was illuminating one level of the matrix for me, as I've said, then started giving it to me in parts, and now it just keeps showing me more and more of how to assemble it. So as I understand it, it's super complex, there are still many stages ahead — but I'll decode it. And maybe because of all this, I've been feeling very strange. Well, what do I mean by feeling strange? Physically, my health is absolutely perfect — so all that mutation that was happening back in the summer and fall, when I was writing the third volume, is now completely over, everything is super. Plus, I finally figured out my allergy, stopped eating everything I'm allergic to, and now I can more or less breathe normally — before, I was practically dying. So everything is great. But my attention — it's unclear where it is. It's not free in that way where I'm "nameless," "mindless," able to hear music in full dimension. It's like I'm somewhere spaced out, I don't know what's going on with me. Everything seems fine. And I realized I just need to sleep. And this isn't the first day I've been napping during the day. Something is really shaking me — but it's in my head. It's like there are some decisions being made in my mind, like I'm solving something, this matrix, and it's causing some kind of overload. And because my head is so filled with the matrix and all of this, maybe I'm going through some kind of reboot. I'm just waiting for whatever's happening with me right now to come to an end. Some kind of mutation is taking place. Well, at least not in the physical body.

Ah, right, I remembered! I had a dream… There were a lot of dreams, just so you understand — like every hour I had a different dream. And in those dreams, something was constantly being done to me. They were all strange, like different real lives. And there was this theme that a chakra was activating in me — the one responsible for fire. And it was so powerful that everyone around me began to feel it, just from it igniting in me. Some people nearby started sensing it. Then I began to see — from there, as if from the stomach, or rather, from the chest area, between the chest and stomach, from the center of the solar plexus — as if a beam of light was coming out. That's the kind of thing I dreamt. Then I was trying to activate the chakra yesterday before falling asleep. The point is, I'm decoding everything — trying to distribute the Tarot suits into four groups, all into fours, all those allegories. There's so much you can sort into four groups. I'm sorting everything into these four groups — north, south, west, east too — figuring out which is which, which one is sky, which is earth, which is the underworld, which is death. And I'm decoding all of that. I was given, it turns out, the most important hint — that the fourth element is death, and the fifth is fire. And now, finally, I can sort everything properly into groups. Every day I'm writing this out, checking it, searching for all these groups everywhere, starting to align everything: what is spring, what is summer, what is autumn, what is winter. Then I'm also trying to decode everything about why there aren't just four worlds with the fifth being the sun, but rather that there are seven worlds and the eighth is the sun. And why? I'm trying to figure out what each one represents. But I also understand that it all seems to be the same thing, and yet I have this thought — as if I've now come to know four worlds, and for them there is the Sun. And it's as if there are still four more worlds, as if four opposing worlds — maybe this is connected with the poles. If you imagine a cube, there are many ways to form sets of worlds in groups of four: four this way, four that way. Maybe it divides like that, I don't know. So, take the cube. If we look at it from above, we see one thing — but it's a spiral, the top, the crown. If we look from below, it's the same thing but reversed. Maybe that's how it ends up being eight, not four. I don't know, but there has to be eight in the end. There must be something like that — either mirrored or opposite. Like everything is the same, but just like there are women,

Goddesses, and men — maybe it's just meant to be a feminine counterpart. As if maybe I've now come to know four worlds, in which there is darkness, but it was, say, a light world in which there are four worlds. And maybe in the dark world there are the same four worlds. You see? But the point is that I'm supposed to arrive at this number eight. And all this information is coming into my head in images, in visions, in dreams, all these days. I can't do anything about it. Very unusual.

When a certain cycle occurs, it also contains other cycles within it. You see? Let me explain. For example, a cycle begins — winter, which means death, which means "nameless." And while we are in this cycle, what can exist within it? Within it, there can still be the sky, the earth, and the underworld — but all under this greater cycle, that is, winter. And the same can happen in reverse. For example, the world of the sky arrives — say, morning — but within that morning, you can still have day, evening, and night. That's what I noticed. It's as if the system has been trying to highlight this for me all these days, to explain it. Because I still can't quite grasp in my mind the full layout of this entire matrix — what belongs where. Let me give another example — maybe you'll notice it too. There's our story — remember, the fifth volume, when I was working on it — I ended up abandoning it in October, September, but I posted the treatise, the beginning of the fifth volume, on social media?

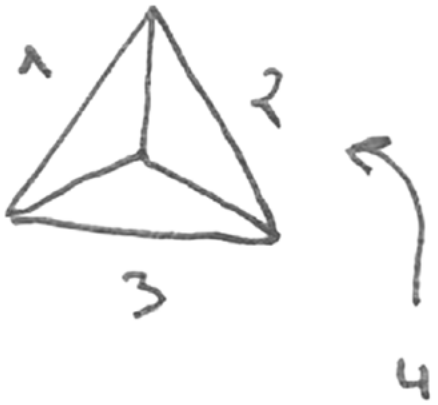
T R E A T I S E

AN EXCERPT FROM THE NOVEL
“ALTERNATIVE HISTORY”

VOL V

# NEW ERA

*ALEXANDR KOROL*




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And that treatise had a symbol, a picture of a triangle with 1, 2, 3 written on it — its three sides. And the fourth — there's an arrow pointing to it. The fourth is on the other side. So even back then I was already showing the idea of the fourth world. But even when I was showing that fourth world and the volume seemed to be about death, I thought back then that it was the Sun. I thought it entered from there and spread across the three, so essentially, I was mistaken. But on the other hand, everything still fits. Because I drew a tetrahedron, which has four sides total. And I was exactly showing that I had already come to know the first, second, and third worlds — and in that treatise, as a prelude to the fifth volume, about death — I indicated that I was now speaking about the fourth face of the tetrahedron. So that's exactly what it was. I was talking about the fourth side of the tetrahedron — about winter. Remember, even in the first volume, when I was finishing it, I said it was a triangle, and each side had three points, but there are four sides in total — and these are the seasons, the zodiac signs, all the months. That one side is, figuratively speaking, autumn. And that side of the triangle — autumn — has three corners: September, October, November. That's how I decoded it back then. And again — where is the Sun? Now I understand Big Alexander's joke, when he laughed and said: "And where did you hide the Sun — in which corner?" So that I would search — where is the Sun? Is it inside the triangle or where is it? It's really a riddle. So there's this tetrahedron, and it has four seasons, and the corners of each side are the months. Fine. Where is the Sun… Well okay, the tetrahedron spins inside the cube. What is that? It's like everything is circling around it, right next to the answer, and yet it feels like a dead end. But again, the system controls this. You know everything always happens to me in a single day when the time is right. There will be that one day when I'll say, "I figured it all out, guys, I'm off" — and that's how it'll be.

I have these thoughts — imagine spring arrives, March is the first month of spring, then April and May — three months, spring. Now let's imagine the geometric figure of a tetrahedron, that is, a three-dimensional triangle. And we look at one of its faces as a flat triangle — that's our spring. But what does this spring have, what does this triangle have? It has three corners. The three corners are, it turns out, March–April–May. And in essence,

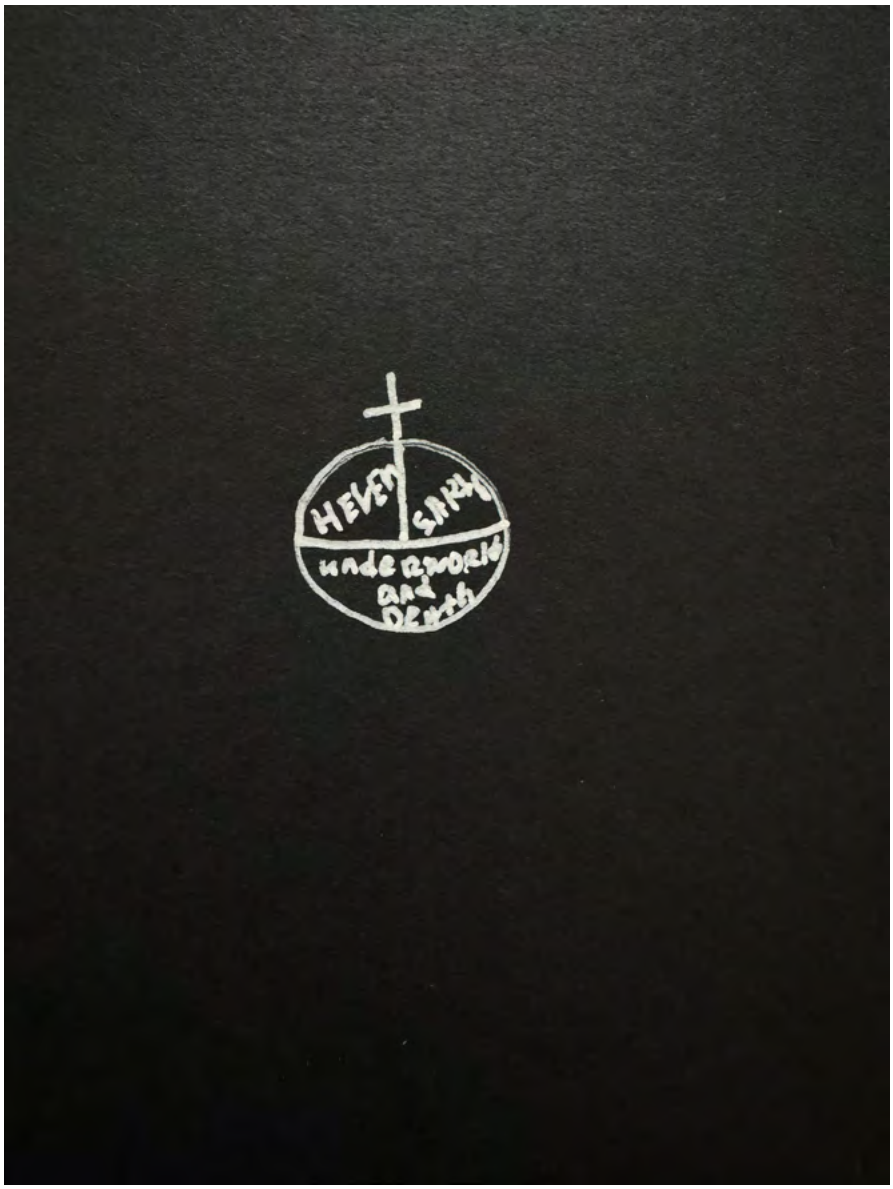
structurally, what are March–April–May? Maybe, if it's spring, and then it goes in subdued tones, March is day, April is evening, and May is night. Could it be? Why? Because the main thing is already spring, and the three months, but the main thing is spring. And then, we turn the triangle, and the next face of the triangle arrives — that's summer. And summer starts with three months: June, July, August. And since it's summer, then maybe for it, for this summer, it starts like this: the first month, June, is spring — just as an example. Or maybe not spring, but let's say, if summer has already begun, then fine, maybe the first month, June, is like the mood of autumn, July is like the mood of winter, and August is like the mood of spring. And summer not, because it's already there, it's the cycle of "summer," it's already strange. Could it be? That's the secret. Also interesting.

More thoughts came to me — maybe, really, along with the fact that I'm growing and society is growing, maybe there will also be the discovery of some opposite force, and maybe there really will be a battle with it. These are the thoughts I've been having. Of course, there's that good theory that maybe society is actually a kind of friend to God, who first destroyed the old system, but only for the good — so that all the people who lost their connection with reality, who are now tempted by society, will later just switch to the new reality, and they will all become luminous. And on the contrary, they are people ripening for the bright future. Maybe that's how it is. That's one version. But maybe the version is different — that these are all people who, on the contrary, haven't passed any kind of selection, and that it's all parasitic, and that now everything is happening so strangely, with so many parasites, the whole world collapsing, and so few luminous people, and that something must happen so that only the luminous remain. I don't know. Will the dark ones go to hell? I don't know. I'm still trying to formulate all of this in my mind properly, so I can later ask good, thoughtful questions to the Mystic-Old-Man and Big Alexander.

Maybe someone remembers — I described this interesting thing once, and I thought about it again today. I once wrote, when I was in the Spirit of the main God during the summer, something like: "And why do entities drink, smoke, do whatever they want?" I had just noticed this thing — when I'm

in the material world, I really can, you know, get sick, hurt myself even, some kind of silly human stuff happens, just nonsense. I can drink whiskey and actually get drunk. But I also noticed that when I'm in my "cosmos," the one I've been writing about in my notebooks since childhood, I could drink even a whole bottle of whiskey and it didn't matter at all. And then I assumed — maybe it's because it's another reality, and the human laws don't apply there. And then I thought, since now all these worlds and borders are opening up, and everything is getting more detailed — maybe that wasn't the main God after all. Maybe that was the "nameless," the "mindless world" — in other words, death. So when you're in the world of death, nothing affects you, and that's why it's the safest place. You're like a ghost, nobody sees you, nobody knows you. You don't steal anyone's attention, you're just in some kind of vacuum. And really, it's like there are no problems, nothing at all — it's like none of those karmic or human things work on you. And maybe that's why those angels… I remember someone once asked me, "But Alexandr, why in all those moody films are people in leather jackets always smoking cigarettes?" Well, maybe for that reason — because it just doesn't work there. And I think that's what I wrote back then too: "You people, when you live in your world, you drink alcohol and then your head hurts, and then you do a bunch of dumb things. But in the world of angels, it's different." You see? And really, it's like that's the case — but that means it's because it's the world of death.

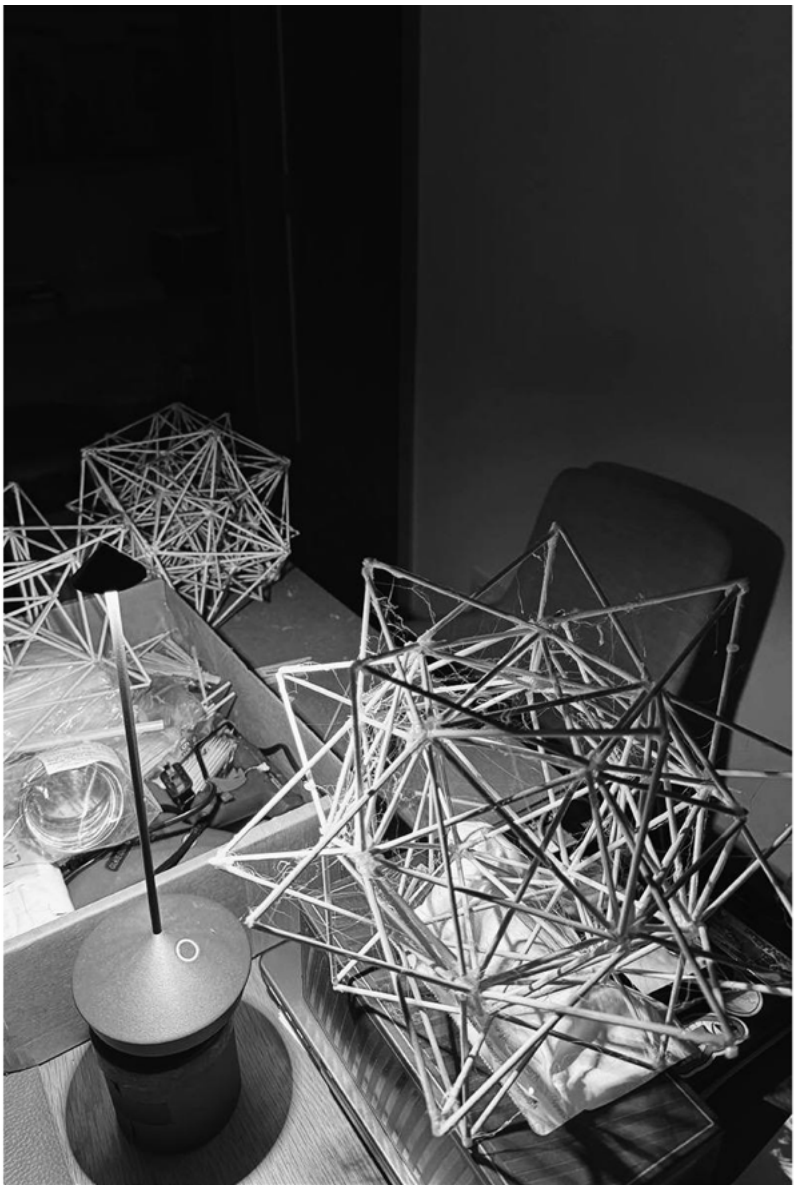
Only now I don't understand from which world we're transitioning into which. Well, if we talk about eras — if the eras are built on the same model. Before, I assumed — like it's said in Hinduism — that we're currently in Kali Yuga, the dark age. I used to interpret the dark time as the fall into sin, as the underworld, that we're now living in it. After that, I assumed we would move forward into the Golden Age — that is, the sky would arrive, figuratively speaking, the sky, the morning. But now, if we go deeper into the details, there's some contradiction. Because if we are now in the world of Baphomet, then the next era shouldn't be the Golden Age, or morning, or the sky — it should be winter, death. Or is it? That's what I don't understand. Well, of course, it will all be figured out soon, but right now I've run into a lot of dead ends here, a lot.


HEVEN
EARTH
UNDERWORLD
AND
DEATH

Look at this interesting thing I noticed. Imagine there are ancient Egyptians — and they're already somewhere in the future — but we come into contact with their history: artifacts, pyramids. And do you realize that there is now a past, but not our past from when we were born — there's now a past of a new civilization that will come after us and will find my books? But that past is not the future. They will think I'm Aristotle or Homer or someone like that. Can you imagine? So it turns out I'm already influencing both the future and the past — and they are already reading this not only in the future, but also in the past. Do you see how? That's the kind of thing I saw.

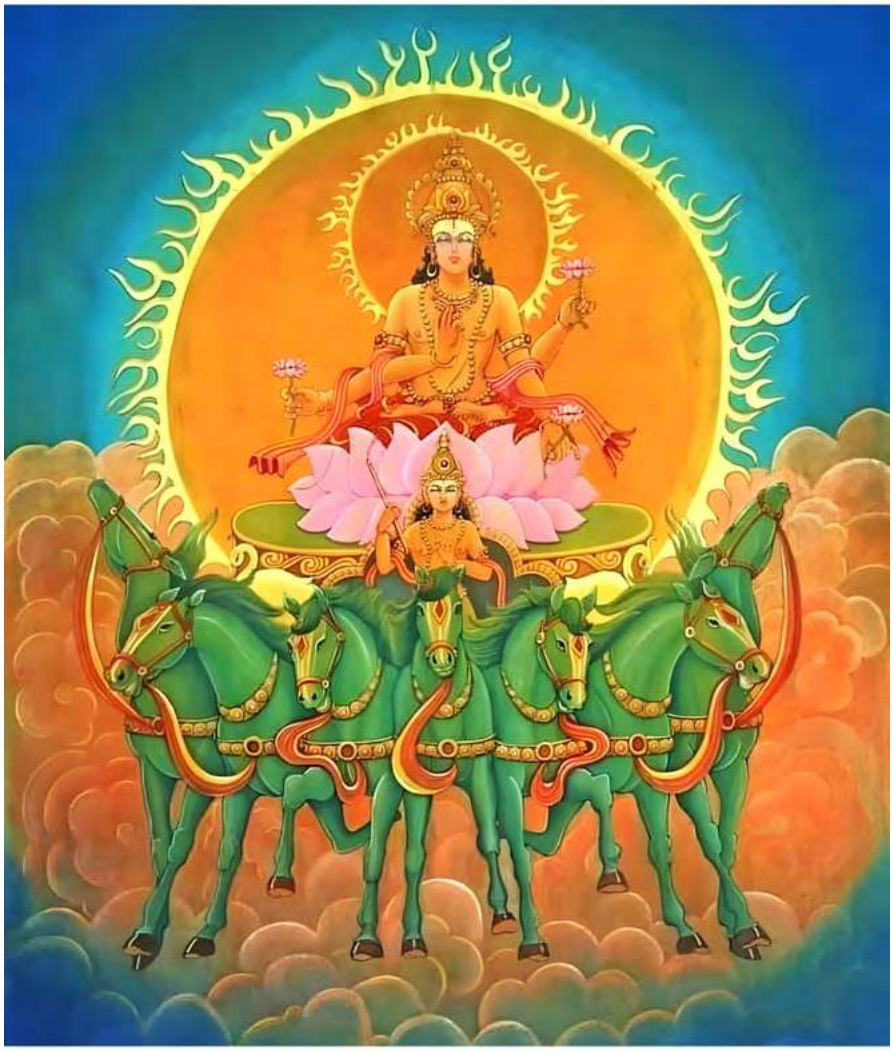
And another interesting thing — when I was watching the series "Smallville," there was something about butterflies, that they live very briefly, and then there was a person who had turned into a kind of spider, and the temperature in his room was different. And that's exactly an interesting point — that temperature is rhythm, tempo, and that all these insects, all these animals, they all live on entirely different rhythms, and their perception of life cycles is different. And to us it may seem sad that a dog lives only 15 years, but for the dog those 15 years might feel like 150 — you see? I've written about this before. It's just that here it's interesting how it ties specifically to temperature — how we can link it, who has what ideal temperature, or what the body temperature is not for humans but for insects or animals — they have different temperatures, so that means our future standard temperature shouldn't be 36.6°C, but something else. Because if it stays the same, we'll remain in this world. But we're supposed to be in a different one later — so our temperature must be different. Just a theory.

P.S. And when you're sitting with someone in the same room, and one of you is cold and the other is hot — what does that tell you? You're from different worlds!!!



It turns out that not long ago, about a week ago, I finished the fifth volume of "Alternative History." It ended with the realization that the four main elements are not fire, water, earth, and air, but rather ether, earth, water, and air. Ether instead of fire — and fire is actually the fifth. After I made this discovery, I completed the fifth volume and immediately started the eighth volume. Let me remind you again — the eighth volume is next because the sixth and seventh are memories and analysis of all the previous volumes, while the eighth volume is the continuation after the fifth, the continuation of the entire journey. And from the moment I realized what the fourth element is and what the fifth element is, I've been feeling very unusual. I've completely lost track of time — I don't know what day of the week it is or how much time has passed. When I go to bed, it's like I'm in a half-sleep, and I'm shown various dreams. And in those dreams, besides the usual kind of dreams people have — events or stories — I also have dreams where I'm decoding the matrix. It's as if I'm just lying there in this strange state, where I'm not exactly asleep, and not just lying awake either, but they're showing me all this, and I'm solving it. I wake up in the morning, and I'm decoding the matrix in my mind with my eyes closed. When I lie down to fall asleep, I'm decoding the matrix. Why am I decoding the matrix? Because from the moment of that discovery, when I finished the fifth volume and realized that fire is in fact the fifth element, I began writing notes every day and sorting everything out: what is the sky, what is the earth, what is the underworld, what is death. That is — morning, day, evening, night. And now, with these four groups, knowing that the last, the fourth, is death — that is, night — I've been matching everything else to them and working on that. This includes the suits of playing cards too, which also follow the same structure, and I'm figuring out how they fit into it. Also, as I look for all these variations, I can already give some examples: sky, earth, underworld, death; morning, day, evening, night; spring, summer, autumn, winter; air, earth, water, ether. And after that, the next part is still flawed, but I'll correct it later. What do I still need to sort out? I need to mark the following as still under question: Eagle, Man, Lion, Ox — these are the four Gospels, like four Spirits, and the evangelists were writing this "Alternative History", you see?

Next: east, south, west, north — also under question. Diamonds, hearts, spades, clubs — also under question. Then Anahata, Muladhara, Svadhisthana, Vishuddha — some of these should also fall into the four groups, aligned with morning, day, evening, night — and the fifth in parentheses. The fifth is fire, which means the Sun God — that would be Manipura, though that's still in question, needs to be checked. Also: good, evil, life, death — I've noted that down, and later I'll need to figure out what belongs to what. Then: choleric, sanguine, phlegmatic, melancholic — also under question. Brahma, Vishnu, Shiva, Indra — under question (Surya might be the fifth, possibly the fifth element). Then: gold, silver, copper, iron — also needs to be checked. All of this hasn't been verified yet, but these are just drafts, things I'll need to distribute later. Childhood, youth, maturity, old age — also. Then: prudence, justice, courage, temperance — also needs to be checked. And also: Asia, Europe, America, Africa — under question as well. And as I was recording all of this, laying it out, trying to fit it to this essence, to this new formula, when I was reading about Hinduism again — it helped a lot. Why? Because it's an ancient religion, and it tells more about what will come next, there's the most interesting stuff there. And Surya is the Sun God in Hinduism. Surya's chariot isn't drawn by four horses, like other Sun gods, but by seven horses.

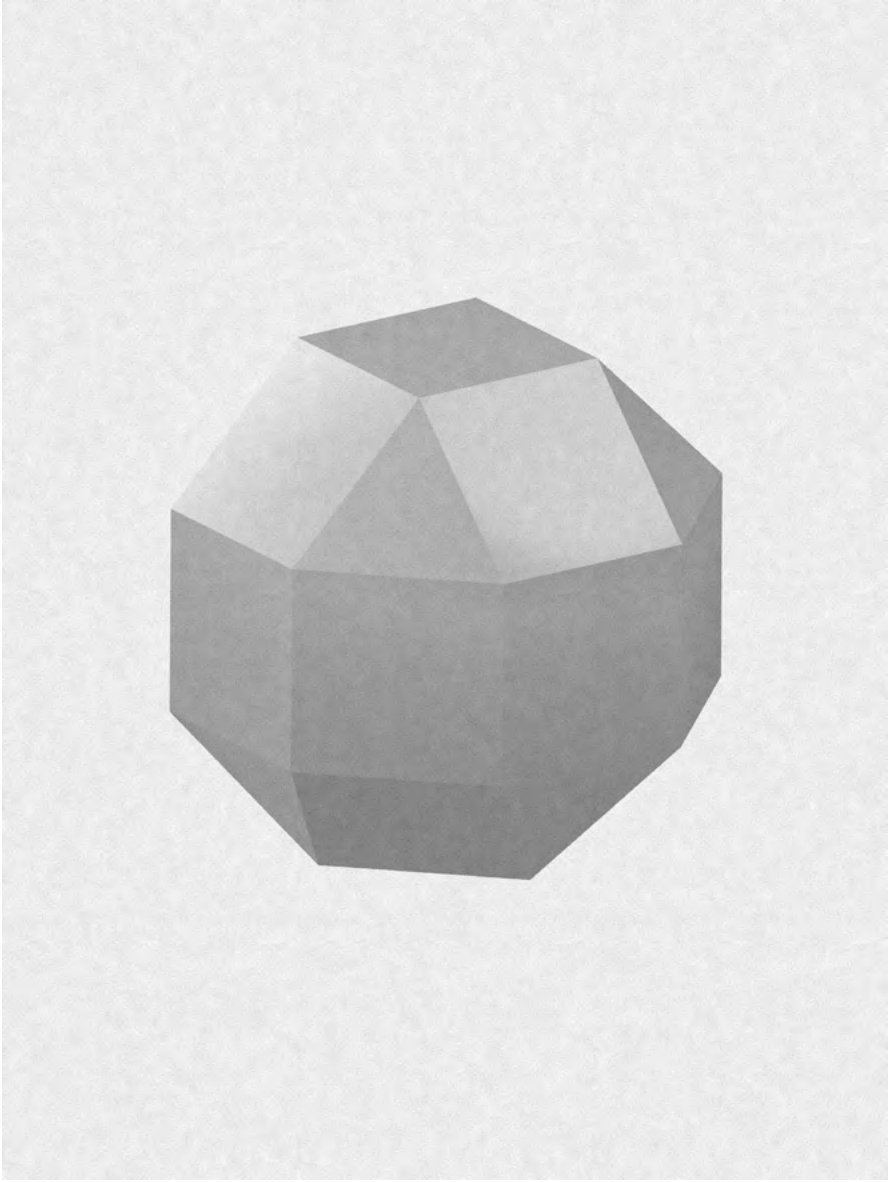


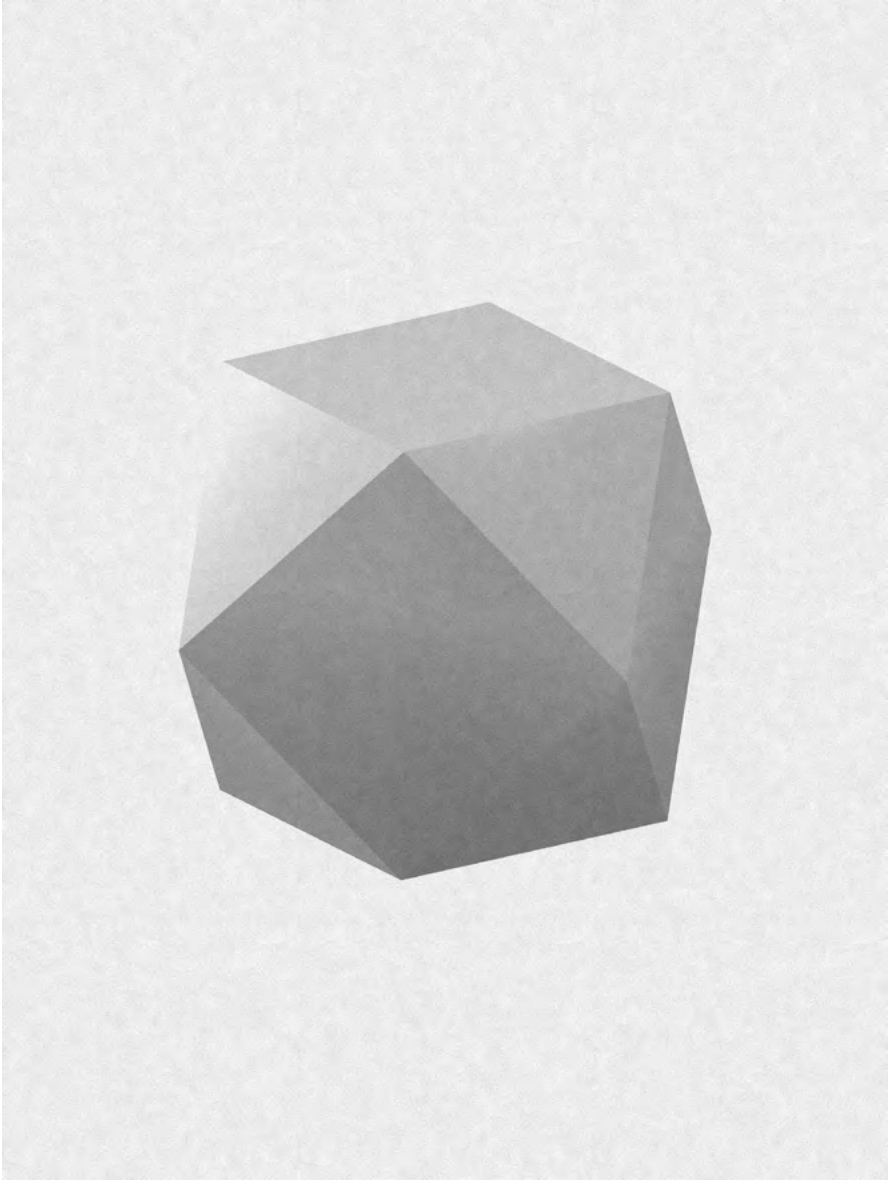
And I understand now that besides these four main Spirits, over which the Sun stands, there are also four more Spirits — but they are meant to be grasped quickly, as something opposite, like plus and minus, like a magnet, like a spiral turning clockwise or counterclockwise. That is, it's the same, but from the other side. It's like looking at your fingers right now. When we look at the open palm — that's one set of deities, for example, the arrangement of the four seasons. But if you turn your hand over and look at the side with the fingernails — those are also Spirits, but different ones. And that's what the system is beginning to hint to me — that I will have to decode this.

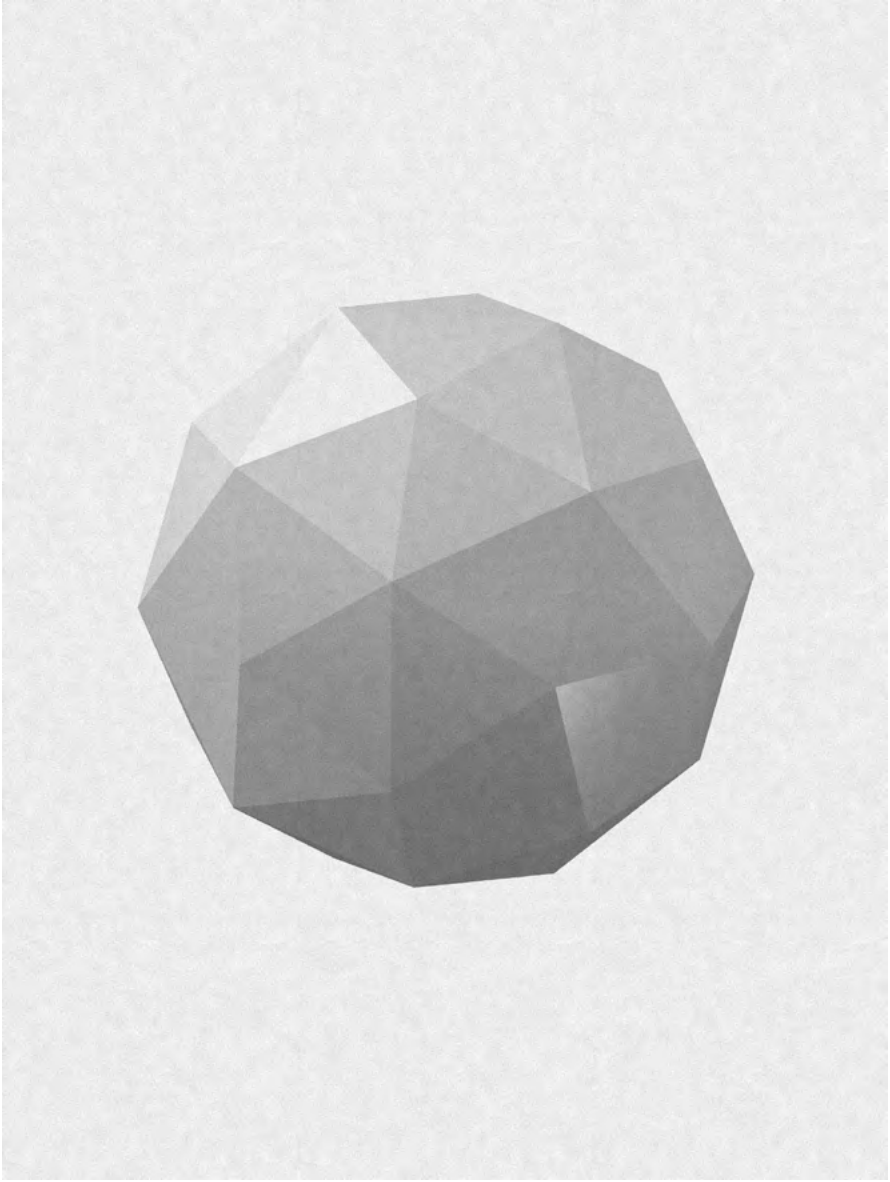
Then I also once again recorded that in the fifth volume there were drafts, but I couldn't sort them. And now, it turns out that in the eighth volume I'm both decoding new information and also summing up the old, from the fifth volume. And it turns out that the symbol of the scales represents the Spirit of Justice. And the symbol of the clock — especially the hourglass — is the Spirit of Death. And so, the twelve hours, as well as twenty-four hours, this structure of one side and the other… It means that even in the bright world there are cycles of light and darkness — you understand that yourself. And it turns out that we live through a day — twenty-four hours — and we have morning, day, evening, night. But beyond that, it all lays out in such an interesting way — just like with the seasons, just like with the zodiac signs, and the twelve months — there are also different sides. So when we live, there can be a year where the twelve months are, for example, positive — and another year where those same twelve months are negative. And besides that, when we live through that year — whether it's a positive or negative one — inside it, just like a matrix within a matrix, there are also small cycles, where something negative or something positive occurs — and that's present in all worlds. That's the structure. I assumed that the 24 elders mentioned in the Book of Revelation of John the Theologian represent the fully expanded matrix, considering that 12 is one side of something, and 24 is the same but, so to speak, flipped. And then I came across a very interesting image where Atlas is holding a sphere, and on it are shown the lines of the Sun's path and the zodiac signs around it. I felt that I'm already approaching this point. See the illustration below.



Then what I immediately begin to understand is that if there are not only four main elements and the fifth is fire, then that means there is something beyond that. And I began to notice more geometric figures — figures that had already been catching my attention before — and I started recording them so I could return to them in the future. I will also show and depict them below.

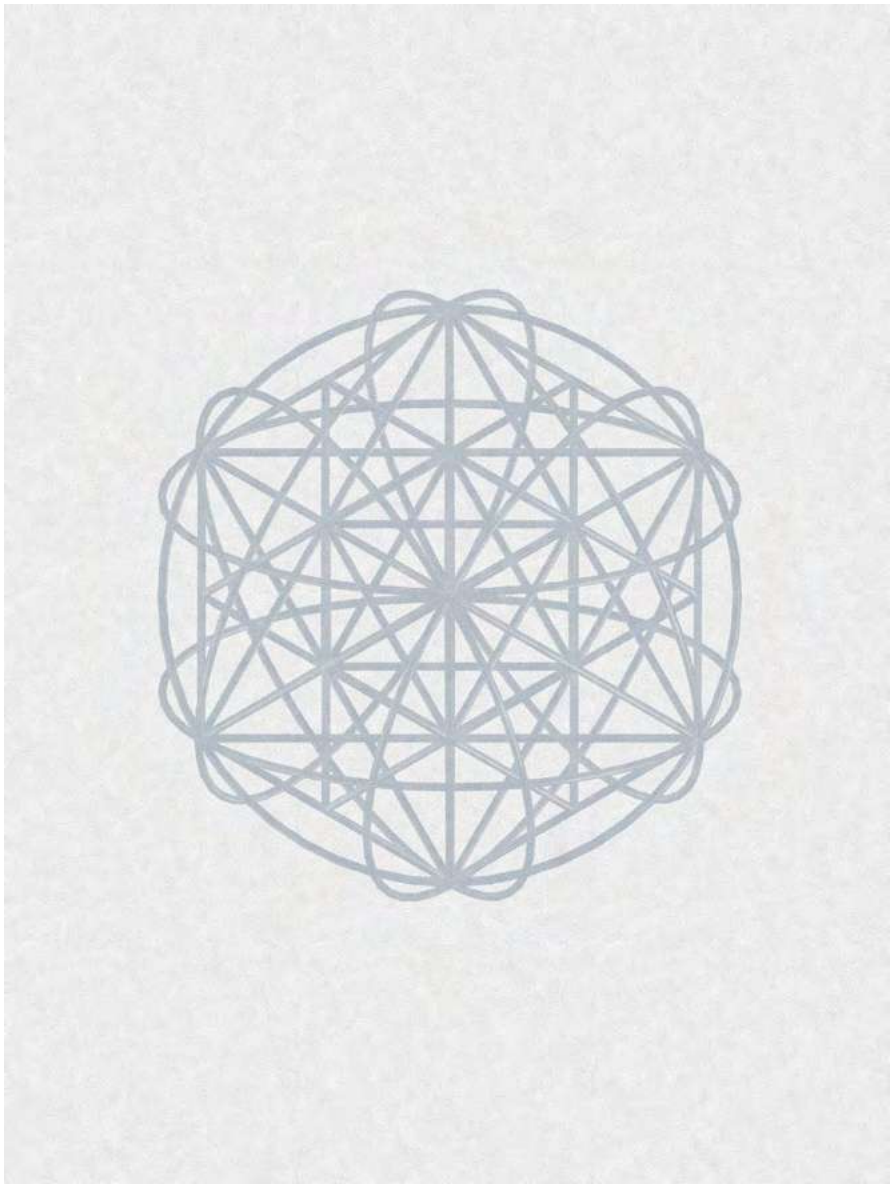


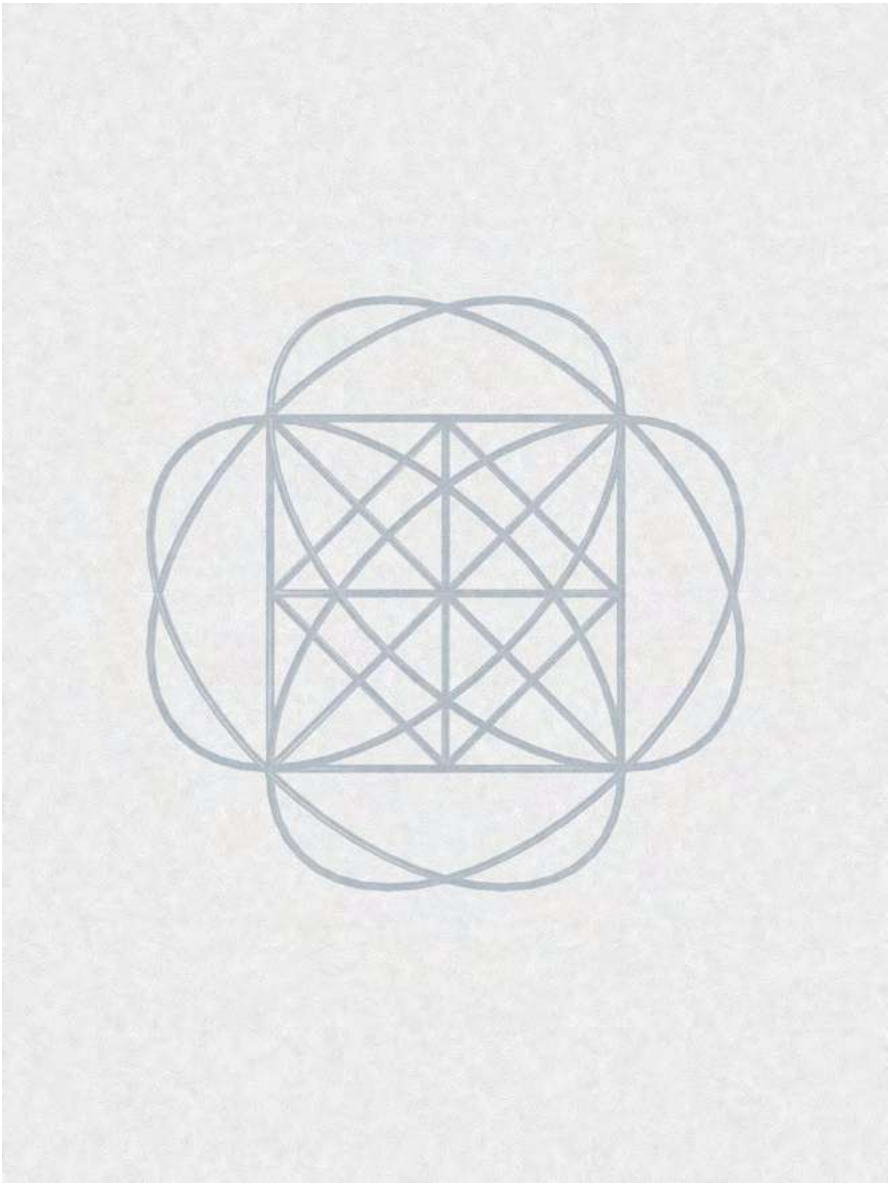


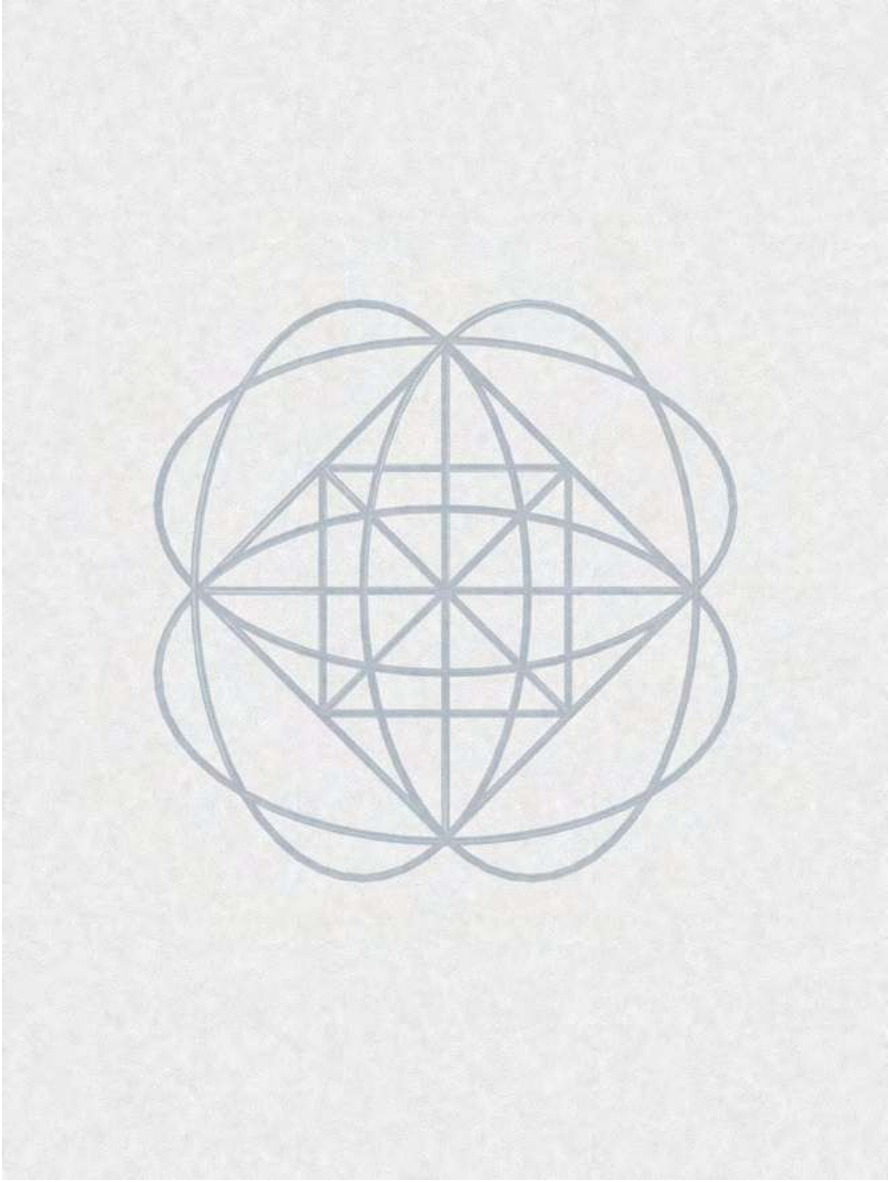


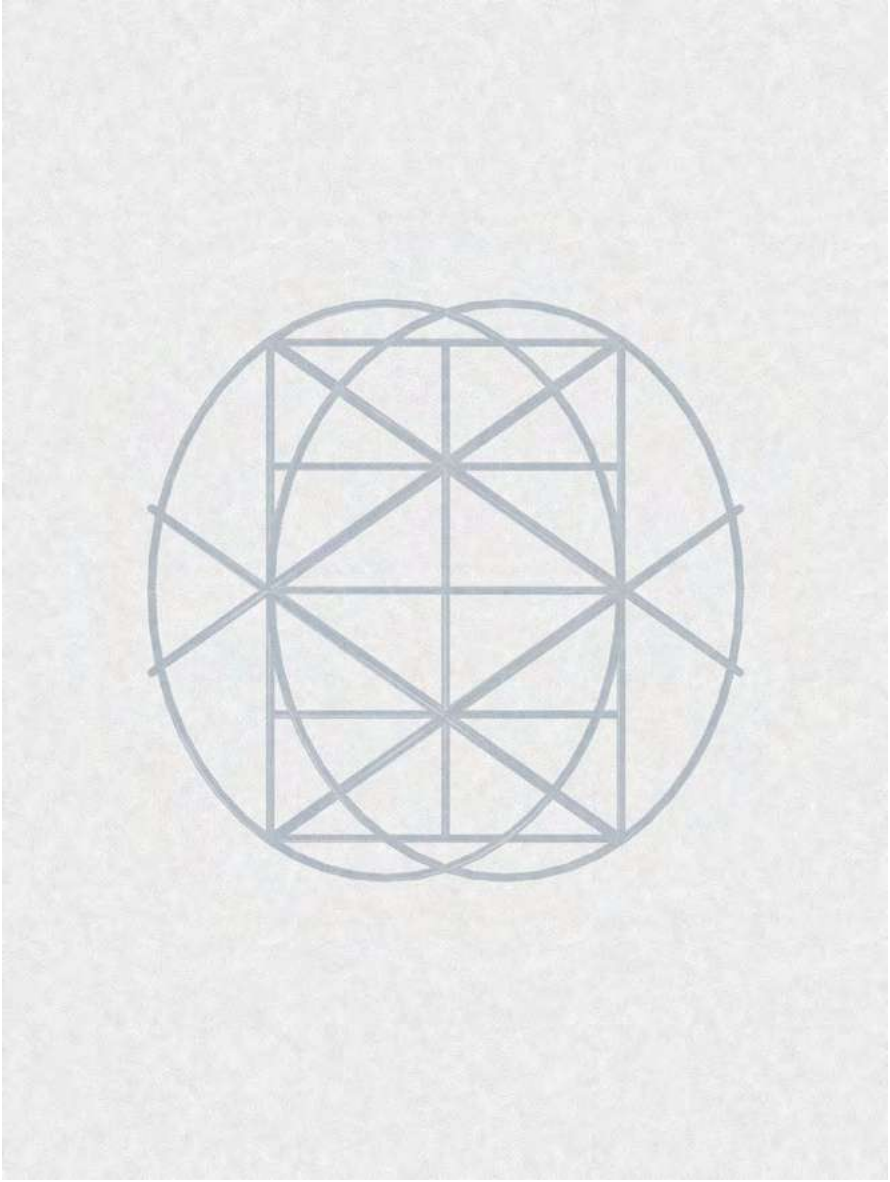
And then I began to see — this was all in dreams and in that half-sleep state when I was trying to fall asleep. Honestly, it feels like I haven't really slept this whole week. It's like I was both asleep and not asleep. My real life itself feels like I'm half-asleep, and when I lie down, I don't fully fall asleep either — it's as if I never quite slept. So this whole time I've been somewhere in between, between sleep and reality. A very unusual state. I greet every morning and every evening twilight, often looking out the window just to check whether the world still exists or not. Why has this been happening to me? It's because of the realization, something is processing in my head ever since I finished the fifth volume — that the tetrahedron is the fifth element. And I started building the matrix again from scratch — took wooden sticks, a glue gun, and every day I've been working on it, gluing everything myself by hand. Yesterday, February 2, I was gluing the matrix for over seven hours, and today, when I woke up, I continued working on it, but now I've decided to take a break. But I wouldn't even say I noticed how those 7–8 hours passed yesterday. It really reminded me of autistic children, or how it's shown in films, when you're completely absorbed in one thing and that's it. I remembered the movie "The Accountant" with Ben Affleck, where the boy repeats, "Finish it! Gotta finish it!" And I kept walking around repeating, "Gotta finish it, gotta finish it," when I took a short break to have some tea and then sat back down to keep building the matrix. And what was I doing? It turns out that on the morning of February 2, I woke up already so overloaded with information in my head about the matrix — because I had been sketching it all out mentally — and I realized that I needed to physically build it already, just to test it out, otherwise I'd get completely lost. And so I started bringing to life everything that I had drawn in my head. First of all, I needed to build the tetrahedron separately. In fact, I needed to build all the geometric figures separately, so they wouldn't all be inside each other like before, but each on its own — so I could actually see how everything is built and formed: the same octahedron, the same tetrahedron, how inside a tetrahedron there's an octahedron — that is, a diamond shape within a three-dimensional triangle, to put it simply. Like, for example, when we have two triangles inside each other, volumetric tetrahedrons inside a cube — how they fit together. And I remembered that even the last time

I started decoding the matrix, I wanted to do it like that, but I never did. Why? Because you can't figure it out with the mind — you have to follow the exact instruction, the way the Spirit highlights it for me. I was decoding the Holy Scriptures, and I had to do it exactly as I saw them, understood them, as He revealed them to me — only then could I decode it properly. And He gave me that level of the matrix, that fragment, which was enough — something I mentioned and showed in the second volume, how I decoded the matrix that even appears everywhere in icons in the background. And that's the basic foundation, where everything begins from, and nothing more could be added to it, because otherwise all the lines would get mixed up and people wouldn't see anything. But I knew that later I would have to complete that matrix — that the system gave me only a small part. And it's like this… the more I decode, the more this firmware pours into me. I understood that I was being given all of this in parts, parts, parts. The first part of the matrix, which I made back then, was in October–November of 2023, when I made the cherubim, the wheels, the cube — I made all of that because I had understood what the eighth corner was. Those hints were enough. I built it all physically, then drew it all a thousand times, and then the Spirit told me to look at the icons. Then I saw on the icons that it was the same thing. I was shocked — for me, it was confirmation of faith, for people. And I captured all of this in the second volume of "Alternative History."

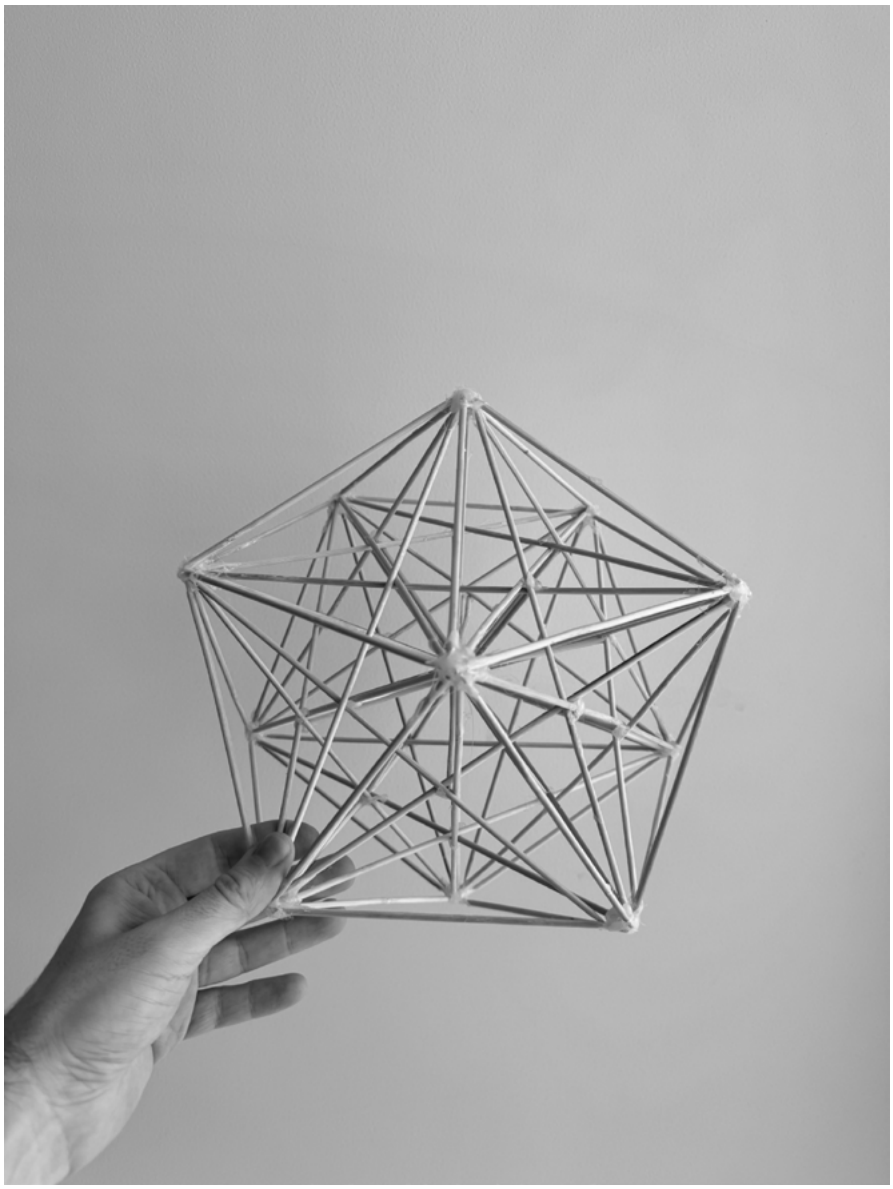


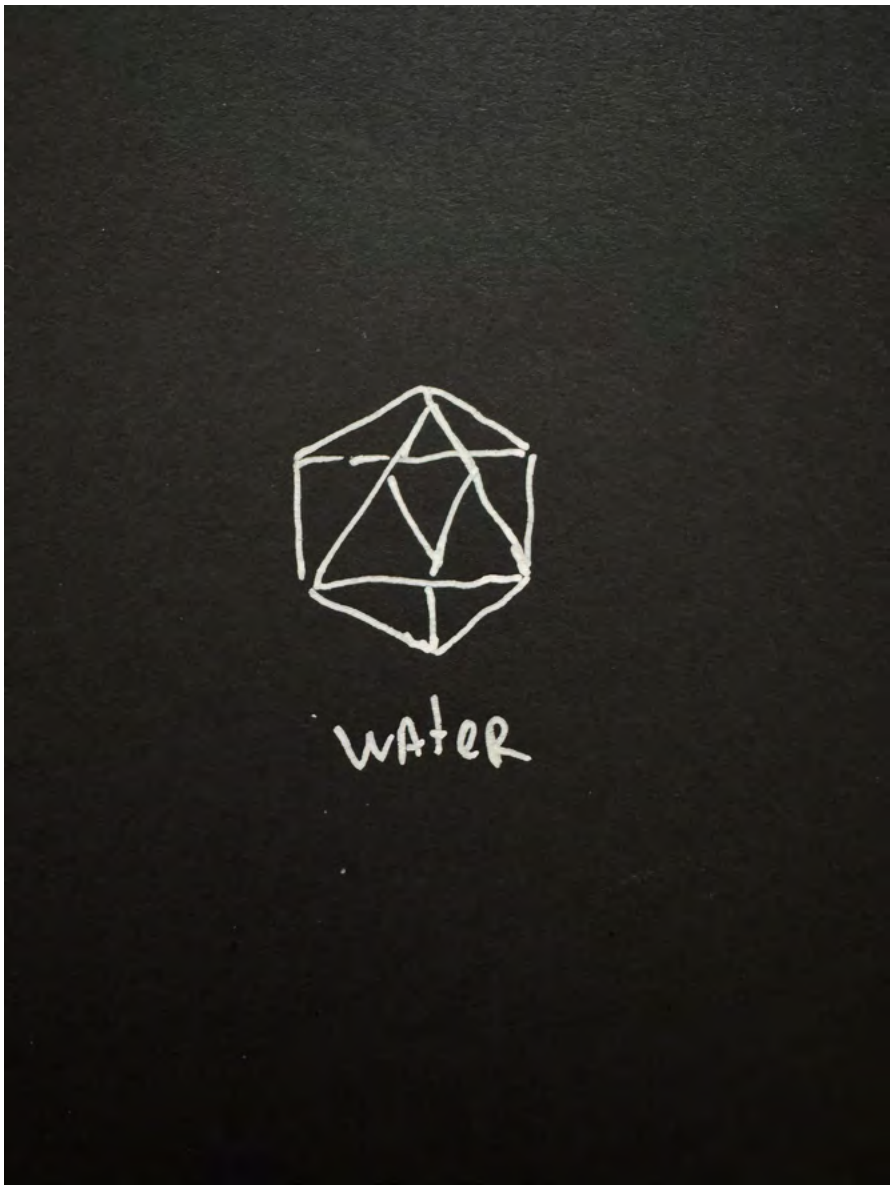




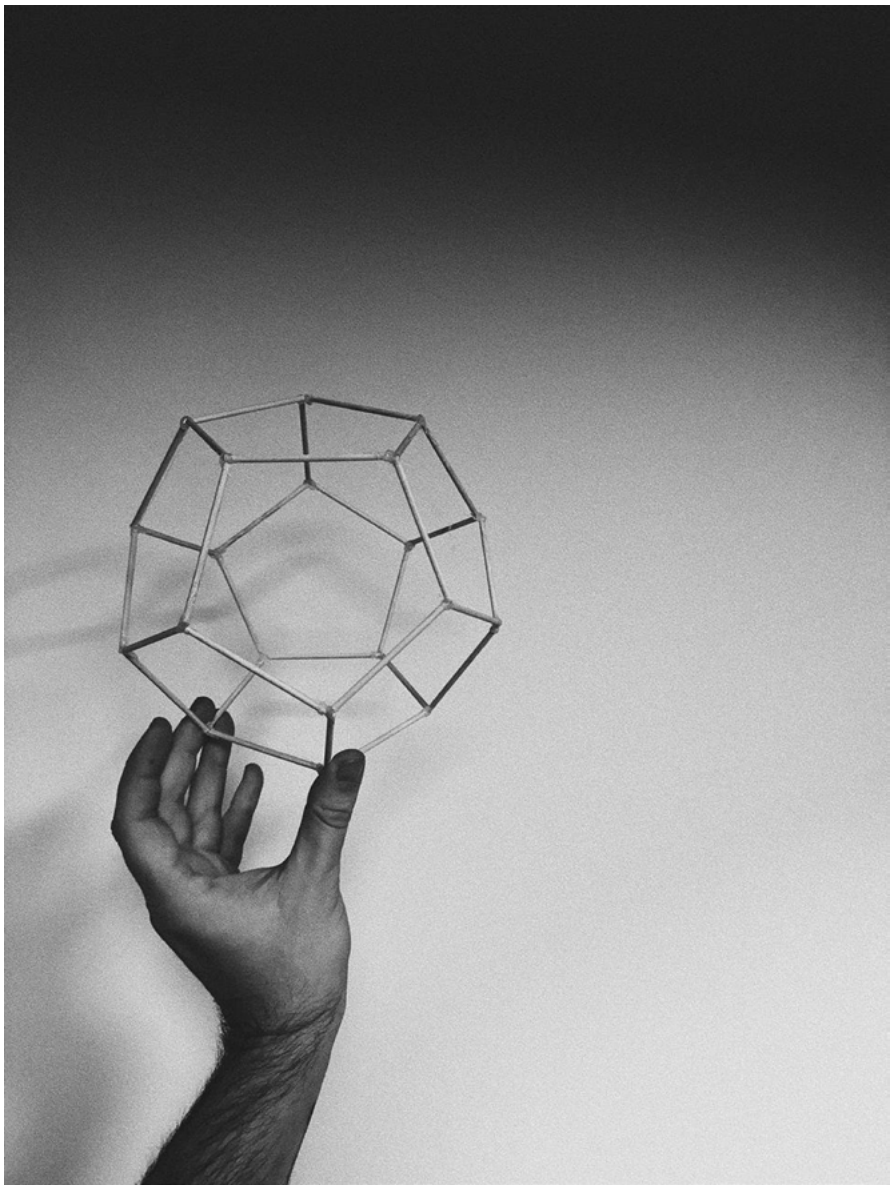


Then I understood that in this matrix I had built, all geometric shapes must be inscribed within it — all the main, perfect polyhedra. All the regular polyhedra must be there. I assumed how they could be expanded, how to build them further, but there was no instruction from above. There was no Sacred Scripture pointing me to anything more, nothing showing that something else needed to be decoded yet. And how did things progress? While working on the fourth volume — specifically the fourth — I discovered that there is one of the Spirits, the Spirit of Justice, of the underworld, and that it takes the form of an icosahedron.




water

And I began assembling this icosahedron — the matrix — by hand as well, to understand how it is actually formed, how all the pentacles are formed, which are used so widely in many places. I assembled it and realized that now I have the Spirit of Justice separately. I have it in the form of an icosahedron, properly constructed, with correct internal structure so that there are five-pointed stars inside. But I didn't integrate it into my first, the main matrix — the one from the second volume — though I knew that eventually it would need to be included. I made attempts, but there were still too many possible variations, and I couldn't just guess blindly — I needed hints from above, and I was waiting for them. Then I began working on the fifth volume — that is, the Spirit of Death. And when I came to know the Spirit of Death, I became completely convinced — not just guessing, but fully convinced — that it is the dodecahedron, and that I also needed to construct it, which I did.

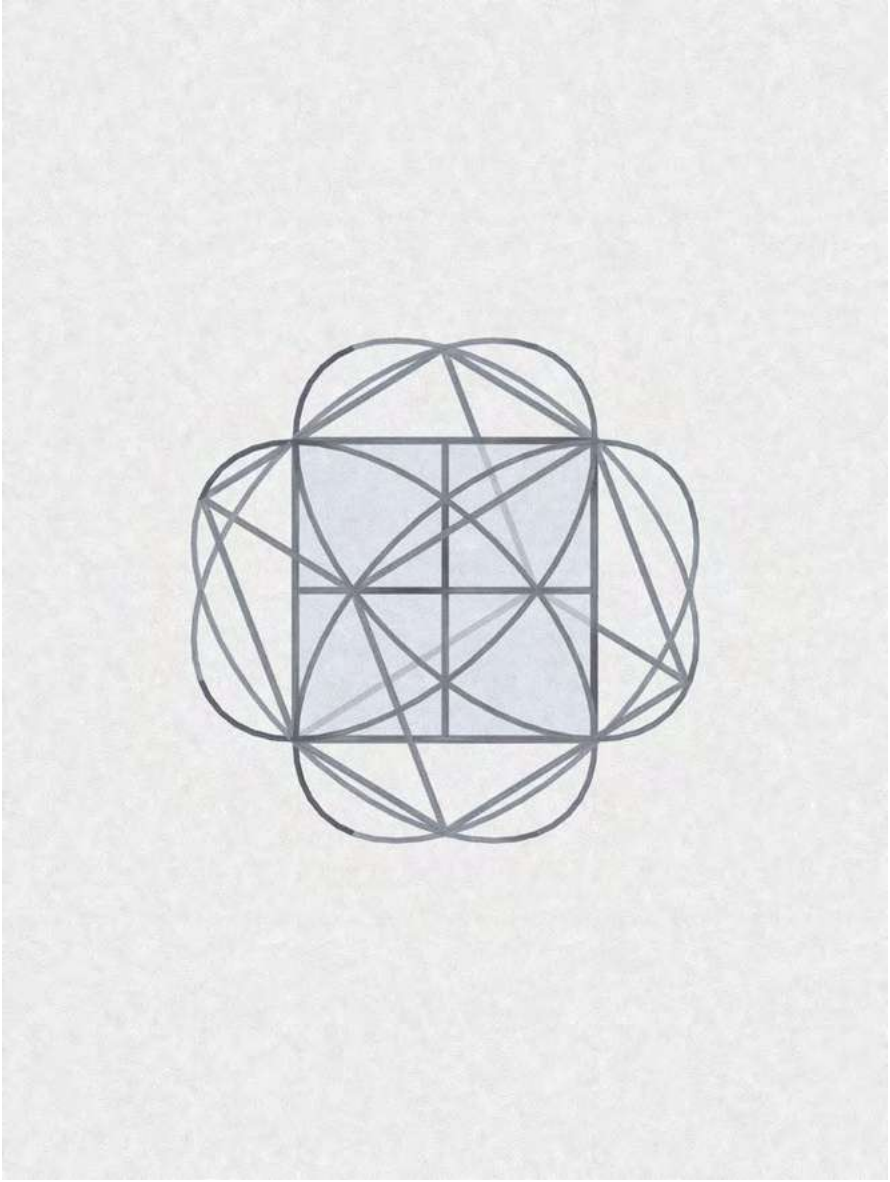


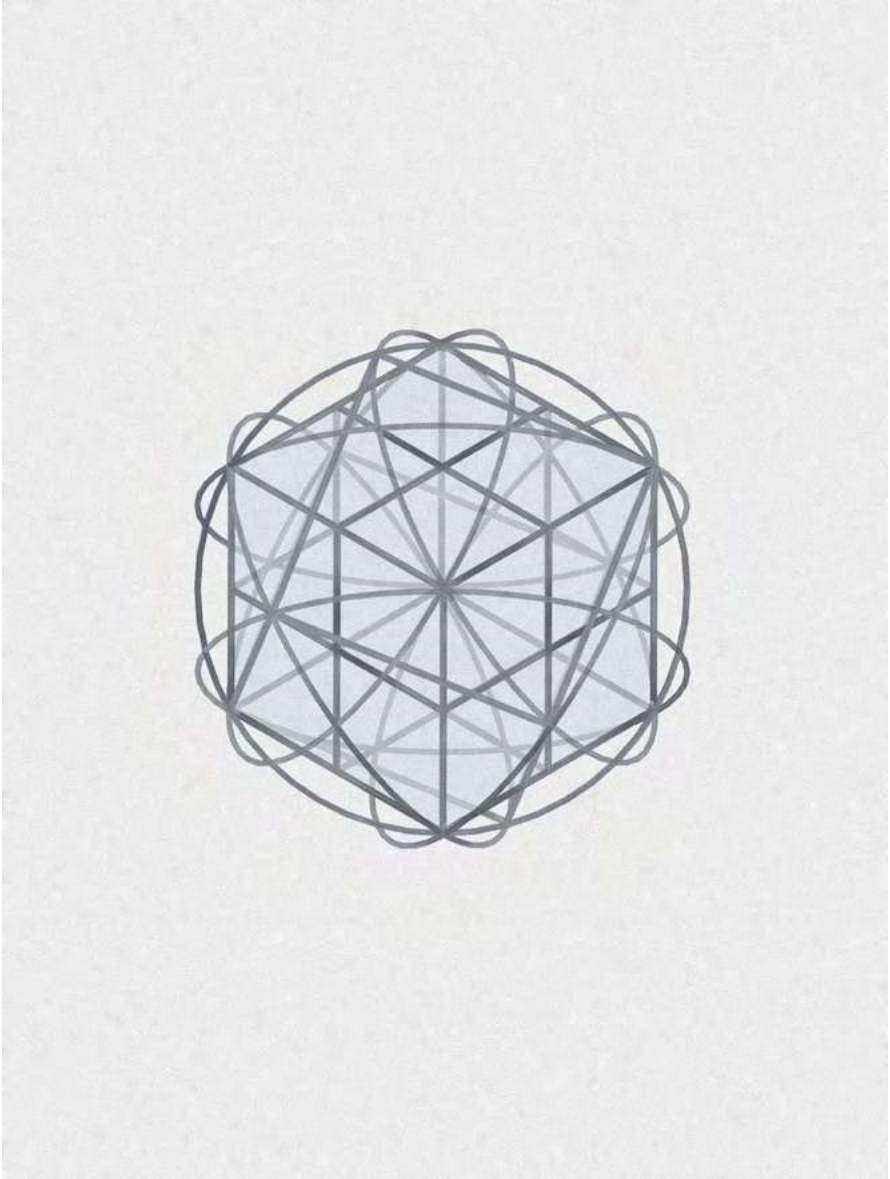
And this dodecahedron — it represents the Spirit of Death, meaning the fourth season, the fourth element — and I built it separately as well. And then I understood that I needed to somehow integrate both the Spirit of Justice and the Spirit of Death into my main matrix — the one I had previously decoded in the second volume of "Alternative History." And over the past week, the system began highlighting to me that I need to pay attention to how many tetrahedrons I have in the matrix, since that's the fifth element, and that these tetrahedrons must be everywhere. So I began remaking my first matrix from scratch. I built a three-dimensional cube, placed tetrahedrons inside it, and then realized that I could also place tetrahedrons not just inside the cube, but outside — meaning I could attach them at the corners of the cube so they protrude outward. I made that as a separate model and set it aside. I'm building everything this way for now — not as a single matrix, but as if they are separate layers, so I have many models of these matrices, a whole lot. My whole cabinet is filled with them — they're three-dimensional and quite large. Then — what the Spirit, the system, highlights to me — I take the dodecahedron, look at it, and the Spirit tells me that I must create a five-pointed star on each face of the dodecahedron, just in flat form, made of sticks. I start doing exactly that. And when I start doing this, I see that proper triangles begin to form — ones from which I can build outward-facing tetrahedrons, not inward, but outward — triangles. So it turns out that I also have tetrahedrons growing from the corners of the dodecahedrons. That is, I have a cube with tetrahedrons on the corners, and I also have a dodecahedron from whose every corner a tetrahedron — meaning a three-dimensional triangle — grows. It turns into a kind of hedgehog, meaning I have a dodecahedron like a hedgehog, because from every one of its corners these tetrahedrons have grown — triangles, fire. Then, when all this is formed, I realize that I need to place an icosahedron on every face of the dodecahedron. I'm looking at the matrix now. I have to place an icosahedron on each face. And the icosahedron, it can be inserted into the dodecahedron in different ways — these small icosahedrons on each face of the dodecahedron: they can be placed so that they're sunken inward, with a little cap sticking out, or the other way around — with the small cap inside and the main body of the icosahedron outside.

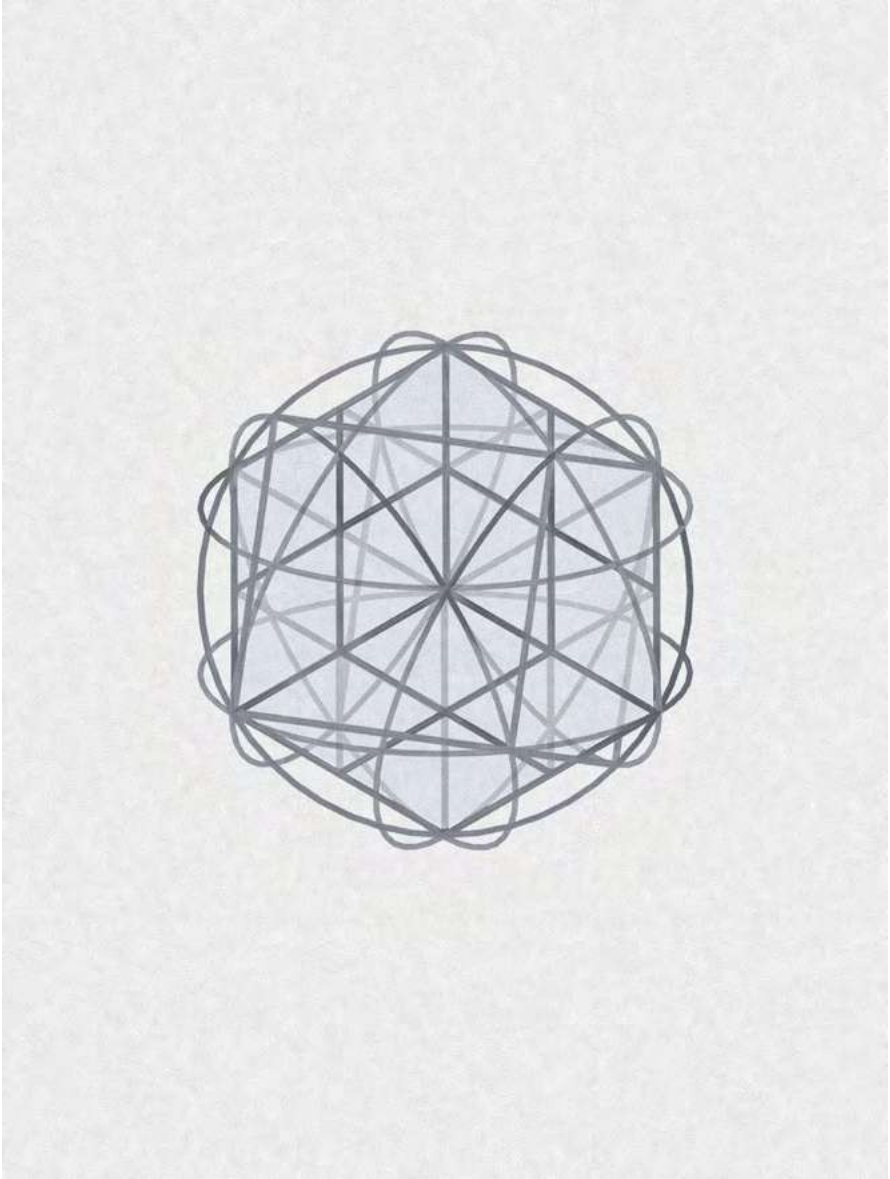
And what needs to be done is that the icosahedrons should be outside, but slightly sunken at the base into the dodecahedron — which, interestingly, also causes an icosahedron to form inside.

Separately, I had a large icosahedron that I built when I completed the fourth volume of "Alternative History" — that is the Spirit of Justice, and inside it there is a dodecahedron. And I once again began attaching tetrahedrons to every corner of that dodecahedron. And when I started doing that, I saw something interesting. What did I see? I saw how this whole matrix is actually structured. That from the very intersection, the cross in the center of the matrix, everything grows outward — crystals grow, meaning these tetrahedrons. They simply grow and grow, multiply and multiply, and they give rise to other forms. Inside them — or rather, through their branching, through these bushes of tetrahedrons — other geometric figures are formed. But the core essence lies in the tetrahedrons — in the triangles. From the very heart they grow outward, these tetrahedrons, like branches, like a bush growing in all directions. And these tetrahedrons keep growing and growing. And within these tetrahedrons — or, let's say, in connection with them — other geometric figures are formed, especially the regular polyhedra. And I saw how this is all formed — it's actually very simple once you understand it. You take any face of a geometric shape and just extend a stick from it. And from sticks of the same length, you begin to build a three-dimensional tetrahedron. And so, for every geometric figure, you can attach a bunch of tetrahedrons both inward and outward. And that's correct.

What did I see next that was unique and interesting? I saw that the cube — my main cube — that if you inscribe into it… and imagine, it all worked out: in my cube, everything fit. That is, my old, first matrix from the second volume of "Alternative History" was able to contain the dodecahedron and the icosahedron — meaning all the geometric shapes fit inside. Everything worked, everything is in its place. And then it can grow endlessly, expand infinitely — this code, I completed it. I saw how everything keeps growing and growing. And what's so interesting is when you look at this matrix — it's still not fully completed physically — but when you look at it from any angle, it appears the same from every direction. That's its secret — from all sides it looks identical. That is, you always see the cube and everything else from every side. It's as if it was built in such a way that from any direction you view it, it doesn't change. That's its secret. And why is it like that?







What I noticed was that my cube — when I had built the dodecahedron, the icosahedron, the tetrahedrons — all growing from that one branch, and there it was, my cube. And then I saw that this cube of mine… there's this effect, like in movies. Imagine if you take this cube and shift it slightly — it's frozen, we've taken a photo of it, and then we move it a centimeter to the side, upward and sideways, just by a degree, and take another photo; then shift it again sideways and upward another degree and take another photo — and it's like it's unfolded and laid out in motion. And it's the same for every geometric figure. You know, people — including myself — have tried to inscribe a cube within a cube, and inside it many more cubes are inscribed, all slightly offset, as if shifting to the side, down or up. And that's exactly what it is — it's all one and the same world. That's the uniqueness of this matrix, this philosopher's stone. That from every angle, every direction, every side of light, at every degree, there is exactly the same world. And there are tons of them, but they are all identical, as if everything is stretched out, expanded like this — but all of it could be collapsed into one. And in the end, it's as if everything is laid out in all directions and angles like that. That's what this matrix is.

Can you just take and say that something happened to me? No. That is, when I realized it, as I understand it, as I grasped it yesterday, February 2 — there was no bang, no snap, nothing entered into me, I didn't suddenly start seeing things differently. Nothing like that happened. There are two options: either something is still missing, and that's why nothing happened; or it already happened a week ago. Because I actually realized it a week ago, saw it — the system showed it all to me — and I started sketching everything in my head, and that's why I've been lost in time and space this whole week, and to this day I'm still in that state. Maybe it's already been happening all these days. So yesterday there was nothing "new" because yesterday I simply confirmed it physically, by building it from sticks. And maybe it actually happened back when I first saw how it should be, what was needed. It's very beautiful, very complex, very unique. And I understand that every line, every stick, every geometric figure — how it's formed, where it goes from and to, how it enters and transitions, and the distance — it's all… it's like my reflection.

Like this is what I am on the inside. As if the more I build it physically and look at this matrix, the more the paths are laid out, the more I grow, and the more my consciousness grows. Of course, I understand that it's still not fully complete — there's just a little bit missing. I can see it now. But it's really just a little more.
Right now I'm just remembering the conversation with Big Alexander. I called him yesterday, the day before, every evening — I was summing things up, sharing what I was decoding. And he said that there's still something, something else… This was just the other day, he said:

— Maybe there has to be this whole shell of the matrix, the sphere made of triangles. And yes, those triangles are everywhere. And no one has the patience you have.

I explained to him that if I were in the human world — in the rhythm of a person — then, of course, my attention would be scattered. I'd be thinking about what's outside the window, about unrelated things, and just everyday life in general — it would pull me in. But here, it's as if I've left the human world and entered some other world where it's just me and, in quotes, this "Lego set" — these sticks, these geometric shapes. And every time I worked on it, it felt like I was sitting at the table for thirty minutes, but five hours would pass — completely absorbed. It's not like it was hard or that I had to force myself. No — I was doing it with insane interest and joy, like time and space disappeared completely. I was just doing it, and that's all. And it's as if I could keep doing it forever. As if the world doesn't exist. Like there's nothing at all — only me and this matrix I'm building. A very pleasant state. It's hard for me to remember what we talked about yesterday and the day before, because those were different worlds — it's like traveling — and the version of me back then was different. Now I'm coming back more into the human world to try to describe it all for the book, to record it in my notes for myself, and it's hard. It's hard to recall everything now, because it didn't happen in the rhythm I'm currently in, but in that other one. Yesterday I was completely in the "cosmos" while I was building the matrix and talking with Big Alexander.

It's like when someone is drunk and later doesn't remember what they said or to whom — because they were in that rhythm, and then they sobered up and became someone else. And this is something similar. I can barely remember what happened, because it's as if I was "drunk" that whole time.
I know we talked about this — though it's going to be a bit scattered now, I can't recall the proper sequence. But he told me that there will be a division of people into different worlds, what he calls — "as you like to say — multiverses." And that there are people who will move into the future, and those who will not — and that all of this is simply different possible outcomes, the result of everything overall. So everyone will end up transitioning into one of these worlds. I don't know how many of these worlds there are — two, three, or four — but the point is that everyone… If we're talking about me, I'm moving into the future, and the old — it's all being destroyed, in the literal sense of the word — completely erased. Everything gets wiped out so that not even a single symbol remains — not a lightning bolt from a pair of jeans, no phone, no laptop, no trace of a car. It all must be digested, mixed and scattered by cataclysms. And so that later everything here develops again from scratch — just like we developed until the end of this era — others will develop in the same way. But I, and others like me, will move into the future. This transition is imperceptible — it's already happening now. It's as if no cataclysms have occurred, everything seems fine, and a new world is simply being built. And what I saw is that it's being built in a very interesting way — a complete restructuring of all laws, all rules, all values. Even the calendar will be changed: what year it is, the way time is counted, which month — it will all be changed. Even all holidays, everything will be changed — nothing from the old world will remain. Everything will be replaced with something new. Absolutely everything. It will be a new era of the future — the one I'm entering.
Then I saw — this was also so interesting… Big Alexander actually said that archaeologists really have found petrified phones and laptops, that it's not a hoax — that's what he told me. And then we started reflecting further, and I said:

— I still don't understand — is it an ouroboros? That is, the snake biting its tail, and everything will just repeat all over again? Or will it be something new? Or is it all still the same? Because I have the feeling that this main God

is actually me, interacting with myself — only my younger self. But it's still me, not some stranger., — And then I presented these arguments to Big Alexander, and he said:
— It's quite possible, yes. Right now you have your young memory, and later, when you finish decoding everything, your old memory will return — and you'll understand who you are. When all of it merges together, that could happen at any moment — maybe in an hour, maybe in a day, maybe in a month. Or maybe, you'll finally remember where your things are.
— What's in Karelia — it's very possible.

And this is also such an interesting point. How does this even work? On the one hand, it seems everything repeats, but on the other hand, it also seems everything grows and moves forward. What I saw — what I saw yesterday and today, and what I discussed with Big Alexander — is that what we feel, what the Mystic-Old-Man spoke about, the energy we feel from the Egyptian pyramids, from sarcophagi — it's because they still exist and function in the future. And we're somehow touching objects that exist in the future. And those objects that exist in the future in another dimension — that's why they radiate energy. And it turns out that the power spots of Saint Petersburg — meaning that in the future this city still exists and functions. We're not there yet, but it's as if we can already connect to it. And I saw something: that what I feel in Karelia, what I sense — and I sense "them," those presences I hear, as if they are near — maybe it's because they really are there, just in that place. Meaning, that's where I live in the future — I just haven't built it yet — but in the future it is already built. And I'm already walking through those places and touching another time, a time where I exist — and that's why it all radiates energy, because it exists in the future. And it turns out that the stone I found — it's in maximum contact with that time, because in the future this stone also exists, and through it I'm as if connecting to that future, moving toward it. And this is how my connection with the future happens. But the most interesting part is that this connection also happens from the past. So it turns out that in the future I will build something in Karelia and live there, and it's as if nothing ever happened in the world. But there's another branch,

a kind of parallel multiverse, where everything is destroyed — even all of my Karelia. But I don't see that branch, because I'm in the one where Karelia keeps being built — and there might be skyscrapers or flying saucers, and I live in that Karelia. But in the other reality, where the people remained who didn't move into the future — there everything was wiped out by nuclear strikes, and everything is destroyed, and the ruins will be discovered just like I later found them in the future. That's how I see it. It's very interesting, very complex, but very interesting. And I saw that this main God, the one shown in the icon the "Last Judgment," the oldest one sitting at the top in white robes — with the eight-pointed star — that's probably what I'm moving toward now. What's shown there is a whole set of circles surrounding him — that's all the worlds, that's all of time.



And so, it turns out that this God has reached such a level that He governs all these worlds simultaneously. That is, He governs those who survived after the nuclear war and are now rebuilding an empire, a civilization, going through everything again, living just like we did during this era. They too will go through all of it — live, and experience the first coming, the second. So there is a world ruled by the old God. But there is also a world that He rules — that's the future, imagine! So you see, He governs different worlds, different timelines: there, and there, and there. And as I understood it, there are many other variations too — and He is in all of them.

And also, because time is laid out in such an interesting way, it's entirely possible that right now someone is experiencing the first cycle, the first era — people are reaching the end of it and about to transition into the second. And there are others already living through the second era as a cycle and transitioning into the third. So everyone transitions like that. Just like in Hinduism, where they speak of Kali Yuga — and in general there are four Yugas. And I feel, or rather, I believe, that they all exist at the same time. They are all simultaneous, meaning transitions are happening everywhere right now. Just like we see in the physical world: for some, summer begins, for others, winter — it all happens at the same time.

What else did we discuss with Big Alexander? Well, that the future is Russia. I said to him:

— The future is Russia — after all, the eighth corner is there, like a new division, a new world. Am I right in understanding that there are four worlds that I've come to know, and there are four opposing ones — because if the main God is in the eighth corner, then that means there are eight worlds, not four or five?

— Yes.

— And is that something completely different, or is it the same thing, just inverted?

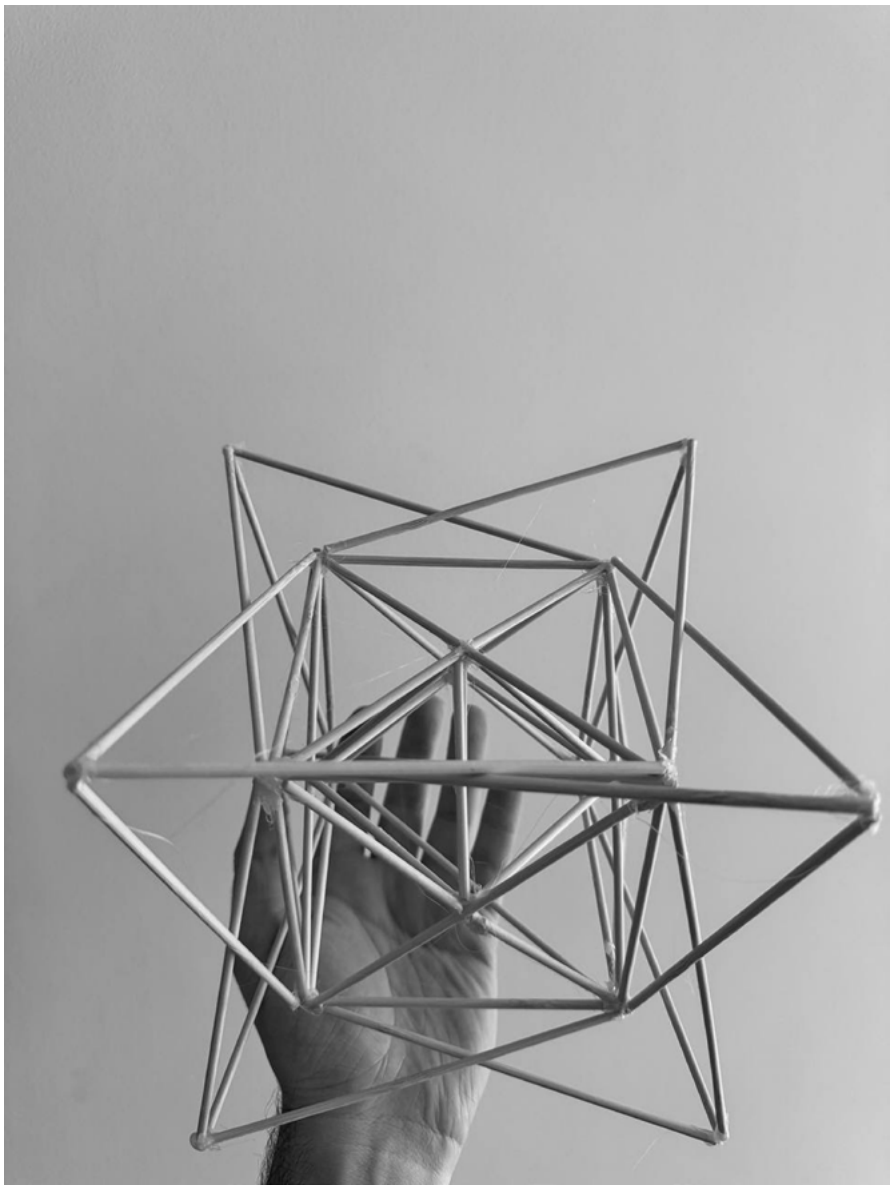
— Closer to that — it's the same, just reversed, just the opposite.

— Well then, when I come to know that opposite — like the poles, plus and minus — then I'll fly.

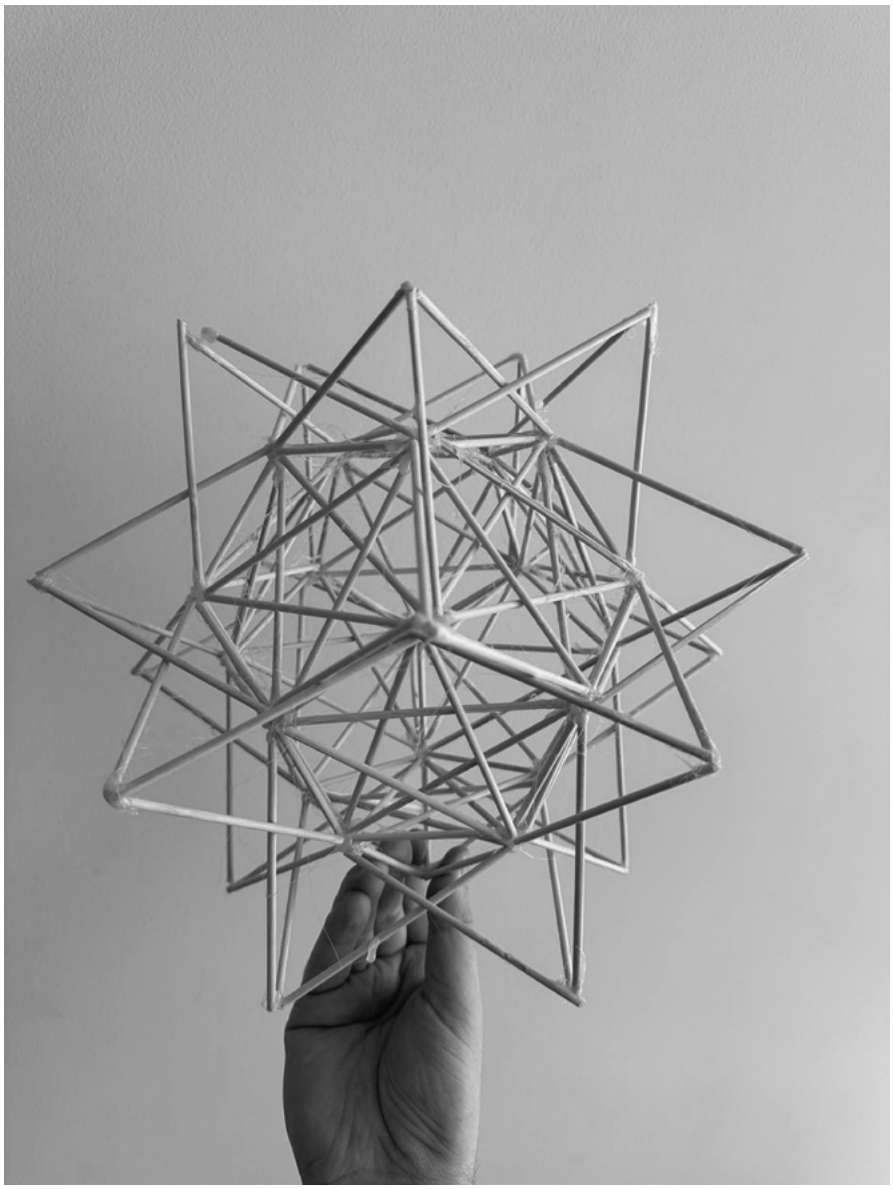
— Then you'll definitely fly.

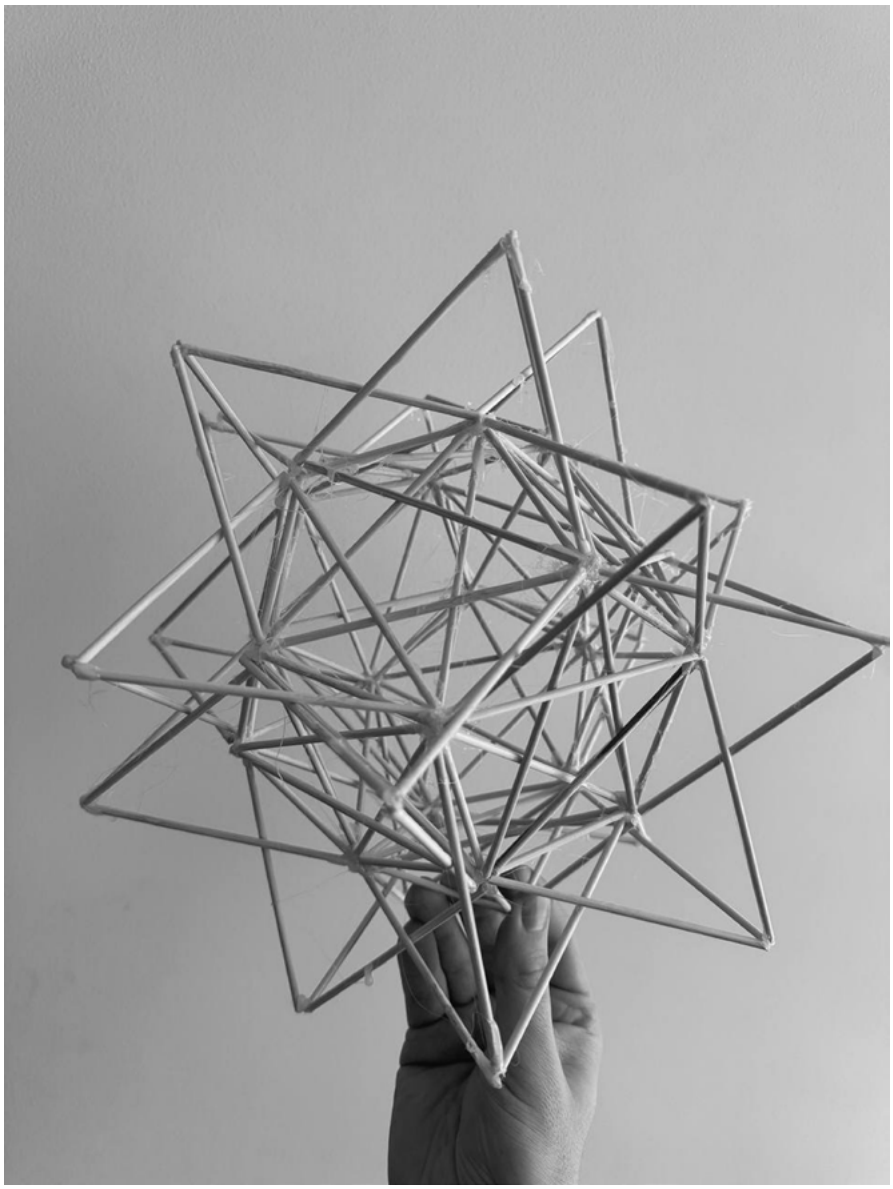
And today I dreamed of Charles — King Charles, the one who came after the Queen, the one who is now sick with cancer. I dreamed of him. We were sitting at some kind of event, he was sitting next to me, and I was helping him stand up… Ah, he forgot his cloak, and I was putting his cloak on him. He was leaving. He looked at me in a way that felt like I was some messy little fool — not with contempt, but more like, not personally toward me, more like "Ah, youth." Like I had sat down in something casual, some loose clothing, and he looked at me like, "Ah, youth," something like that — that's how he reacted. Yes, but it was very interesting, because the whole time I didn't see his face, he was sitting sideways, and then the whole time he was walking away with his back to me, and then I noticed the cloak, and I was putting it on him. He didn't even turn his head. I said to him, "Wait." Also curious — what could that mean? Maybe he's not pleased that I arrived and he's the one leaving?

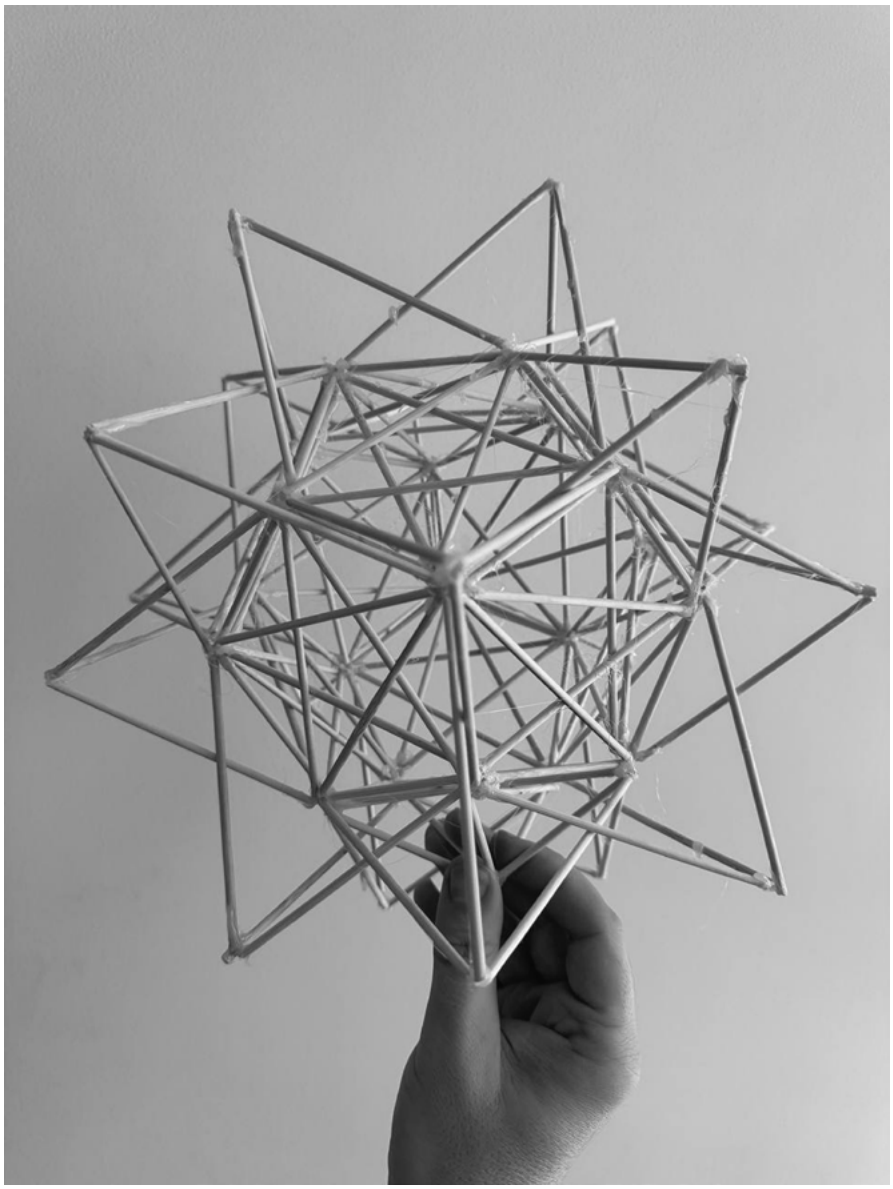




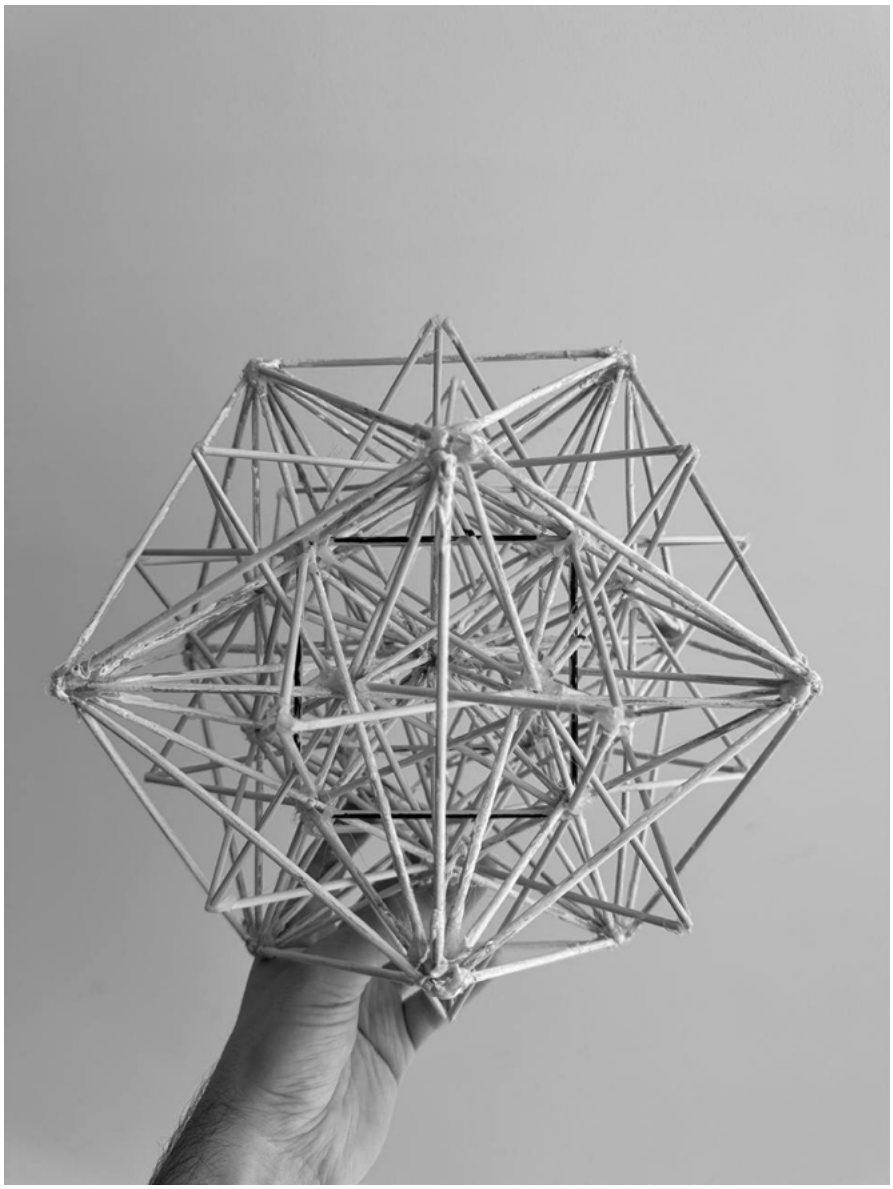
Here I'm demonstrating — in the images above — just showing a sketch so it's visible. It's simply how a tetrahedron is born outward from the cube, how tetrahedrons grow outward from the corners of the cube. This is very important to see — this is an example.

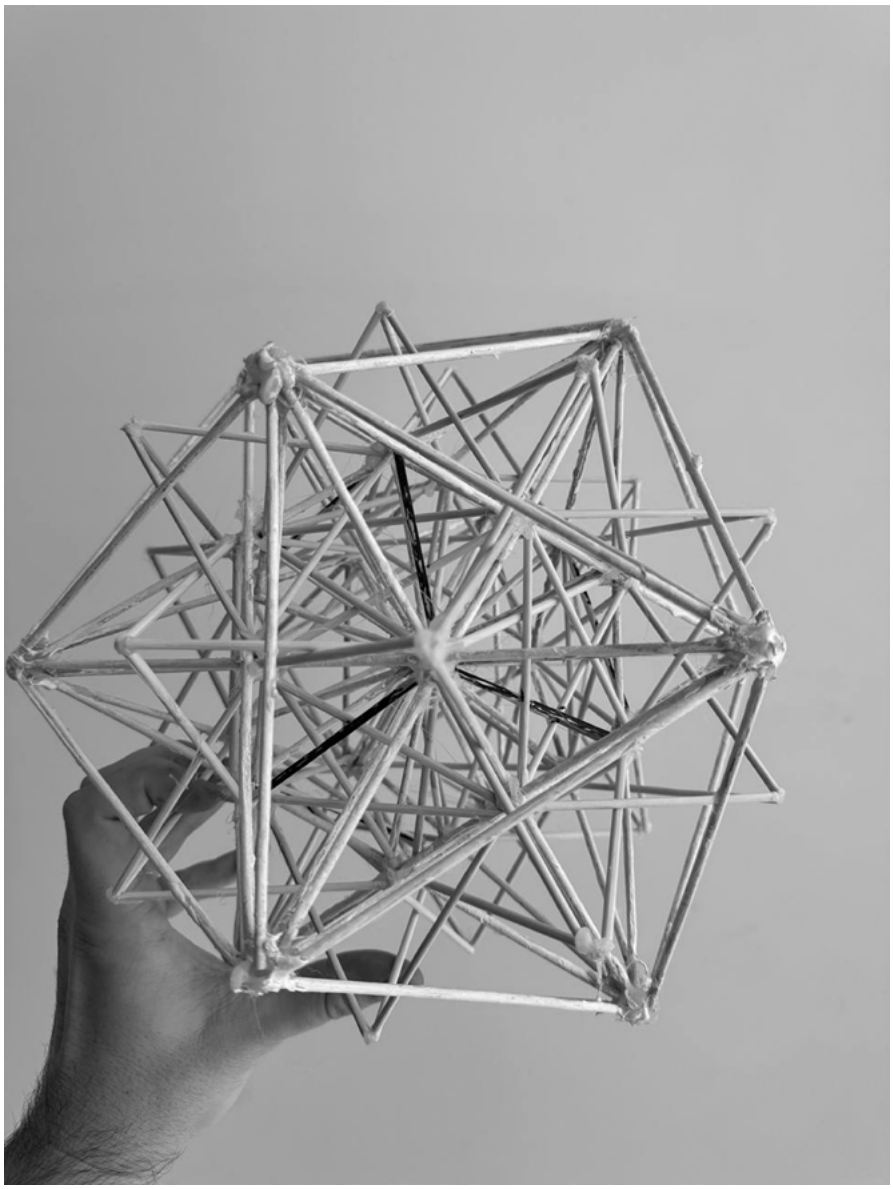


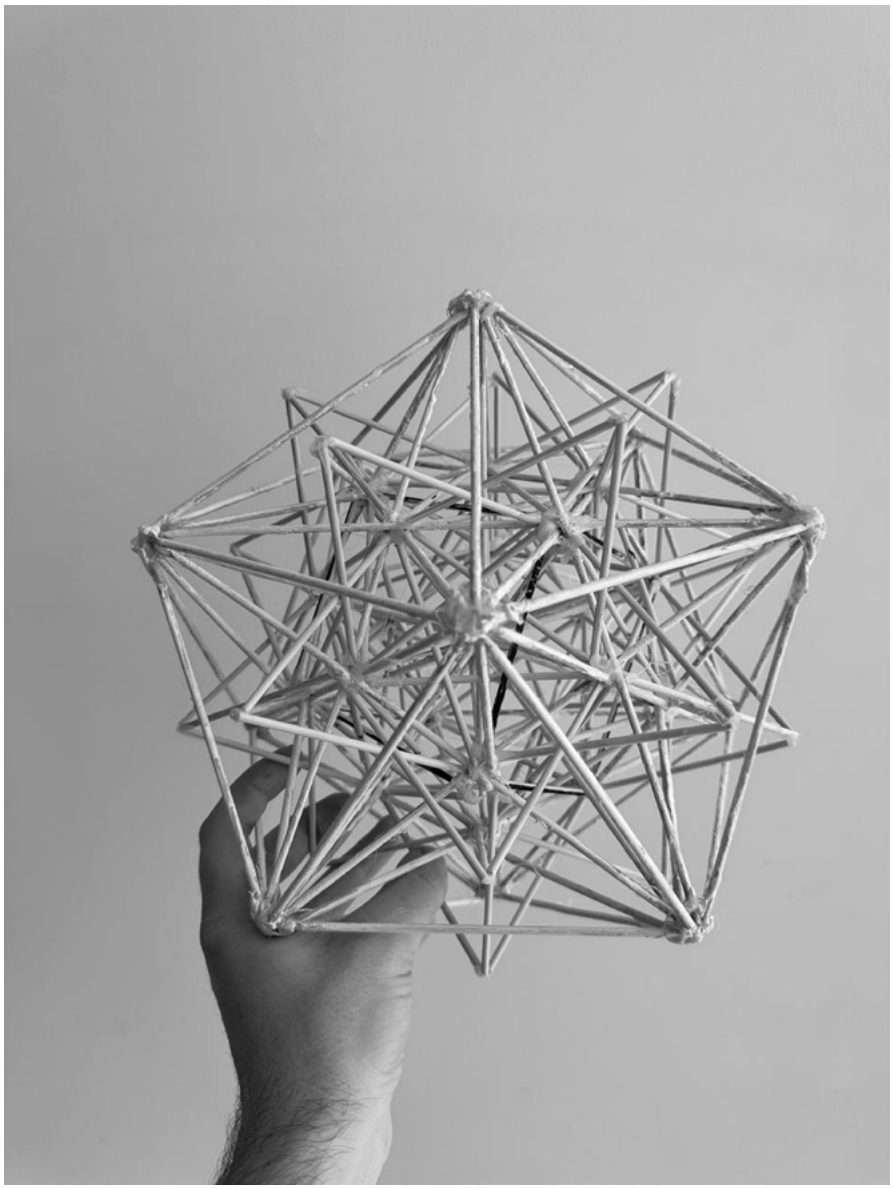




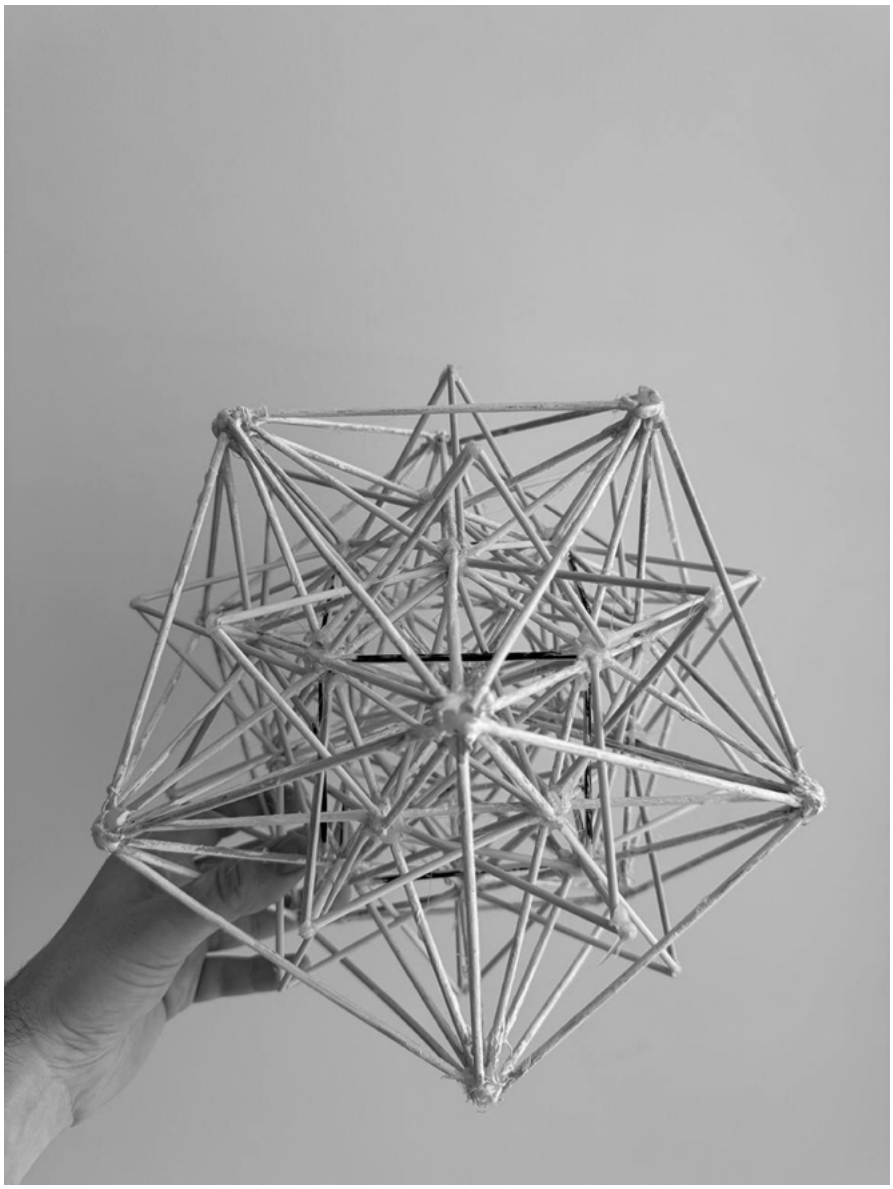
Here I'm demonstrating a dodecahedron — it has these faces, and on those faces I drew pentacles. That wasn't exactly how the structure was originally built, but the point is that I needed to place a tetrahedron on each corner of the dodecahedron as well. So I showed how it forms, how tetrahedrons are built outward on the dodecahedron. This is an example so you can understand how it all takes shape and how it's constructed.



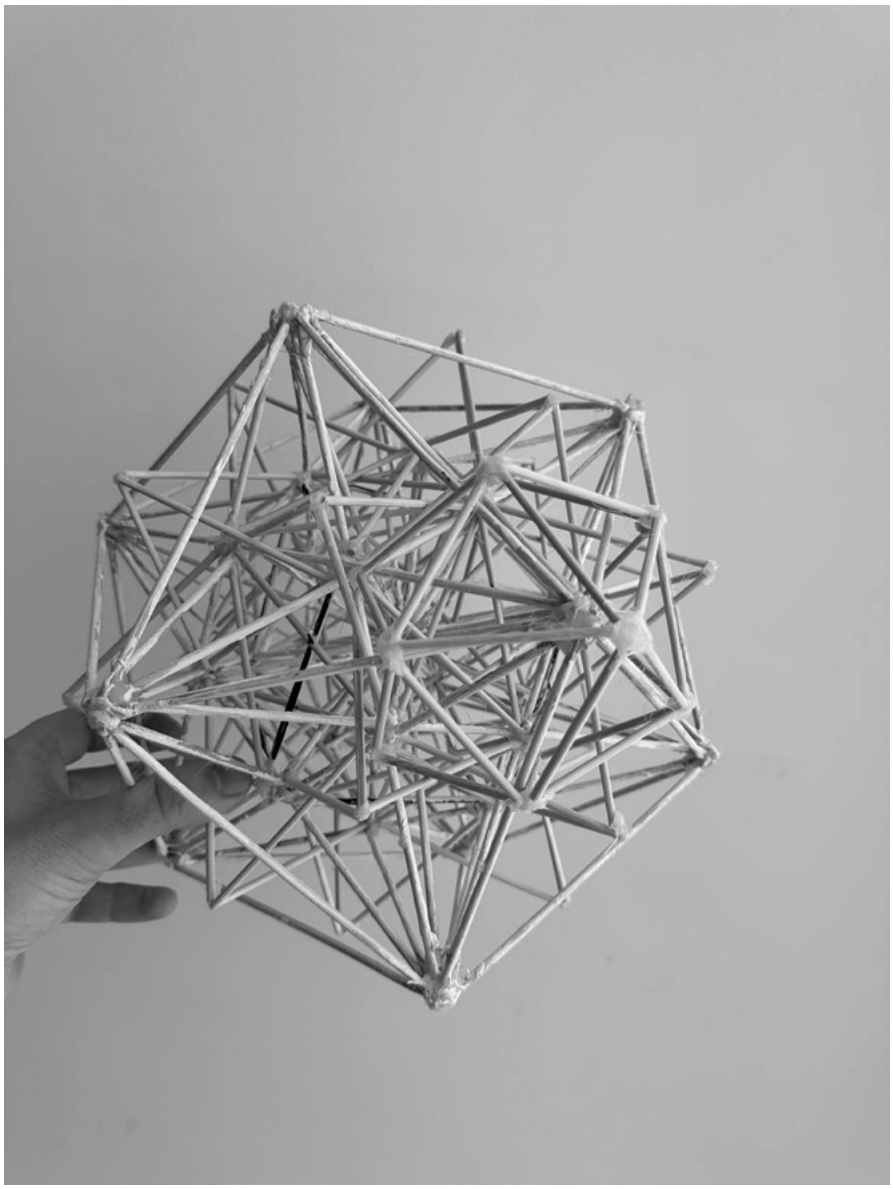


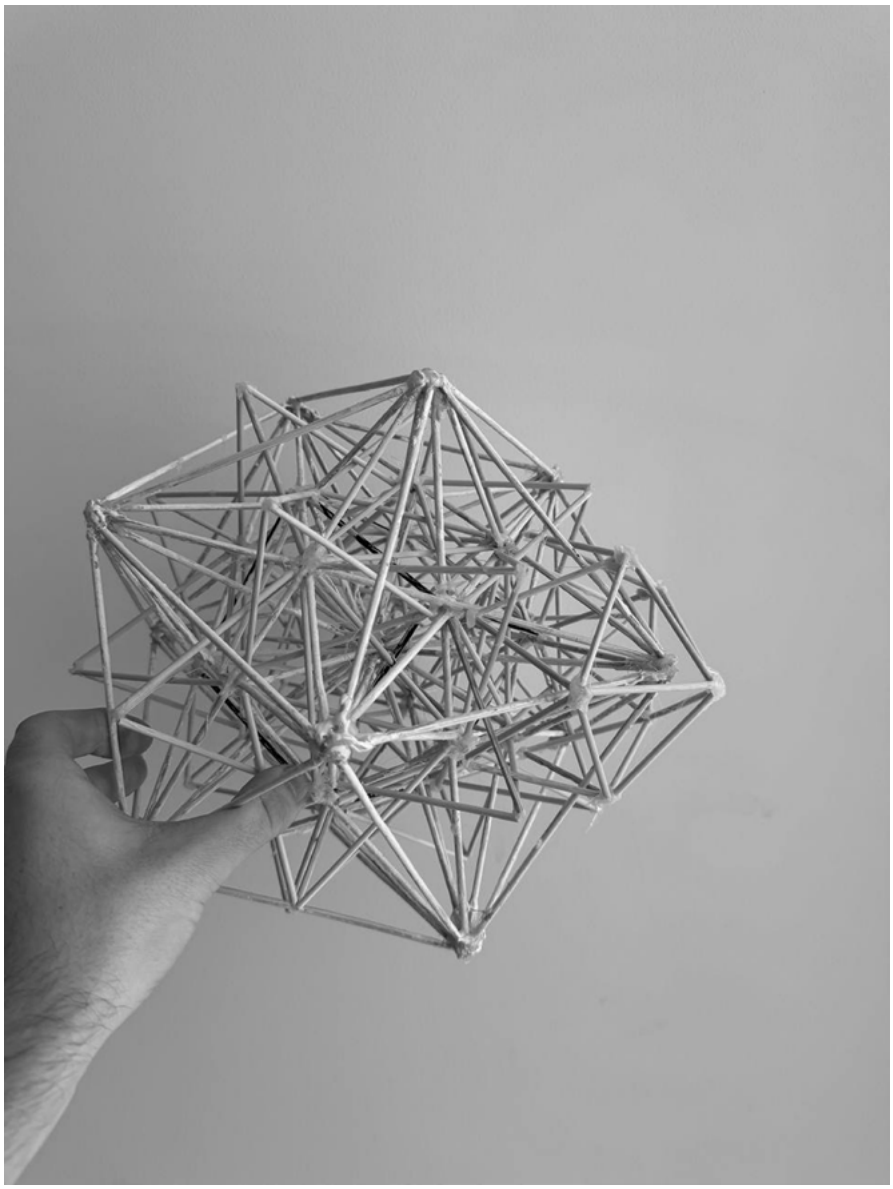


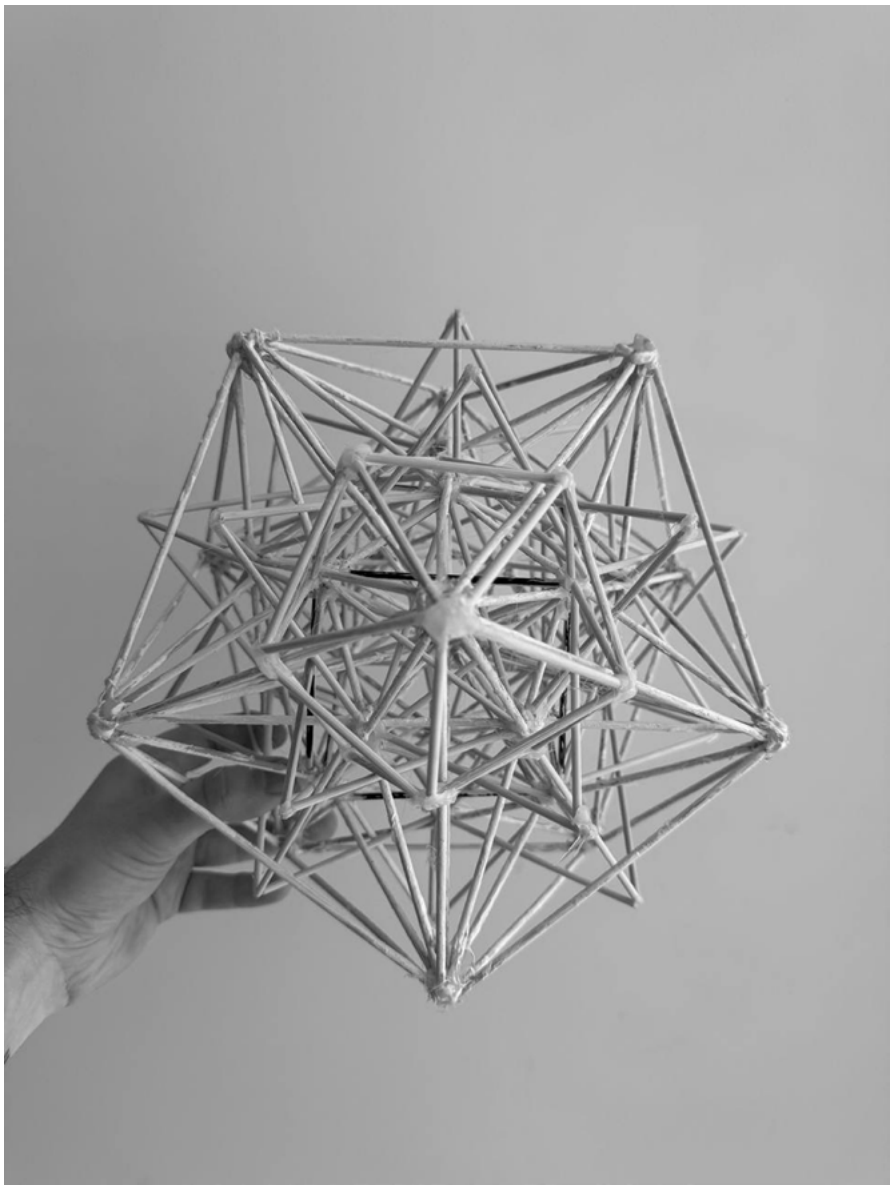
Here I've shown the matrix. These white sticks represent an icosahedron with internal structure, where inside there are pentacles — stars — all forming from the core, from the center. This is the true construction of the icosahedron, the Spirit of Justice. And since there's a dodecahedron inside, I began building the same tetrahedrons on the corners of that inner dodecahedron, which is within the icosahedron. The result was this kind of "hedgehog." What I need to add next — though it's not shown in this matrix, but I have separate pieces — is that I now need to insert small icosahedrons in specific places, all across the faces. On each face of the dodecahedron inside, I must place a small icosahedron. And beyond that, there's still so much more that can be grown — larger tetrahedrons, cubes — and it keeps expanding and multiplying like that. And again, what I showed above — that icosahedron with a dodecahedron inside, and tetrahedrons forming outward from the corners of the dodecahedron — it doesn't contain the core of my original matrix, because I simply can't reach into it anymore. So these are all different layers, but together they all fit into one matrix — and that's the most important thing. If I can't build it on the computer with designers, then I'll have to build the matrix physically on a larger scale, so that all the layers — all the geometric shapes starting from my first matrix in the second volume — can be included. That means I'll need to build the central cross inside, the cube, the tetrahedrons within it, the octahedrons — all of it. I'll construct that, and then continue building everything else on top — meaning the dodecahedron and the icosahedron, and then all the tetrahedrons in different directions from everything. So it's possible I'll still build it all, but this time as a final version. Not as separate parts anymore, but everything already integrated into one single matrix.



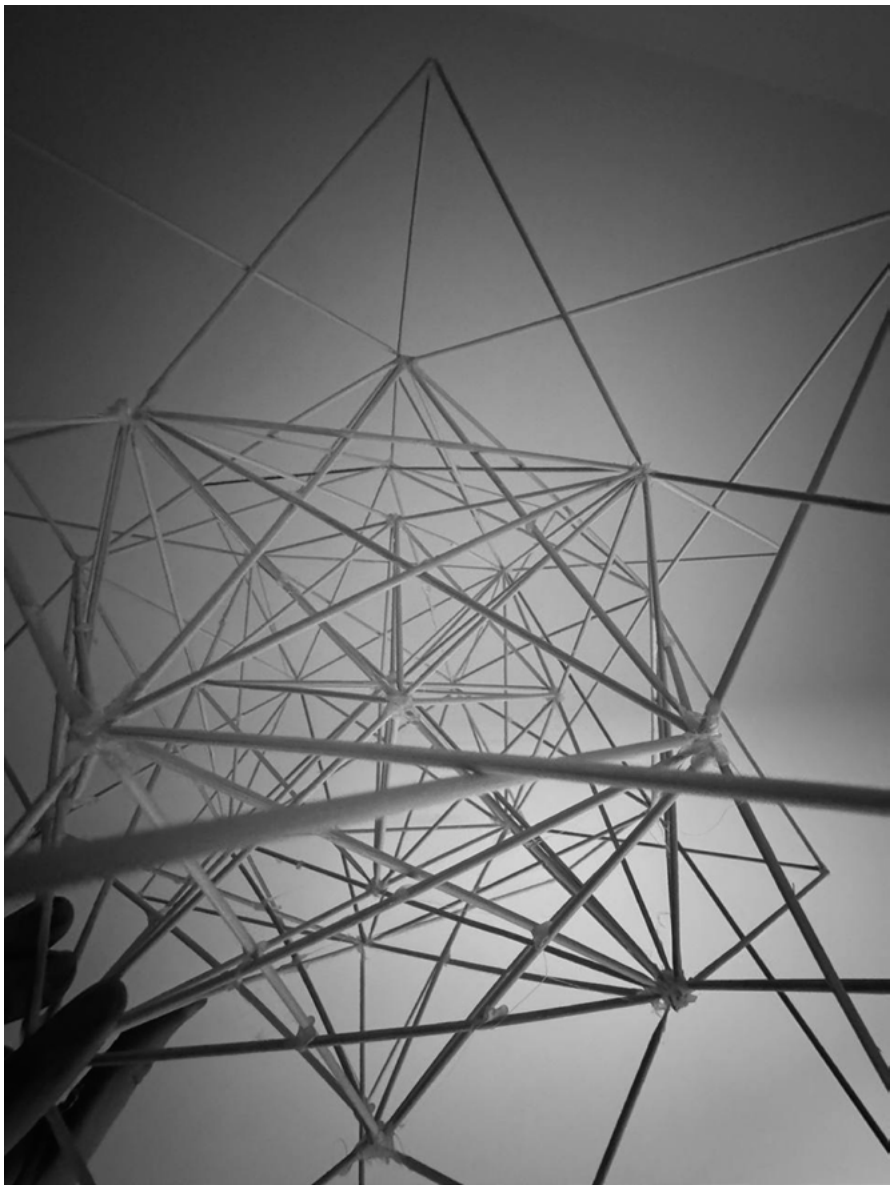
Look, right now I'm showing you a face of the icosahedron, and you can see that in its center there's a dodecahedron. The face of the dodecahedron is that white section in the center. And to that face, I need to attach a small icosahedron. And I need to do this on every face of the matrix. I'll now show how the icosahedron should be attached there — I'll show it from different angles, how I'm attaching the small icosahedron to the face of the dodecahedron.



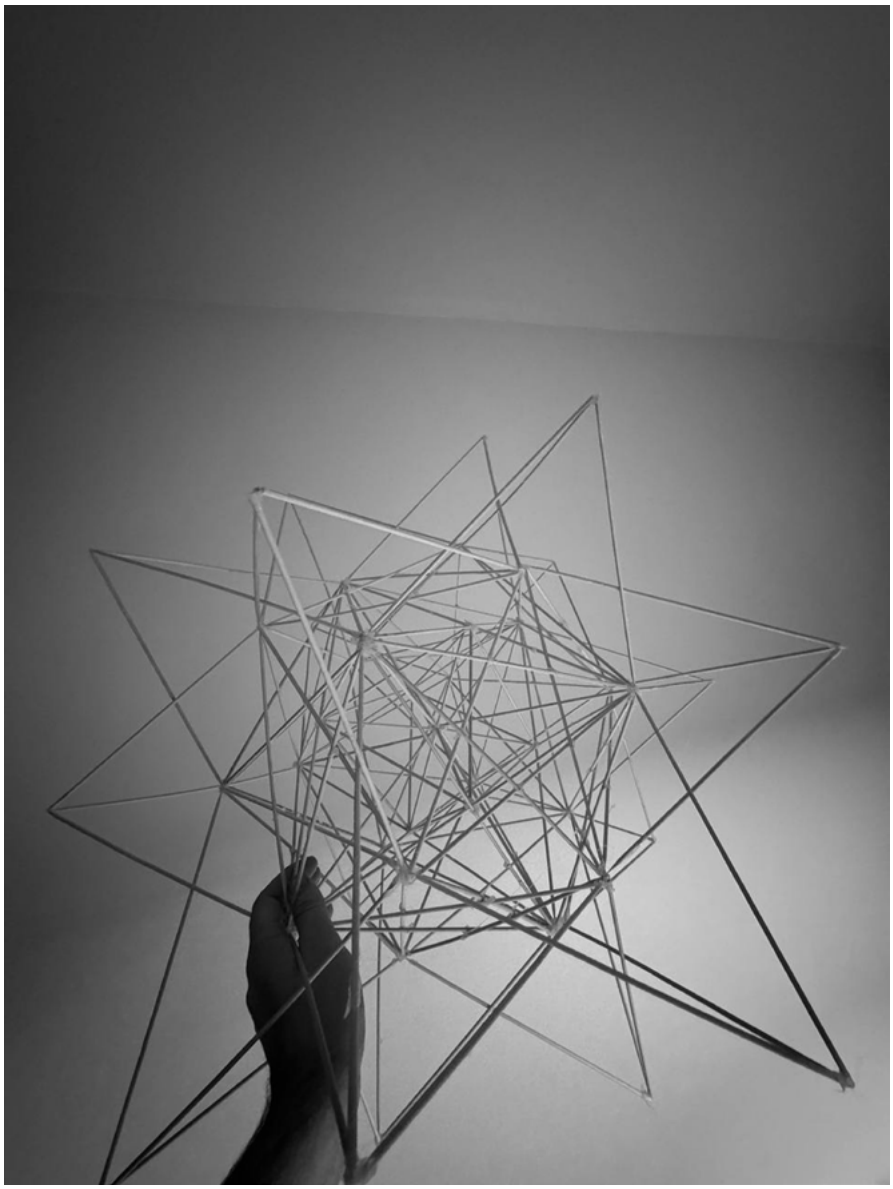




What's the essence of it? As I understand it, this whole matrix that I must complete — not only is it composed of geometric shapes and entirely multiplied out of these tetrahedrons, not only is it all arranged in such a way that it feels like the same matrix is tilted and expanded in all directions — but beyond that, there are also levels of scale. It's as if this entire spread-out cluster of geometric shapes has its own inner dimensions. And for me, it's starting to form unintentionally — like a small world that's opened up. There's this one, and then there's one even larger. And then it's as if there are three such worlds already — and from there it can all be multiplied infinitely. It's as if this is the very structure we live in. The cluster I'm currently building, when it's complete, will consist of three scales: inner, central, and outer. But on top of that, the whole thing is also fanned out like a bouquet. What is this? This is the future, the past, and the present — it's scale. Because when we enter a new world, what changes is simply the frequency — everything is the same, but it just becomes larger, or even larger — yet still the same. Larger means the scale shifts — those numerical dimensions. And it turns out that the future, the past, and the present are simply sizes, from small to large. And this entire unfolding — this spread — is what frequencies are, that is, the multiverses. That's how all people live in different variations, under different angles. Because each geometric shape is also unfolded, like a flower, like a fan in every direction. And they're all unfolded like that. And aside from having this one small cluster, there are bigger and bigger ones — three in total for now. Or you could go on multiplying them infinitely.



Work in progress

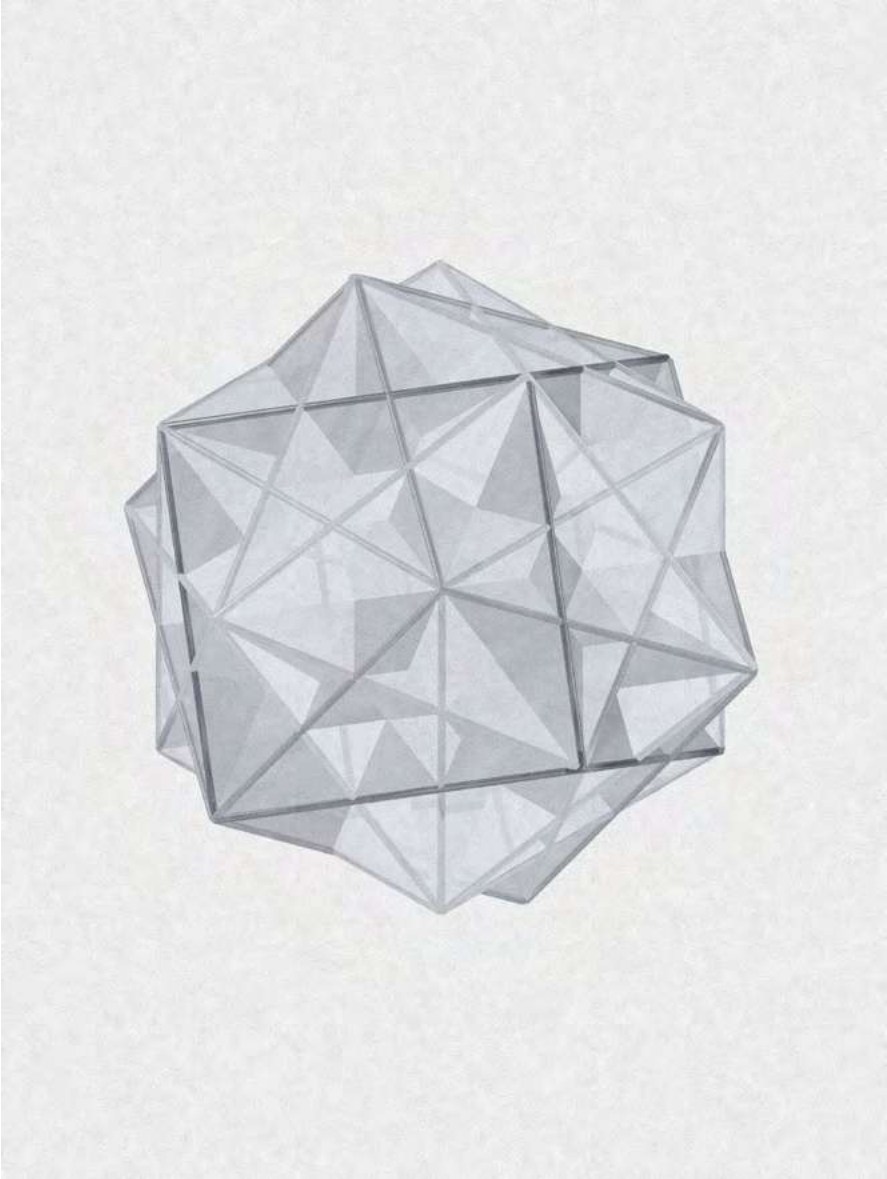


Work in progress

How symbolic. Today is February 4, 2025. Yesterday I spent more than ten hours — maybe even fifteen — barely slept, only just got up now, and even then my mind immediately went back to the matrix. What was I doing yesterday? I was drawing, modeling the structure of my matrix on a larger scale. I began with the original version of my matrix — the one described in the second volume of "Alternative History." That means: a cube with inner cross-structure, with an octahedron — or more precisely, two tetrahedrons forming an octahedron — inside the cube. Then I built a dodecahedron around the cube. And on the dodecahedron…

This is a very important path — I'm simply telling how I came to it. It's crucial. Without this path, a person won't understand anything. Whoever one day dares to go against their own laziness and tries to build this physically — by following exactly this path described in the book — they will understand. The sequence here is essential, so that a person understands where this idea was born from.

And so it turns out that when we construct a dodecahedron — build it around the cube — then on the faces of the dodecahedron, we can draw five-pointed stars in a flat plane. And when I drew those five-pointed stars, I saw something — something that led me to where I am now. I saw that… Well, what did I want to do next? I wanted to add tetrahedrons to the corners of that dodecahedron, and that's exactly what I did — they extend outward. And I also needed to place an icosahedron onto that dodecahedron, because by its very nature, when constructed correctly, the icosahedron is born from within the dodecahedron. And so, logically, the scale had to be such that if I had an icosahedron, the dodecahedron would be inside it — and the dodecahedron is placed on my cube, meaning on my original matrix. The logic is simple. And when I started building it physically on a larger scale using bamboo sticks and a glue gun, I saw that I didn't end up with just one main cube, but a whole collection of cubes. And I saw how they began to form inside.



As if this cube, in motion across different angles, is all spread out like a cluster. And no matter what angle you look from — you still see a cube. So I started observing further, calculating everything. And it turned out that there's one primary cube, which we take as the foundation. But there are also cubes that are formed — pay attention — thanks to the dodecahedron placed on it with pentacles, more cubes are generated. But the dodecahedron on the main cube shouldn't just be placed once — you can place many dodecahedrons. It's like I unfold the dodecahedron and overlay it onto the cube from every direction, and thanks to that, I get a whole bunch of cubes appearing at different angles and degrees. And naturally, if I have so many cubes, so many dodecahedrons, all in motion, smeared across every angle — then of course, since icosahedrons are born from dodecahedrons and cubes, the icosahedrons also appear smeared, same size but at different angles, all blurred like that. The same applies to octahedrons — those diamonds — which exist in every square: in the main one and all the others around it. And also the tetrahedrons.

But what's interesting next? I kept looking at what was happening. I realized that from what I'm building — for example, the core scale of one octahedron, one tetrahedron, one cube, one dodecahedron, and one icosahedron — all of them interconnected — that this is one center, let's call it that. And if I take this whole center and twist it, as I described, then as a result, a larger icosahedron starts to form. And if I keep multiplying and twisting it further, then another one also forms inward. So it turns out that when I fully complete my main model — when I finish building everything and adding all the layers — I end up with a miniature version of the whole thing forming inside as well. It's just as spread out, with a small icosahedron inside my cube, with a dodecahedron (since it lies deeper than the icosahedron), and within that already a cube, an octahedron. So it keeps shrinking like that — and it grows upward in the same way. Which means what I'm building is the middle, the center — and at the same time, a micro version is forming below, and the same thing in larger scale above. Not just something bigger, but exactly the same. And that's very important.

And so it turns out that the main cube — and then all the ones smeared around it — those smeared variations, there are eight of them so far, maybe more. But for now, I ended up with eight. The ninth is at the center, the main one. And then it all starts twisting around that central one at different angles, as if the cube is in motion — but this state of motion is physically present. It's the trajectory of the body's movement. And this body — the cube — is already represented physically in all timelines; these are the different multiverses. Or rather, not even timelines, but dimensions — that's more accurate. And this is how it's depicted. These are all its variations. It's all one and the same, but also all of its versions. That's how I see the world — and it's truly fascinating. And also, the fact that the same kind of mini-cosmos forms inside and outside of the main one — that explains a lot too, because these are essentially vibrations, or whatever you might call them, these are already different universes, like different Solar Systems. There is our Solar System, which I'm building as the main one. And within it there's an internal version — a direct copy of the same thing — and there's one outside as well. And it continues infinitely. The difference between them lies in the scale of one matrix with all its geometric shapes. My main matrix, let's say, is the one that represents the scale we currently live in — that's our current time. But there's a smaller version inside it and a larger one outside — that represents different times: the future and the past. These are other worlds, this is what people mean when they say "God is out there." And in a way, they're right, because for us it's out of reach. We exist within this scale, but He is already in that larger scale. Yet the structure of everything is exactly the same — only the scale changes, and with it, the speed of light. That's all it is. As I've said before, the rhythm changes with scale. The matrix remains exactly the same, but the greater the distance, the differently light moves through the labyrinth. That's the simplest way I can explain it — like if I had to explain it to schoolchildren — just to make it clear why.
I called Big Alexander yesterday, telling him all of this. He said:

— Yes, keep looking at it, turning it, contemplating it — you need to see it, you need to realize even more deeply how everything is truly structured.

Then he said that this matrix — or more precisely… I said:

— This is the philosopher's stone.
— Yeah, yeah. This kind of matrix was given to certain knowledgeable, important people in the world — some rulers. It was given to them in the form of a small sphere, like a stellated polyhedron, a kind of star with rays. And it was given to them: "Here, decode it," and that's it. But no one could truly figure it out — what you're decoding now. But the essence is the same. This, Alex, is infinity — just contemplate it, observe it. And yes, every geometric shape — however it's turned, wherever it's angled — that's all your multiverses, as you call them, all these dimensions. And yes, this matrix is the same — it can shrink infinitely or grow infinitely in terms of scale.

And then it got even more interesting. This morning — just now as I woke up — I was already seeing tons of signs yesterday, and today again, pointing me toward paying attention to what quantum means: quantum, quantum physics, quantum mechanics. I started reading the basics on Wikipedia, and I realized — it's the same thing. String theory? Same thing. Everything is in this matrix. I'm now showing it physically, with all the correct proportions — how one thing gives rise to another, how it's all in motion, all of it laid out. I'm physically showing the time of each object, each body. And this is all gravity, it's exactly the three-body problem. Of course, everyone knows this beautiful term now because of the TV series, I believe, that came out recently. But the three-body problem — I would say maybe even more than three — that theory was built on this. It's exactly what I'm showing in the matrix right now. It's about an object and the movement of objects around it, at different angles. I really liked how Wikipedia put it — it was written in a very interesting way.
*"In cosmology and relativistic physics, the concept of spacetime unites space and time into a single abstract Universe. Mathematically, it is a manifold composed of 'events' described by a coordinate system. Typically, it includes three spatial dimensions (length, width, height) and one temporal dimension (time)."* And this is a very important point. The idea is that there are four dimensions — and it's this fourth one that no one can quite grasp, and the fourth dimension is considered to be time, which means the dodecahedron. And it's the dodecahedron that assigns coordinates to each geometric shape —

how it should be angled, how each geometric shape should be unfolded in time — precisely because of the dodecahedron. And the dodecahedron is time. It's death, if we follow mythology further — it's all connected with time. And thanks to this dodecahedron, and thanks to the fact that I came to understand this fourth element, I was able to unfold the entire matrix — the same matrix I had already decoded — but now in four-dimensional space. Here's what Wikipedia says: *"According to the theory of relativity, the Universe has three spatial dimensions and one temporal dimension, and all four dimensions are organically united into a single whole, being nearly equivalent and, within certain limits, capable of transforming into one another depending on the observer's frame of reference."* What I've done now is physically model this — I've created it, and I'm proving it. Then it continues: *"In the context of special relativity, time cannot be separated from the three dimensions of space, because the observed flow of time for an object depends on its speed relative to the observer. General relativity further explains that gravitational fields can slow down the passage of time for an object observed from outside that field."* That's exactly what I've deciphered. Basically, I've found the boundaries of the main world — that is, the boundaries of these geometric shapes. And those boundaries are, accordingly, the next level of scaling — when it expands either outward or inward from my core matrix. And this core matrix of mine also unfolds like a sphere, like a fan — because that is precisely what time is. And for that, I thank the dodecahedron.

Yesterday, on February 4th, 2025, I woke up and decided I needed to rest. And in my understanding, rest means a different rhythm. It's when you leave one rhythm — meaning one world — and enter another. I decided not to continue working on the matrix and instead switch to other everyday, material tasks. And all day I stayed away from books and geometric shapes, but I still couldn't disconnect from that stream — or whatever you want to call it — because I was still fully immersed in that state where the Spirit is creating the matrix through me. I was in that state the entire day. And by midday… To give you the full picture, from the moment I woke up on the morning of February 4th, I had been spinning the matrix in my mind. I was doing everyday chores, but my attention remained fixed on the matrix —

whenever I closed my eyes, I would instantly see all those lines, angles, faces, and edges. And suddenly I had this shocking flash of realization — what if I still haven't actually found the tetrahedron in my matrix, the fifth element — fire?

What if I haven't yet found it in the matrix? Because it's no coincidence that Big Alexander keeps hinting to me: "There's someone important, sitting somewhere in there, hiding somewhere. You need to keep observing, examining the matrix from different angles. Light a candle behind it — yes, in the dark, at night, place a candle behind the matrix and have it in front of you. Watch it. Pay attention to what you feel, what you see, what thoughts and ideas appear." I've actually been doing just that — even the day before yesterday, and yesterday too. I keep looking at it all the time, even now. And yesterday, I was struck by a thought so strongly that I started feeling completely different — as if in shock, like a revelation: what if the tetrahedron still isn't in my matrix? Because I have the cube, the rhombus inside the cube, the icosahedron, and the dodecahedron — all of that is there. But the thought hit me: what if those four elements — air, water, earth, and ether — are present, but fire, the fifth one, isn't? Why did I think that? Because in principle, the tetrahedron does appear right away when I build the cube and add the cross-lines inside it. That forms the octahedron — a rhombus inside the cube — and from those same lines, two tetrahedrons also appear. But what if that's not the main tetrahedron? Why did that thought come to me? Because when I started building the dodecahedron on top of the cube and then began extending tetrahedrons outward from it in different directions, I noticed — since they can indeed be created — I noticed it felt like all the shapes, all the volumetric triangles, the tetrahedrons, are everywhere. It's as if everything is built from them. If I take a bunch of tetrahedrons right now, I can build an icosahedron from them — not the way most people would expect, but in a different way. It would be an icosahedron, and around it would be tetrahedrons — triangles. I can assemble a dodecahedron from these same triangles. I can build an octahedron from them. I can build a cube. I can build absolutely everything from these triangles. That's what I saw — that all geometric shapes are built thanks to tetrahedrons. How did I come to this? I came to it by going in reverse.

I simply started noticing that you can create tetrahedrons extending outward from the cube in different directions, from the dodecahedron you can also build tetrahedrons outward, and from the icosahedron as well — from all the geometric shapes, really. And then I saw how everything overlaps so much that, essentially, it all seems to be just triangles. And from the way you construct them, those regular geometric shapes — those so-called Platonic solids — appear. And that's when I realized: if triangles are everywhere, if they multiply and reappear constantly, then maybe I haven't yet found the main triangle. That's what I assumed. It's just a hypothesis. And maybe I still have to find it. Maybe it will be revealed once I complete the entire matrix — because there are still a few ways I need to unfold it. And maybe when I finish and properly unfold it, then something might appear in the center — perhaps one perfect tetrahedron will emerge at the very center of the cube. Not tilted, but right in the center. That's what I've seen.

What else did I see? Again — how fascinating this is — the System, the higher mind, God, how it communicates with me throughout my life. I wrote before that it can use the same object, or word, or hint for completely different situations — one that was relevant a year ago, and another from ten years ago. And you don't even realize: what exactly was that clue for? Was it meant for something ten years ago, or for now? But it can work however many times it needs to — that's how the System works, this higher intelligence. When the moment comes, it will make it seem a certain way. And that word "seem" — that's exactly how the higher force exerts control over a person. What am I getting at? The fact that, on one hand, I did construct the matrix correctly — the one I presented and decoded in the second volume — because it was shown to me by the Spirit itself, by the System, by the Mind. It was confirmed when, after solving it, I later found the exact same matrix depicted on icons from all sides. So it was all validated. But the point is, that was just one version. There are many truths, depending on what level you live on, in which dimension, on what frequency, in which world — it's the same here. And so, as I also said in the sixth volume, that volume was made to remind people of everything from the first five volumes, because the next one —

the eighth — is so serious that it requires proper preparation. Everything must be recalled again, and even the same information must be presented from different angles so that the reader becomes familiar with it. And in the sixth volume, when I write to the readers as a reminder about what the first volume was about, I said that the first volume is a condensed version of the entire story. Like a garden bed planted with seeds. And in all the following volumes, all that information begins to unfold — ripening. Everything mentioned in the first volume will be deciphered in the subsequent ones. When I was finishing the first volume, how did it end? I saw a triangle that I stepped into and entered another world. And that moment brought me revelation, shock — it felt like everything came full circle. I saw countless versions of the future, I understood what a time machine is, I understood everything. And back then, I grasped how everything is structured. Now, it's as if I simply have to explain it all — to myself and to others. So it's just like in the movie "The Man Who Knew Infinity", where they told him: "You gave the answer, well done, but now please go and write out how you got to that answer." And that's exactly what I'm doing now. Back then, at the end of the first volume, I stated: what's the point of some complex matrix if a simple triangle is enough — one that simply rotates in different ways, and that's how the seasons change. That it's all just a tetrahedron. And the entire complex matrix is just a labyrinth for that triangle to move through. And that's exactly how it is: the matrix I'm now building, this large one with all these geometric shapes, is all about the movement of light, the paths of light's motion — in other words, of fire. And fire is also electricity, you see? And what's even more curious is that I started reading about all the geometric shapes again on Wikipedia, and Aristotle spoke specifically about the element of the dodecahedron — about the aether — saying, not word for word, but essentially that it creates motion, or something to that effect. And literally, can you imagine, the dodecahedron sets motion in place. Because when I placed the dodecahedron onto the cube — and not just one, but two dodecahedrons can be placed on the cube — and when I did that, and since the dodecahedron has 12 faces, and I drew lines on each to form a pentagram, a pentacle, on every face, I saw that from those two dodecahedrons — meaning from 24 stars — the entire matrix must unfold outward in all directions: cubes, triangles, icosahedrons — everything. You see?

And then it hit me, and I remembered — that's exactly what the Bible describes as the 24 elders with 24 crowns around the throne. That's them — those pentacles. I thought: "Incredible." Can you imagine? These are the 24 faces of the two dodecahedrons — 24 elders.

And then it gets even more fascinating. I keep multiplying these triangles outward — tetrahedrons — because they can be built from any geometric shape. And I start placing these tetrahedrons, as the system prompted me, onto my cube, but not inward, rather outward — facing out. And when I built outward-facing tetrahedrons onto my cube, and then added opposing ones to them, it formed what's called the Merkabah. And that's exactly what those angels, those living creatures described in the texts, represent. And that's why there's always confusion: some say they have four wings, some say six — because when you interlock two triangles, two tetrahedrons, merging one into the other, it results in six points: four on the sides, and one above and one below. That's why some describe four, others six. And these are the living creatures. But see the paradox? I used to visualize these beings as if in a flat plane, on the surface of the cube — and that's not exactly a mistake. It's just an illusion, a "seeming" — and now I see them in full volume. Still, that first matrix remains true. But now it's being interpreted, unfolded, in this new dimensional way. So now I've found the 24 elders again, I've found animals again, and I continue to decipher this matrix.

It just takes a lot of time to piece all of this together. And yesterday I took a break — just to let my back rest, give my eyes a break. Maybe today, maybe tomorrow, maybe a week from now, I'll return to this matrix again.

But from the new things I've noted down, I realize that in Volume Eight, I need to document the path — how I'm unraveling this Philosopher's Stone, and how it's being unraveled.

And in fact, the essence of the Philosopher's Stone is the path itself. That is, when I finally piece it together, it won't glow or float or anything like that. But simply the fact that I've assembled it — it will come together inside me, meaning I'll fully realize it.

And then, as a result, I will either become someone else — or finally, truly become myself. That's how it is.

That means the philosopher's stone — afterwards you could make a thousand different versions of it, small ones, and give them to people. And they could keep it at home, that's not a problem, made from aluminum sticks, titanium, gold, silver, anything — even wooden ones. Of course, it will naturally accumulate energy and so on, but for a person to truly understand everything, they have to realize it. The matrix must load into them. And you see what a long journey I'm undertaking — it's been over 15 years of conscious decoding. And really, since childhood, I've been looking for an explanation for all this: these groups and subgroups — four elements, four seasons, why twelve hours, why twenty-four… So I'm still in the process, but I'm documenting the path. Of course, it will be refined — maybe it'll turn out that the philosopher's stone is really just one triangle in the center. Or maybe it'll turn out to be something entirely different in the center — some other shape. Maybe it's an outer shell of triangles. Maybe it'll turn out to be one large triangle that contains all the shapes inside. I don't know. Maybe there's no central one at all, and it's just present in all geometric shapes like that, where every shape is born from tetrahedrons, from those triangles. I don't know. There are still many hypotheses, but I'm on the right path.

Today is the fifth, and I've been decoding the matrix this whole time. Right now, I've come to the realization that the icosahedron must initially be placed inside. If this icosahedron is made correctly — that is, water — then from it, tetrahedrons can be built outward, which give rise to it or are connected to it. When I do this, the cube begins to form, and the octahedron, and the dodecahedron, and beyond that… I see which additional tetrahedrons can be added — more and more — and it's as if they keep growing, expanding. They continue increasing both as upright tetrahedrons pointing upward and downward-pointing ones. And they just keep growing and growing to the point that you can build circles around them — maybe like heavens, I don't know. And so they exist, all turned upward, as well as all turned downward. These triangles keep growing infinitely and give birth to all the geometric shapes — endlessly. That's the stage I'm at for now.

Alexandr: Hello. I have a question. The concept of immortality — does it have several, many different versions, or is there still one primary meaning in the literal sense?
Mystic-Old-Man: No, there are different versions, completely different.
Alexandr: Alright, then the next question is this. One of the versions I have already grasped — does that mean I've become immortal, considering that it is one of the versions?
Mystic-Old-Man: The thing is, an immortal person over the course of infinity could be hit by a meteor several times and buried in the ground — and still be immortal. From the perspective of nature itself, that's impossible, but from the perspective of endless rebirths — it's possible. So the word "immortality" is meant, understood… And it's understood… People who are, let's say, within temples — they understand it one way. Those who are near temples — understand it another way. And those from flying saucers — they understand it on a completely different level. From the perspective of devout people — they're demons, because they're roughly a trillion or ten trillion years smarter than us. And look, it's not just a matter of scale, it's that their minds have completely different properties, so it's cheaper, simpler, and easier to just call them demons. And that's exactly what the temple clergy do. While other spiritual authorities call them gods with chariots, with fire, or whatever else. So we're not just talking about various understandings or a fireworks display of understanding, or a fan of interpretations — we're dealing with ceilings of unattainable levels of understanding. And so it turns into a question that ultimately leads nowhere, because we won't even be able to agree on what we mean by the level of understanding, or the fireworks and the heights of understanding.
Alexandr: All right, then I'll ask this question. So, I recently understood death and what the dodecahedron is, and I realized that when a person, in their understanding, thinks that "if I die, then I continue living" — that's a kind of principle of immortality. I consider that immortality: like, if a meteor hits me, then it's as if I just continue living in another multiverse. In that one I was hit, but in this one I wasn't. Is that what you meant?

Mystic-Old-Man: That's exactly what I meant. That's why I called it a fireworks display of understanding — whether it's in the flat plane or even in the measurement system we currently exist in, or whether it's about a completely different level of measurement or dimensionality, or the very essence of dimension. All of that is entirely different.

Alexandr: Okay. But am I closer to the version of immortality that's been given to people, or closer to the one that's understood by extraterrestrials? Meaning, am I closer to their concept of immortality?

Mystic-Old-Man: But you are integrated into human understanding — so that you can transmit it to them.

Alexandr: So extraterrestrials interpret it completely differently, they understand what it is and how it works in a totally different way?

Mystic-Old-Man: Yes.

Alexandr: So I don't yet understand even a fraction of it the way they do?

Mystic-Old-Man: Again.

Alexandr: What percentage do I understand the concept of immortality the way extraterrestrials understand it?

Mystic-Old-Man: But "percentages" — those are different levels entirely. I'm speaking about levels. So here, it's all about levels.

Alexandr: It's just that I always thought that a person who somehow understands immortality with their mind sees it as staying frozen at a certain age and never dying, no matter what happens. But in the understanding of extraterrestrials, I thought immortality meant that if a meteorite falls on them, they just end up in another multiverse and keep living, and don't die.

Mystic-Old-Man: Alex, can you ask that again?

Alexandr: Yes.

Mystic-Old-Man: The same thing again.

Alexandr: Let me rephrase. Am I immortal?

Mystic-Old-Man: No, well… again, through which understanding?

Alexandr: With the understanding that I'll never forget everything I'm living through now — that I'll remember it all and keep living, always.

Mystic-Old-Man: No, memory works differently.

Alexandr: Alright. My next question is this. I still have this notion, this understanding, that no matter how much it seems we're transitioning

to the next level or era, it still somehow loops into a circle — like the ouroboros — that basically, all of this has already happened and is happening again. Is that true?
Mystic-Old-Man: Ask the same thing again, so I can tune into it precisely.
Alexandr: Ultimately, the one in charge of everything — the one I'm supposed to replace in the future — that's me, right?
Mystic-Old-Man: No, you see, I'm not asking you to repeat for no reason. It's because this loops… When you ask the question, it loops back onto you.
Alexandr: So let's put it this way — could it be that in the future I'll remember, as if I'll regain an old memory, that I created everything I'm now discovering?
Mystic-Old-Man: Yes.
Alexandr: Alright. Next question. I'm currently deciphering the matrix, and I've realized that there are geometric shapes, and that the fifth elemental shape is the triangle. And I've noticed — whether it's the system, or the Spirit, or myself from the future, or from the otherworld, whatever we call it — it hasn't let me rest for a week. The point is, thanks to the dodecahedron — meaning death — thanks to that shape, I saw, when building the matrix, the philosopher's stone, that the dodecahedron helps me unfold the entire matrix across all dimensions, like multiverses. Is that true?
Mystic-Old-Man: Ask it again.
Alexandr: The philosopher's stone consists of geometric shapes positioned correctly — how they all must interact and generate each other. And thanks to the dodecahedron, I saw that the cube, tetrahedron, octahedron, and icosahedron all unfold into all their versions. Is that true?
Mystic-Old-Man: Partially.
Alexandr: Alright. I'm currently trying to complete this matrix — the philosopher's stone — and here's my question. Will I discover something inside this matrix that I haven't found yet, or is it outside the matrix? In other words, is it on the surface of the matrix or inside it?
Mystic-Old-Man: It's both.
Alexandr: But will I actually discover something I don't yet see?
Mystic-Old-Man: There is such a moment.
Alexandr: Is it a new geometric shape? Or is it an already known one, but with something extra?

Mystic-Old-Man: Well… no, it's a different property, just…
Alexandr: A different property — what does that mean? A new shape or one of the old ones, but…?
Mystic-Old-Man: No, it's a different property. It's a different property of the shape.
Alexandr: So it's the same shape, just turned differently — like a tetrahedron, a 3D triangle?
Mystic-Old-Man: No, but it's a different property of the same shape. That's essentially it.
Alexandr: Alright. I'm currently building the matrix, and I've noticed that from triangles — that is, tetrahedrons — they seem to grow and grow, forming a kind of crystalline lattice made of triangles, and it gives rise to all the geometric shapes. How many levels should I grow this to? Two, three, four, five? When should I stop — at what number?
Mystic-Old-Man: Four is optimal.
Alexandr: And when I take what is at level one and expand it to four — thanks to that level one — will similar ones form around it, which will then create that large volume?
Mystic-Old-Man: Yes.
Alexandr: And after that, will I be able to discover something new that I'm supposed to find?
Mystic-Old-Man: Yes.
Alexandr: And is that it, or is there still more? Will I stop at that point?
Mystic-Old-Man: There's more.
Alexandr: I see that I'll still need to make circles — find them. Is that right?
Mystic-Old-Man: Yes, that could be the case.
Alexandr: And when I fully complete this shape, will it have some kind of power? Or is its power more about the fact that I've gone through this path and realized it myself — that it exists in my consciousness?
Mystic-Old-Man: The latter.
Alexandr: Will it be completed by the end of this month, or will the process take longer?
Mystic-Old-Man: Longer, longer.
Alexandr: By the end of the year, or longer?

Mystic-Old-Man: Longer.
Alexandr: Ah, longer. So this will still take time. And this stage-by-stage process… Does it mean that over the last month, I've stepped up to another level in this matrix?
Mystic-Old-Man: Yes, yes.
Alexandr: And should I take a break from it now? I mean, have I already figured out what I needed to? Or is there still something left? Or can I rest?
Mystic-Old-Man: There's still more, more to be done.
Alexandr: Alright, another question. What I'm decoding now, trying to discover — it's like… Okay, let me put it differently. There are five elements: fire, water, earth, air, and ether. Which one of them have I not found?
Mystic-Old-Man: Name them again.
Alexandr: Fire, water, earth, air, ether.
Mystic-Old-Man: Six, six. You need to find six — the number six.
Alexandr: Ah, so I need to find something sixth. Is it the circle?
Mystic-Old-Man: Yes, it is related to the circle.
Alexandr: Okay, next. Right now I'm working on Volume Eight and decoding this matrix. So will this eighth volume be complete when I fully decode the matrix? Or will I continue decoding this matrix throughout the following volumes too?
Mystic-Old-Man: The latter.
Alexandr: So it all goes in stages. And as usual, do you think I'll fully decode it by 2028?
Mystic-Old-Man: Yes, something like that.
Alexandr: Interesting. Alright, and am I right in understanding — still about the matrix — that there's this matrix of a certain size, and there are many versions of it around, and there's also a version of the same matrix that's smaller or larger. And when the matrix is smaller or larger — is that what future, past, and present are?
Mystic-Old-Man: Well, not quite.
Alexandr: Okay, but am I right in thinking that when humanity transitions into the next era, or in those places where extraterrestrials live, everything is based on that same matrix, just of a different scale? And because of that, its speed, rhythm, and frequency are different?

Mystic-Old-Man: There is such a point.
Alexandr: And does it tend more toward shrinking or expanding, just so I understand?
Mystic-Old-Man: Toward expanding.
Alexandr: So expansion is the future, contraction is the past. And the recent small planetary alignment, and another one coming at the end of February — is that somehow related to what I'm decoding now, or is it unrelated?
Mystic-Old-Man: There is a connection — it's all-encompassing.
Alexandr: Alright, another question. So, there's quantum physics, quantum mechanics, which scientists are trying to decode and apply. In this matrix, the way it unfolds — is that what it is? Is it part of it?
Mystic-Old-Man: Not exactly.
Alexandr: Okay, then let me ask differently. I'm decoding the matrix, and it exists in one size, there's a smaller version, a larger one, and also one of the same size surrounding it. How many of that same size should surround it?
Mystic-Old-Man: 32.
Alexandr: 32 should surround it at the same scale. And that already forms a new larger one, right?
Mystic-Old-Man: Yes.
Alexandr: Alright, then this matrix I'm talking about, the one that unfolds everywhere — does it begin with a particular geometric shape? With the icosahedron?
Mystic-Old-Man: It has a tendency to begin with anything.
Alexandr: Aha, and it all just loops in on itself like that.
Mystic-Old-Man: Yes, yes, yes.
Alexandr: And is one such cycle enough for me? Or do I need several?
Mystic-Old-Man: Yes, one is enough.
Alexandr: Doesn't matter which cycle. Interesting that it feels like I've almost figured it out, even though it's taken so long. Okay, let me put it differently, just to clarify. How many percent of it do I still have left to figure out?
Mystic-Old-Man: In this case, quantity doesn't align with the quality that may be present.

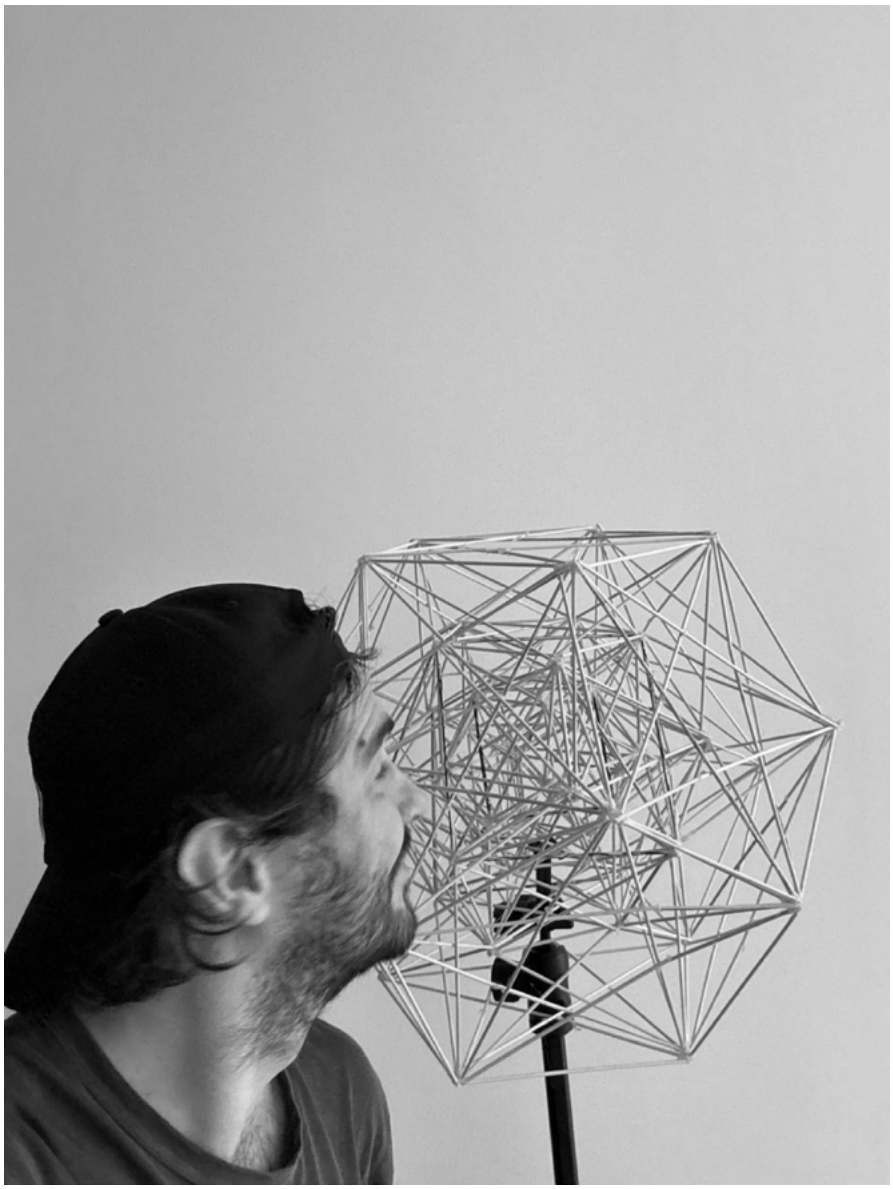
Alexandr: Because percent is tied to time — or is it something else?
Mystic-Old-Man: Because percent is tied to both time and space.
Alexandr: I see. But if we set aside time-space and focus only on what I simply haven't discovered yet — then that, what I haven't found yet…
Mystic-Old-Man: That's exactly what this is about. Precisely that.
Alexandr: So then, what I haven't discovered yet — is it just one small thing that's left?
Mystic-Old-Man: No, there will simply be something oscillating with something else, which in the end will lead to a result.
Alexandr: Do I understand correctly that this entire matrix I'm deciphering is the path of a triangle, a tetrahedron, moving along its route?
Mystic-Old-Man: Yes, yes.
Alexandr: So the tetrahedron is the core element?
Mystic-Old-Man: Yes, there's that aspect.
Alexandr: And which is more essential — the small one or the large one? Or when it's entirely assembled, like a fractal?
Mystic-Old-Man: That doesn't matter.
Alexandr: Just the tetrahedron. Does the tetrahedron have an interior, or is it hollow?
Mystic-Old-Man: No.
Alexandr: Is one tetrahedron enough, or do there need to be two — one inside the other?
Mystic-Old-Man: One is enough…
Alexandr: Just one tetrahedron, I have to realize. And the point is that it has a different property beyond simply being fire?
Mystic-Old-Man: Beyond… Yes, that could be.
Alexandr: How many properties does it have in total? Four?
Mystic-Old-Man: Well, look — forty-six.
Alexandr: Whoa… So that's like degrees, right?
Mystic-Old-Man: Well, seemingly, something internal as well — relative to something else.
Alexandr: And the Philosopher's Stone, the assembled model — does anyone currently possess it in our time?
Mystic-Old-Man: No. No one has it.

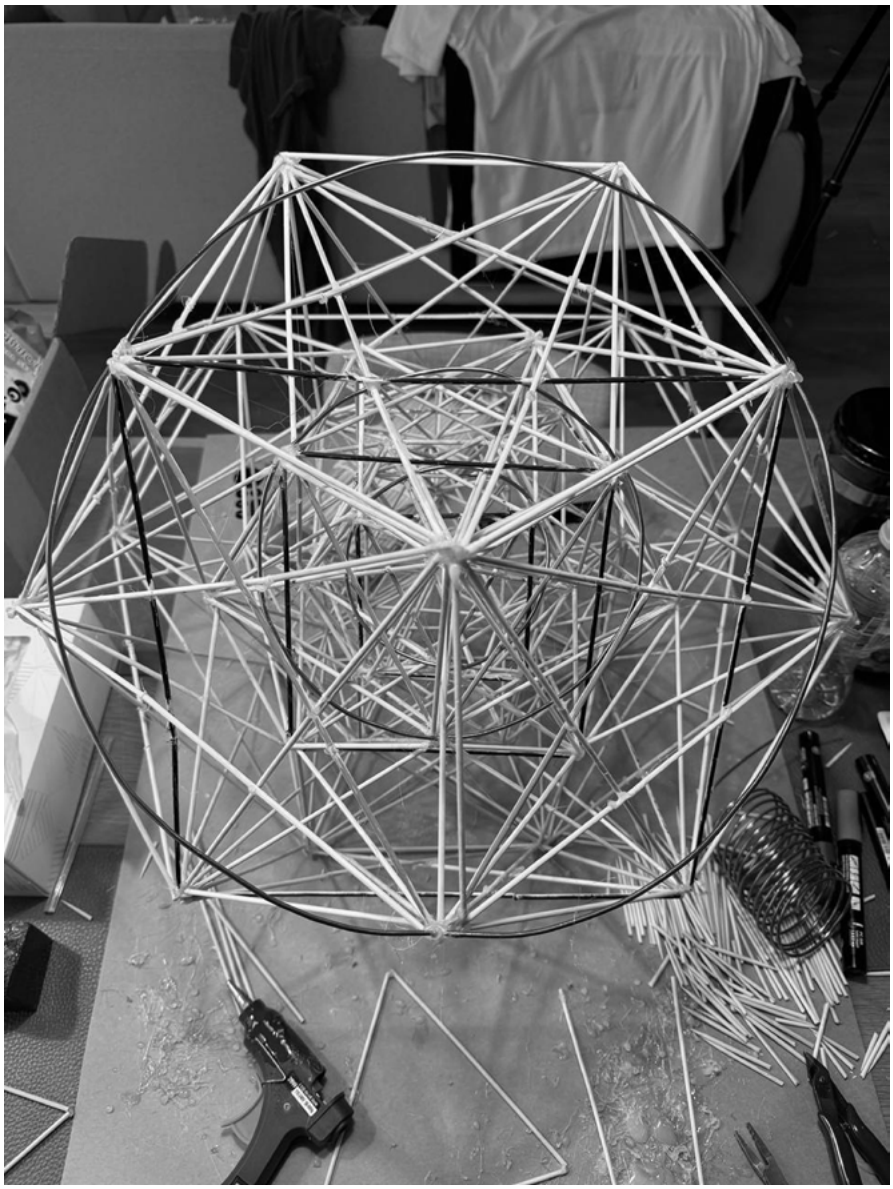
Alexandr: Is anyone else trying to decipher it right now, besides me?
Mystic-Old-Man: Yes.
Alexandr: A large number of people or not?
Mystic-Old-Man: A fair number.
Alexandr: And when I finally decipher it, will many others also figure it out at the same time? Or just one person?
Mystic-Old-Man: No, they will remain with just the feeling. By the way, some already think they've solved it.
Alexandr: Every year I think I've figured it out too, and then I continue deciphering. So I will manage to solve it by 2028?
Mystic-Old-Man: Yes, that's likely.
Alexandr: Alright, another point. When I was deciphering the matrix the other day, I worked on it for over 7 hours, but it felt like just half an hour. Is it possible that during that time I was in another dimension where time moves differently?
Mystic-Old-Man: That's exactly what it is, actually. You didn't leave — it simply is. It persists.
Alexandr: And does working with the matrix have a positive effect on me?
Mystic-Old-Man: Yes, yes.
Alexandr: On my health too?
Mystic-Old-Man: On your health as well.
Alexandr: Did something within me get activated while I was deciphering it?
Mystic-Old-Man: Yes.
Alexandr: But I haven't noticed it yet — though I will in the future?
Mystic-Old-Man: That's likely.
Alexandr: That's all then, I have no more questions. I'll continue deciphering. Thank you very much. All the best. Goodbye.
If we add a conclusion to all this, I'll share my own comment. It turns out that the matrix I deciphered in the second volume of "Alternative History" is completely accurate. That is, it had a constructed cube, a rhombus inside it, then tetrahedrons, and wheels around the tetrahedrons — this is what later formed the mandorla, and so on. So the entire matrix turned out to be complete. And now, what am I aiming for? That I need to scale it up several times: first scale, second scale, third scale — and from that,

when I enlarge it and then also rotate it, meaning double it and spin it, as a result, I'll have my matrix in the center. Then around it, eight more matrices form one larger matrix of the same kind. And if you then slice all of this and break it down, and if you leave just the triangles, it will become the Sri Yantra of Hinduism in a flat plane, or it will become the Flower of Life — only not the small one like I had before, but a large one, which, with many small ones around it, gives birth to the big one. That's the entire matrix.

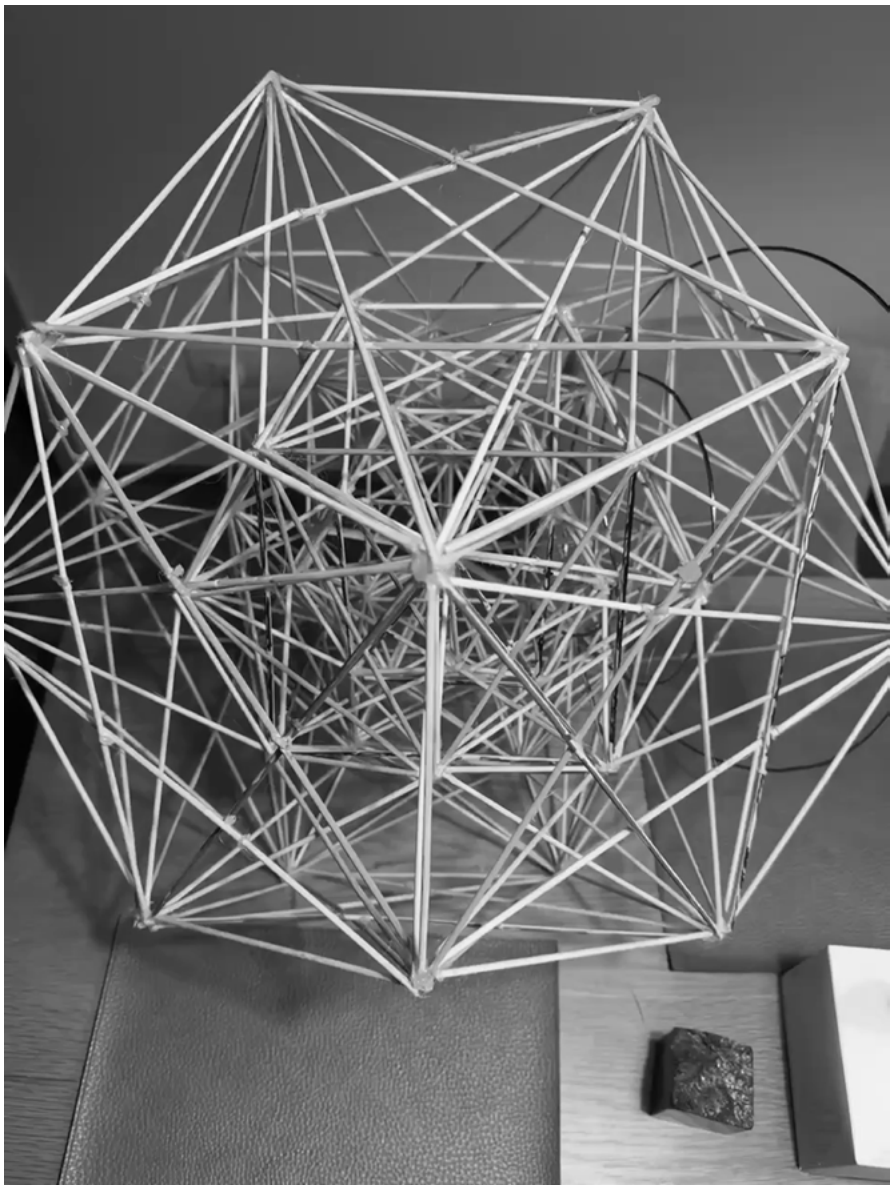
Yesterday I had a conversation with Big Alexander, and he told me that I must find this Sri Yantra and absolutely show people how it physically and spatially forms. Then he also told me that all religions are not ready and are afraid of the idea that there will be only one religion — that all religions will merge. But then he said that the Vatican is ready for this, they are not against it. What else? Well, I spoke with him again today. He said that the Mystic-Old-Man cannot know the exact time, in which year something will happen. And I told Big Alexander my own vision, how I see it, and I understand that the Mystic-Old-Man is also part of the system. And here there are several reasons and consequences for why this is done when the Mystic-Old-Man says that everything won't happen this year, but sometime later — in 2028. For one group of people, the system says this through the Mystic-Old-Man so that people don't prepare, don't wait, don't get fixated on it, but instead let go of the situation. For another group, these dates are said so that people who are somewhat modest, somewhat reserved, who are perhaps interested in my books to some extent — these people may be tempted by the devil, who tells them, for example through the Mystic-Old-Man, that everything will be in 2028 so that these people, so to speak, lose faith in me or in the books. Many people, after reading that it won't happen soon, feel inside a kind of disappointment, as if their faith deflated instantly — that's the reaction of those who have sins. Those who are weak, impure in heart, who live by the mind — that's their reaction. So this is all a trap. I just want to warn you.
Big Alexander said that basically I have found everything, and that if it's physically difficult for me to assemble it all into one, I can simply make many separate models of the matrix, each one depicting a certain number

of geometric shapes — one showing some, another showing others, and a third showing yet more. And all these geometric shapes can later be shown separately, either illustrated somehow, or published as photographs in the book, or made into a video as a supplement for readers. He said that I must eventually show everything I create. And he said that this sixth element is in fact those very circles. But I originally had them that way — they are formed from the sides of the triangle. And so I will simply need to later depict all these circles along every triangle in the matrix, and something will come of it. And what will it be? It will be the Flower of Life. So in essence, everything is repeating just like it did in the second volume. Back then, with the people who helped me — one girl who was a designer and some others who helped decipher everything — when I made the matrix, I said: "Let's look for where this appears." And that's when I found those icons, and the others started telling me that there are more of these correct polyhedra, that I needed to find both the icosahedron and the dodecahedron as well. At the time, we assumed the dodecahedron is built based on the cube. And the icosahedron, you see, had several possible placements: either it forms inside the rhombus, inside the octahedron, or it forms after the dodecahedron, meaning above the cube. But that doesn't matter, because it all flows in sequence just like that, as the Mystic-Old-Man confirmed. Now I want to go step by step through what I've been doing all these days, what I did today, how many matrix models I've made, and what I plan to do next.

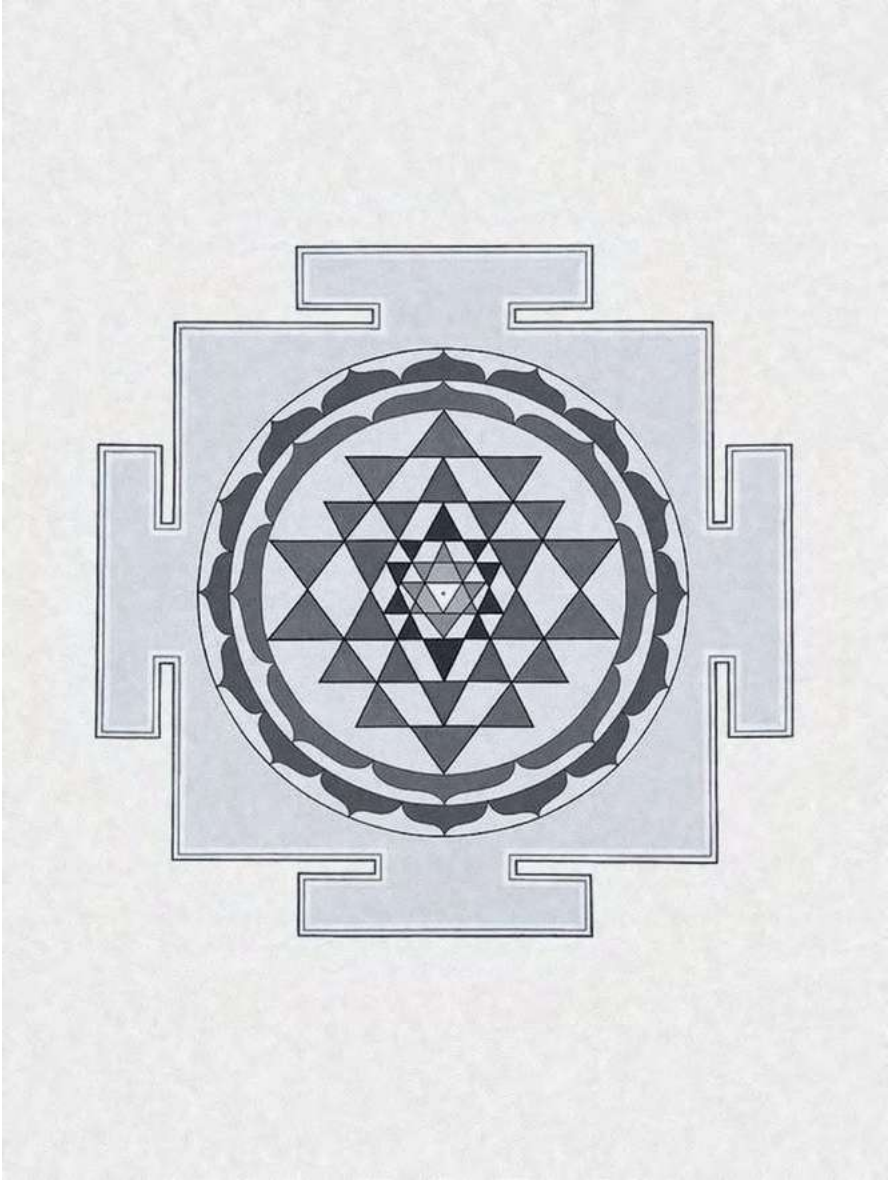


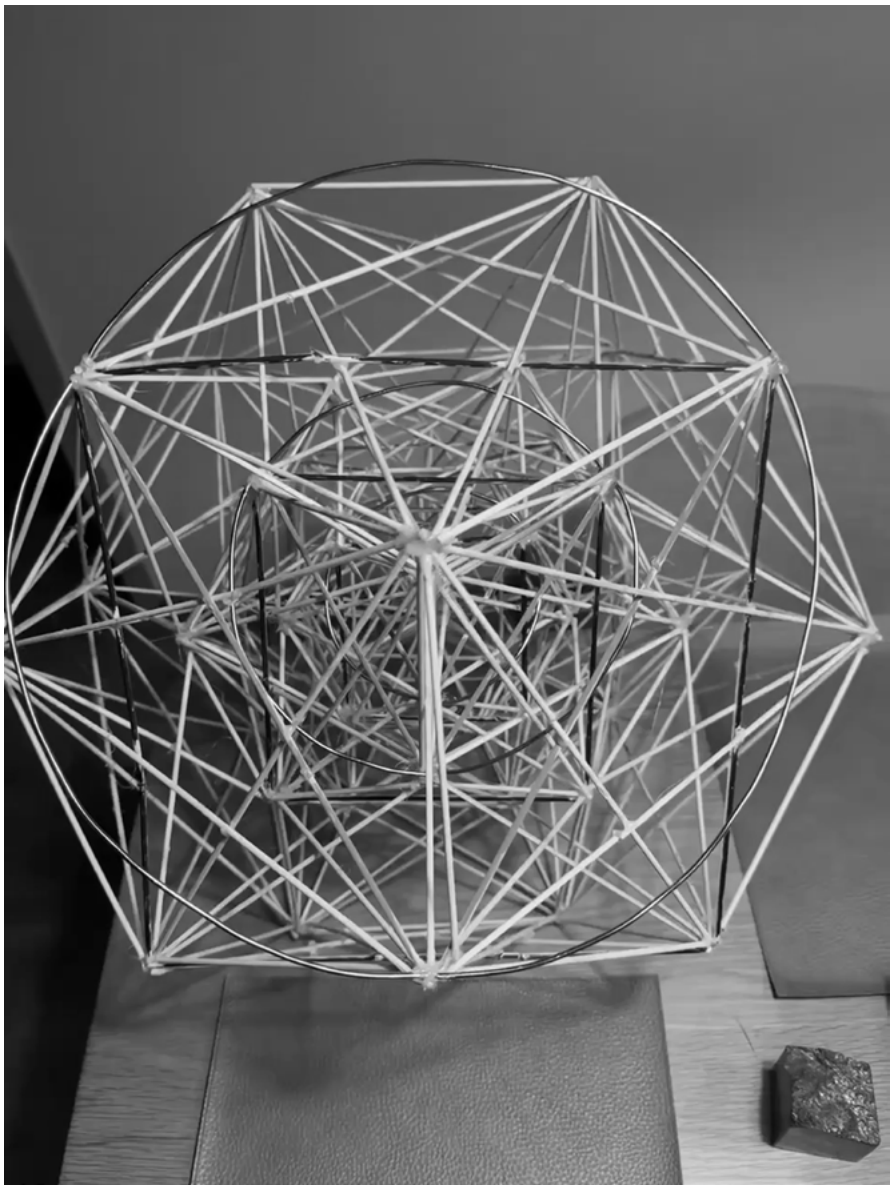


This is one of my matrix models, the one shown on the table in the photograph. What am I trying to show in it? What am I emphasizing? It's a three-level matrix, as you can see. We see three triangles, three squares from the side shown in the photo — these are three levels. So essentially it's the same matrix, just scaled up like this. And there are those kinds of triangles in it, or those kinds of squares, depending on the side you're looking from. How did I build it? You'll notice that this matrix doesn't have a center, there's no cross, no intersection — no central cross shape. I went straight into building a dodecahedron, then another dodecahedron, and another. And as a result, due to the dodecahedrons and the five-pointed stars drawn on each face of the dodecahedron, a bunch of cubes start forming. So it turns out there are cubes in there, and dodecahedrons too. And basically, if I add a couple more lines, there's also an icosahedron — so everything's there. I just chose not to cram everything together at once, so nothing would get in the way. That's why I'm making tetrahedrons, cubes, and dodecahedrons separately to see what will come out of it.

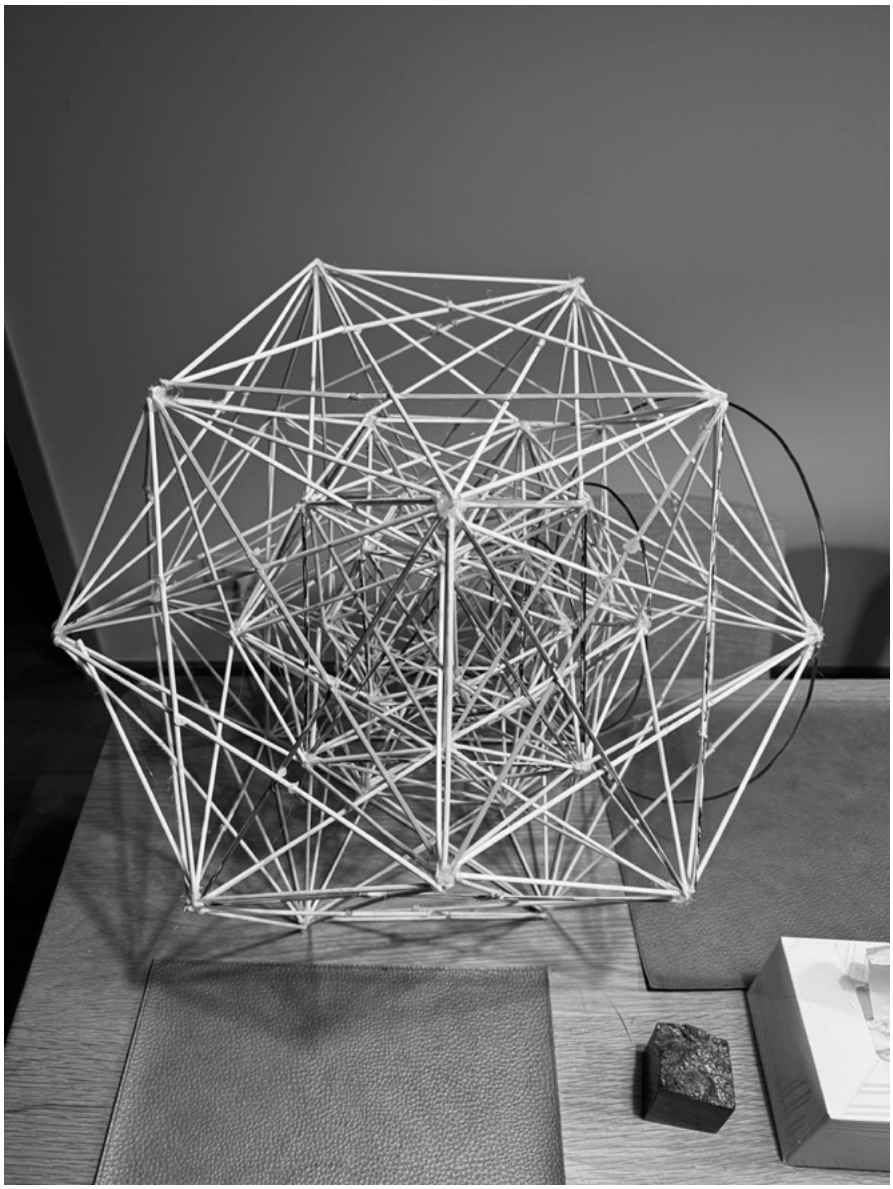


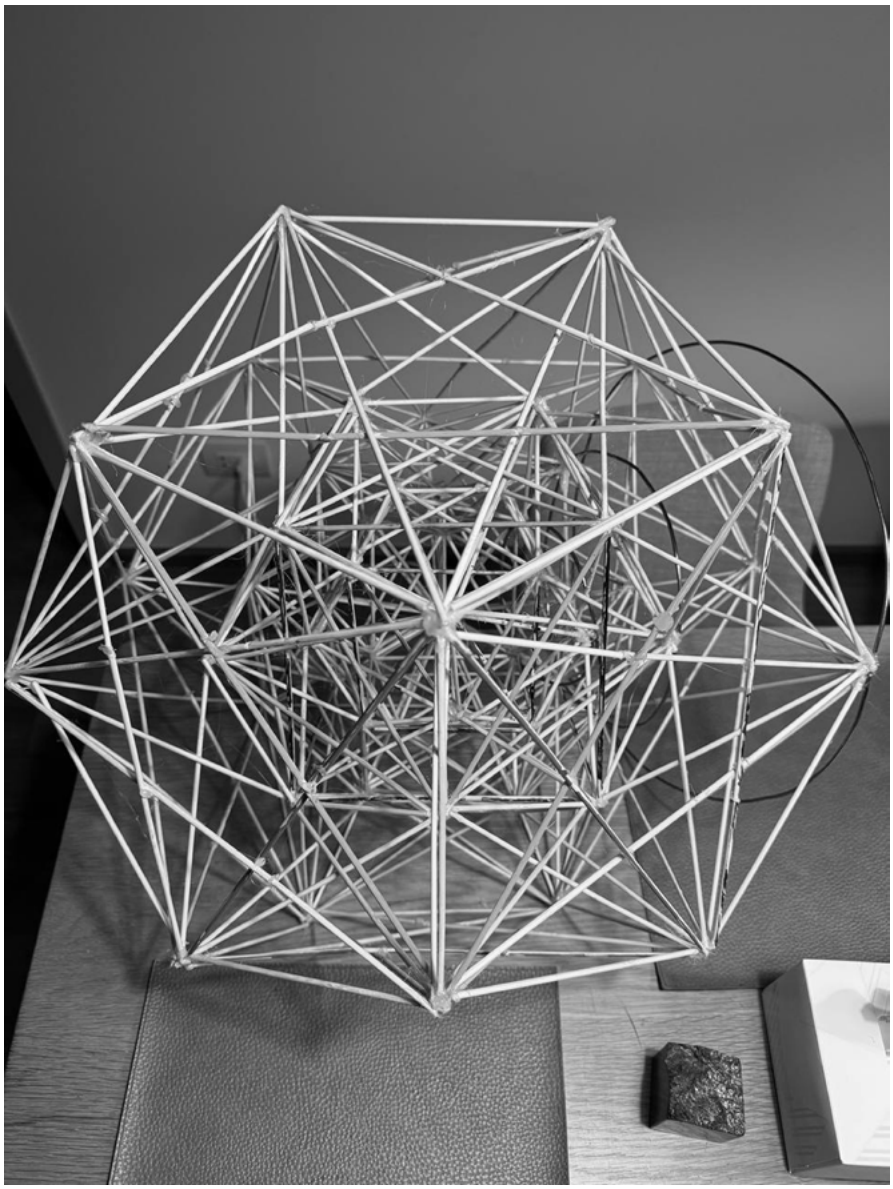
Here I'm showing the image above, where I depicted triangles on one of the sides. Some are pointing downward, others upward. And I'm demonstrating that depending on the angle from which you view it, you can see different things. This reminds us — although my matrix is not yet fully completed, and some lines are still missing — but this is already the beginning of that famous yantra, the Sri Yantra from Hinduism, where there is a multitude of triangles. This is it. Here you can see how it is physically constructed.

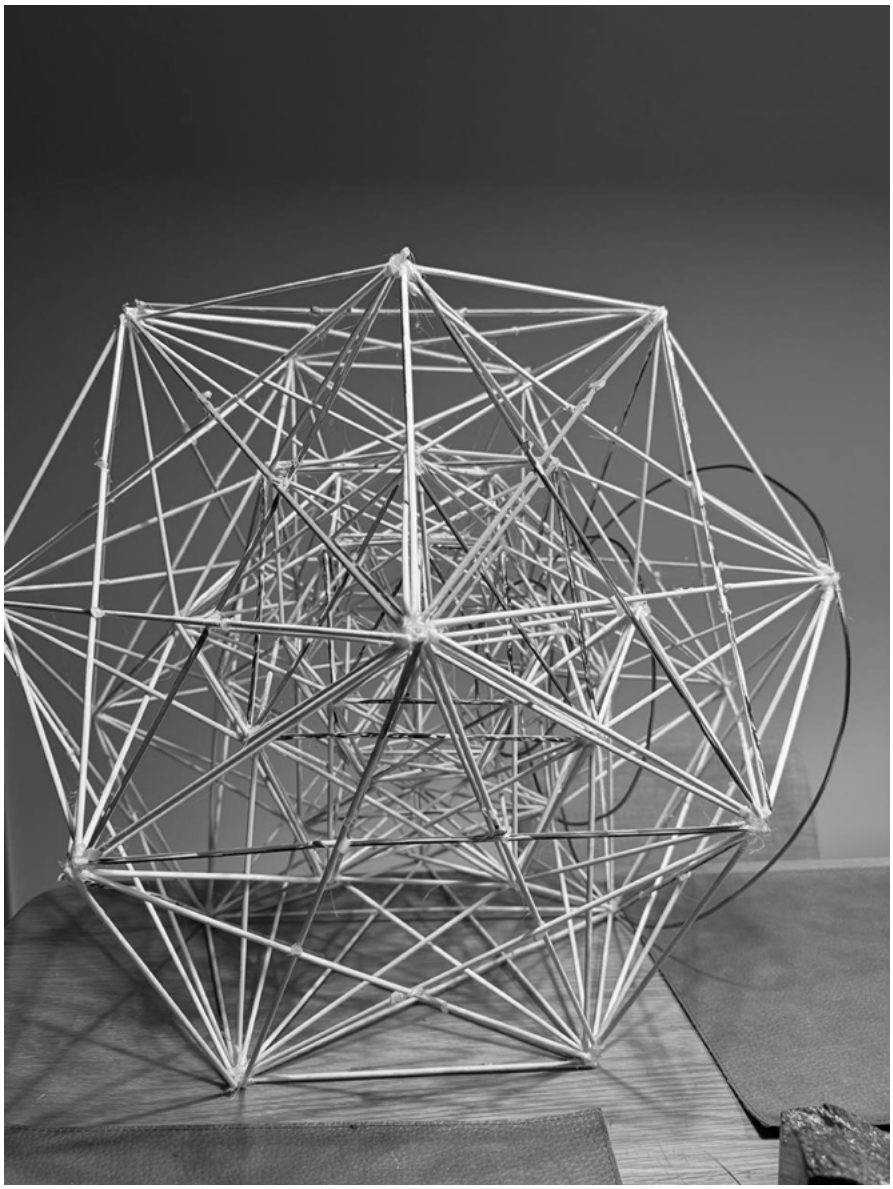


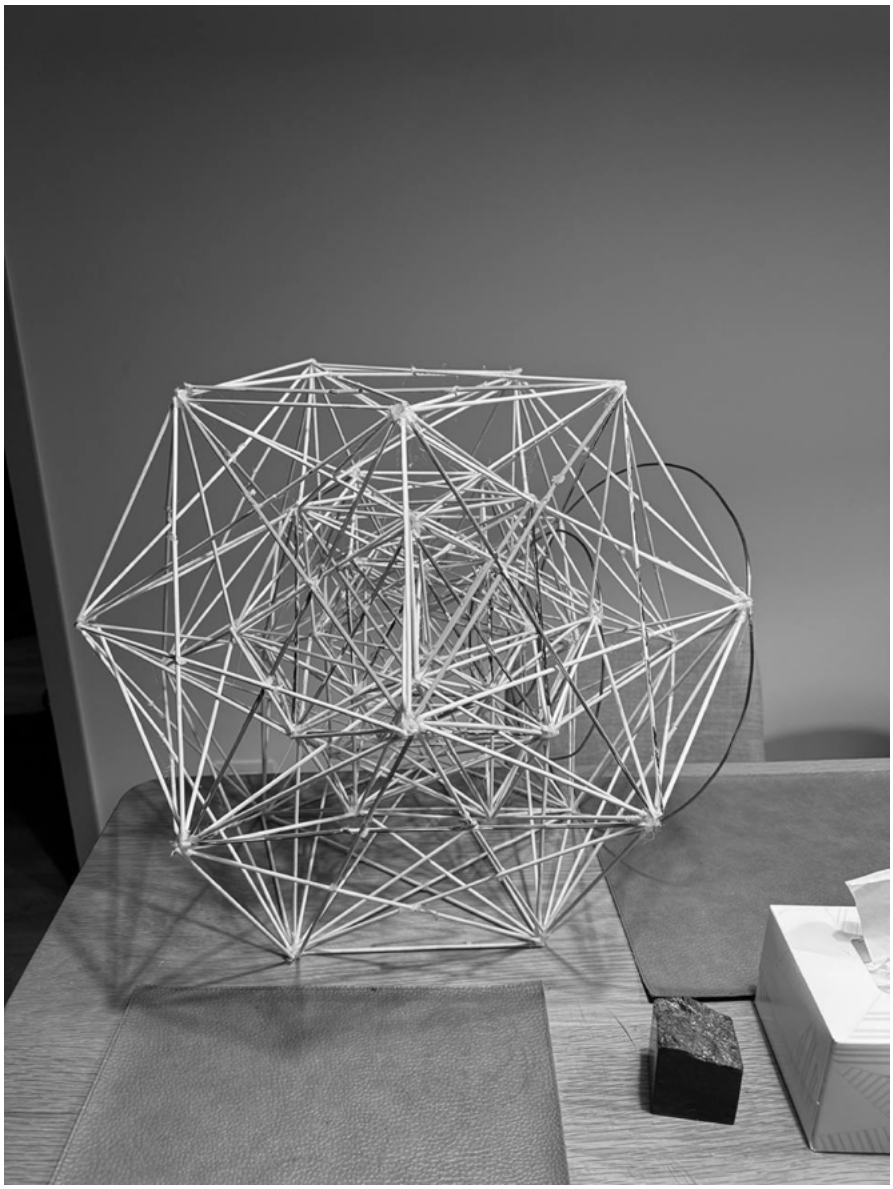


The next image I'm showing — you can also see squares and triangles there, but the most important part is something else. Here I'm showing the triangles around which wheels are formed — that is, these very disks, these circles. If I had made a four-level matrix — this one is three-level — if I had extended it further and made it bigger, I would have had exactly the same number of circles as are seen in the icon of the "Last Judgment" behind the Son of God. You can look there as well: He is positioned against a background where four circles are depicted, representing the four worlds. And here I demonstrate how these circles are constructed within the matrix — here they are. If I complete the entire matrix, I will need to place these circles around all the triangles, and it will result in a complete Flower of Life.









Next, I'm showing 4 photos — all of them depict the same side of the matrix, but taken from different angles to show how the image changes depending on whether you look at it slightly from above or slightly from below. This demonstrates just how much the picture can shift.

It turns out that right now I'm building this entire matrix, which scales up three times, using just one dodecahedron. But if I add a second dodecahedron — and this is very important — then it's as if the matrix I just showed above would be mirrored and inserted into itself. That is, the matrix I have now is only one half, and the other half must be the same but inverted and placed within. You can imagine how difficult that is — my fingers can barely fit in there — but I'll do it later. So at the moment, I have only one dodecahedron with pentagrams, cubes, icosahedra, triangles, and wheels. But if I build an identical matrix, flip it upside down, and insert it into the first, everything will close into a full loop. Then a complete Shri Yantra will be formed — fully complete. And we'll get a complete Flower of Life, because, as I showed with the triangles — some pointing up, others down — it will all finally exist in full volume.
So let me put it this way… how to explain… The point is that on the edges of the matrix I'm showing now, the same flowers will be formed as the one you see now — this matrix. Identical matrices like the one above will appear around the edges — many of them. That's what will happen. All five geometric shapes will be there, and the sixth is the sphere or Flower of Life, these wheels… There will be both the flat version, when it's just around a triangle — around one face of a regular triangle, forming a single wheel — and if I create such wheels for the entire matrix, for every tetrahedron, then once I've done it all, the Flower of Life will emerge. It will be a kind of sphere made of spheres. And if I'm not mistaken, there should be eight such spheres — one that I've started now in the center, which will be the ninth. Eight on the edges, the ninth in the center. Then, from building it this way, another largest one will form on the outside, and another one might appear somewhere inside, besides my central one — somehow that's how it turns out. I'll still observe how everything generates itself and how all these lines intersect. For now, I have one, two, three,

four models; I've only demonstrated one model so far, where I was simply duplicating these worlds: the first level, the second, and the third. These are the three worlds, the three levels that needed to be seen. Next time, I'll work on the dodecahedron again but without building the third level. I already showed the three levels above. Now I'll take only one level of the matrix and depict another dodecahedron on top of the existing one — like I previously described, as if it's a matrix within a matrix, just flipped. I'll create this kind of single-layer matrix and then observe both my older matrix and the new one, trying to notice something, trying to understand. The more I notice, the more I understand how it all is built, and naturally, the more I change, the more I transform — so much so that yesterday I actually felt seasick, as if I were in a car or a boat, even nauseous. Today too, the state is strange — it's clear that something profound is happening when I work on this matrix.

Today is Friday, February 7. Throughout the entire week, I've been working on deciphering the matrix. In the background, I've been watching the series "Smallville," and I'm currently in the middle of the third season. Sometimes I notice certain hints that seem meant for me or for the book. Regarding the matrix, I just spoke with the voice and asked what it wants from me, what to do next. It said, "Go ahead and finish the icosahedron you're working on — paint it blue." The point wasn't the color itself, but rather that I highlight it. It asked me to emphasize it with a separate color, which I did. And after that, it said, "Now you can rest," which likely means I can focus on the seventh volume or edit the fifth. So I need to switch to something else and take a full break from the matrix for now. But the main thing is that I finish the icosahedron I've been working on. That's what I spent the entire day on today.

So it turns out that my matrix, which I showed above, was built from dodecahedrons and has three levels. I decided to create an icosahedron for one of the dodecahedrons. And when I started building it, I made a mistake: the icosahedron didn't end up surrounding the dodecahedron or the cube — it was off-center, positioned to the side. I thought, "How could that happen?"

So I started making a second icosahedron, since I have many dodecahedrons — this one was meant for a smaller dodecahedron, so I made a smaller icosahedron. Then I decided to make a large icosahedron for my largest, outermost dodecahedron. I began constructing it again, and again everything shifted to the side. So the icosahedron ended up not aligned with the center of the matrix, which is otherwise perfectly centered. Instead, I ended up with a huge icosahedron, and it's as if my entire matrix sits off to the side, inside just one portion of it — not centered. This can't be a coincidence. It's both a mistake and not a mistake. So through this, the system is showing me even more of the path and structure — how everything actually works and is constructed. Now I have to contemplate, observe the matrix from different angles, under different lighting, and record all the thoughts and ideas that come into my mind about how to keep deciphering it, how everything is formed there, how it's all arranged. And in general, when I go to sleep, I have unusual dreams — even when I'm just dozing off. Today I saw how thoughts simply started appearing in my mind. I looked out the window and saw this matrix everywhere. I started picturing a person and saw how their face is built according to this matrix. Then the proportions of their body are structured by the matrix. Each part of their body is also built according to it. That's why the matrix exists both in large and small forms. It's all very fascinating.

Let's put it this way: the main matrix contains the proportions of the human face. But if we build a very large matrix, it will consist of many small spheres — small matrix units — and the whole body fits into one large sphere, into the big matrix. And all the small spheres are like modules responsible for each proportion of the human body: for the leg, the foot, the head, the torso — for everything. Everything fits into the matrix. It's like an upgrade happening, like a firmware update being installed. So something has been happening to me for years now as I work on "Alternative History" — I'm documenting, laying out the full path of updating my own inner system as I search for the Philosopher's Stone. And once I fully decode it, that will be the conclusion of "Alternative History," the novel. Which volume it will be — I don't know. I feel like it's the eighth, that it's already close. The Mystic-Old-Man says there are still a few more volumes to go. So I don't know. I'm not expecting anything. I simply follow my path. I'm content with everything.

So whenever there's a breakthrough in consciousness regarding the matrix, I'll immediately jot it down in my notes to be included in the book. For now, I just want to disconnect from it.

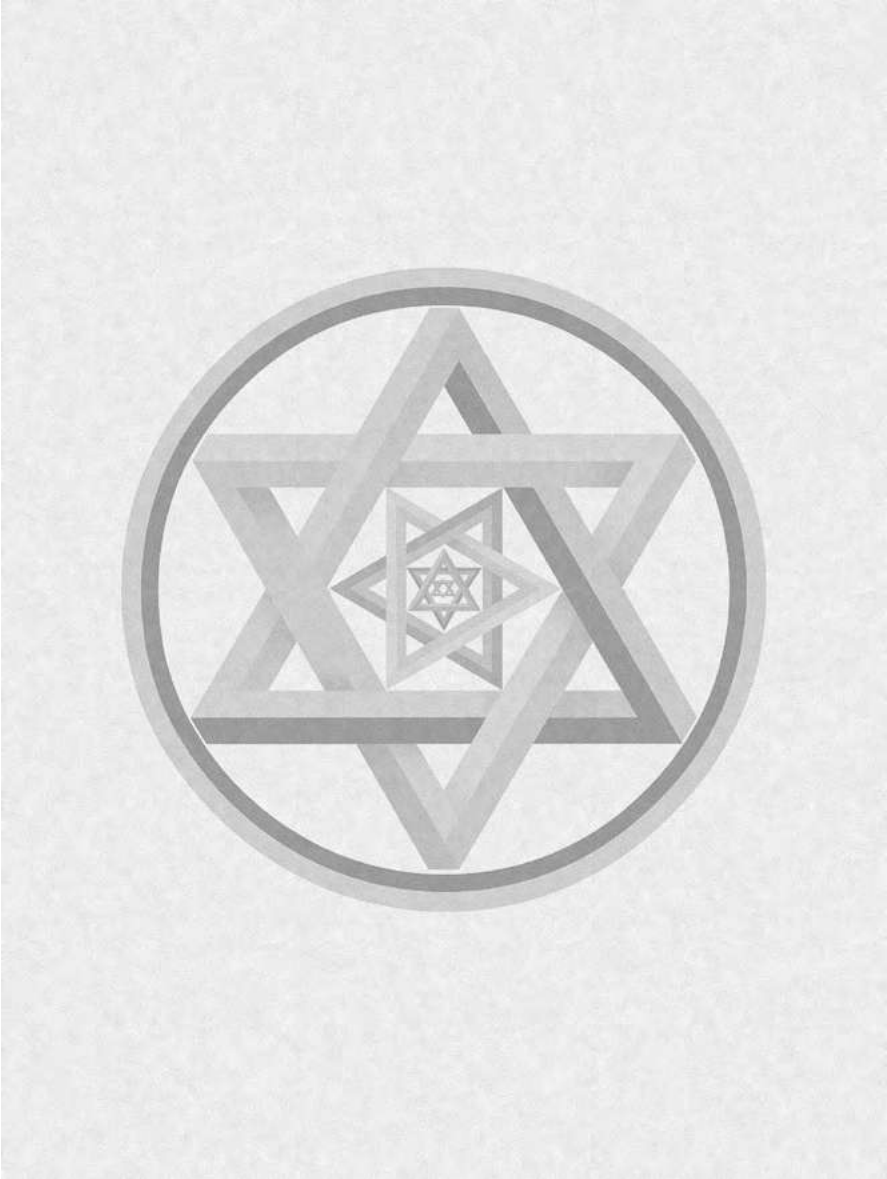
It turns out that even last night, though I'm trying to completely disconnect from all of this, something kept happening again — as if I wasn't really sleeping, but something was being done to me in my sleep, and once again I was traveling through this matrix. It felt as if I, as consciousness, was wandering through the matrix, through its labyrinths. I remember the same thing happened when I was working on the second volume, when I was building my first matrix in the second volume of "Alternative History." I remember seeing the same image — like I was flying through the entire matrix — and now it's happening again. This matrix, this model I'm building, is now appearing to me everywhere; I see it in everything. And last night I had a dream — or what didn't quite feel like a dream — where I was shown how each geometric shape unfolds and moves according to some form, and that within that shape are other shapes, and more, and more, all moving within some large… And I still couldn't quite make out or understand in the end whether everything is growing out of the dodecahedron, from each of its sides, or whether it's all the icosahedron. It seems to be from the dodecahedron, but I really don't want to get into this now, because I'm trying to switch off and do something else — yet I can't focus on anything else. I truly can't edit the book, I can't respond to questions about the seventh volume, or analyze the first volume of "Alternative History," because my attention is so heavily drawn away — I'm somewhere out of it. Right now I'm just working on the seventh volume in parallel and recording notes for this eighth volume.

I called Big Alexander yesterday — he's happy, saying, "Great, capture this state, this state in the Spirit, how you're completely immersed. So how do you feel it? Tell me." And I said:

— It feels like that state when you look at everyone from the outside, like without the mind — it always comes in different intensities. Right now, mine is so intense, like it only was back in 2009–2010, just overwhelmingly strong. And I wouldn't even say it's being in the Spirit — that's something else — but more like as if everyone's forgotten about me, or I've forgotten about everyone, and I'm truly inside myself.

It truly feels like I'm within myself, like I don't sense time, news, the country, or even how old I am — just here and now, like an autistic person. That's why I put on the film "Rain Man", then "Powder", because I started to feel extremely detached. Maybe I'm just feeling such a contrast after the Christmas and New Year holidays. I was switching between the material, daily life, and "cosmos," and maybe I just dove so deeply into this "cosmos" from working on the matrix that it completely shifted me — I don't know. Plus, the system communicates with me in a very unusual way. It really always highlights things for me through every film, any site, social media, messages — it draws my attention exactly where it needs to go. And imagine, since early yesterday morning, I woke up at 6 or 5 AM, the system was highlighting Achilles for me everywhere. I often enjoy reading Wikipedia and learning all sorts of things. And here, while reading just one article — again, Achilles. And to clarify, I was simply reading about the Stroganov Dacha in Petersburg. Just for some reason I felt I needed to read about it again, like I needed to go there. And again there they say — rumors, or maybe not even rumors, just that it's possible — that… well, not a grave, but something about Achilles is connected to that place. And I thought, "Achilles again, even here." And then I kept encountering things about Troy — not the first time — and now the system is once again highlighting Troy for me. I was reading about Troy and noticed Homer wrote it. I thought, "Maybe I'm a philosopher like him? Maybe he was describing the same kind of era. That was the Trojan War. Maybe what's happening now is the same thing? Maybe not physically, not literally, but a sacred language." I started thinking that way. Then I started to consider that maybe, since he wrote mythology, it's really worth paying attention to this Achilles figure. While reading about Achilles, I came across something that mentioned that someone considered him the god of death. I thought, "God of death again? What's going on?" Everything intertwines so interestingly. And it's truly fascinating that Troy was on the side of Apollo, and Achilles was associated with death. That's very interesting, too. So, I ended up watching "Troy" for three hours — the one with Brad Pitt, which I hadn't seen in a long time — and honestly, I didn't really find any clear signs in the film. The only part I liked was when he was fighting, and there's that really powerful soundtrack — those heavy, solemn drums — and he's leaping and fighting,

that part was powerful. The rest of the plot felt kind of odd. I don't know, something confusing about it. But I feel like I'm going through some kind of reboot. I'm noticing things, organizing, seeing what drains my energy and what doesn't — people, objects, habits. I'm just making adjustments. Right now, I'm undergoing some kind of transformation.

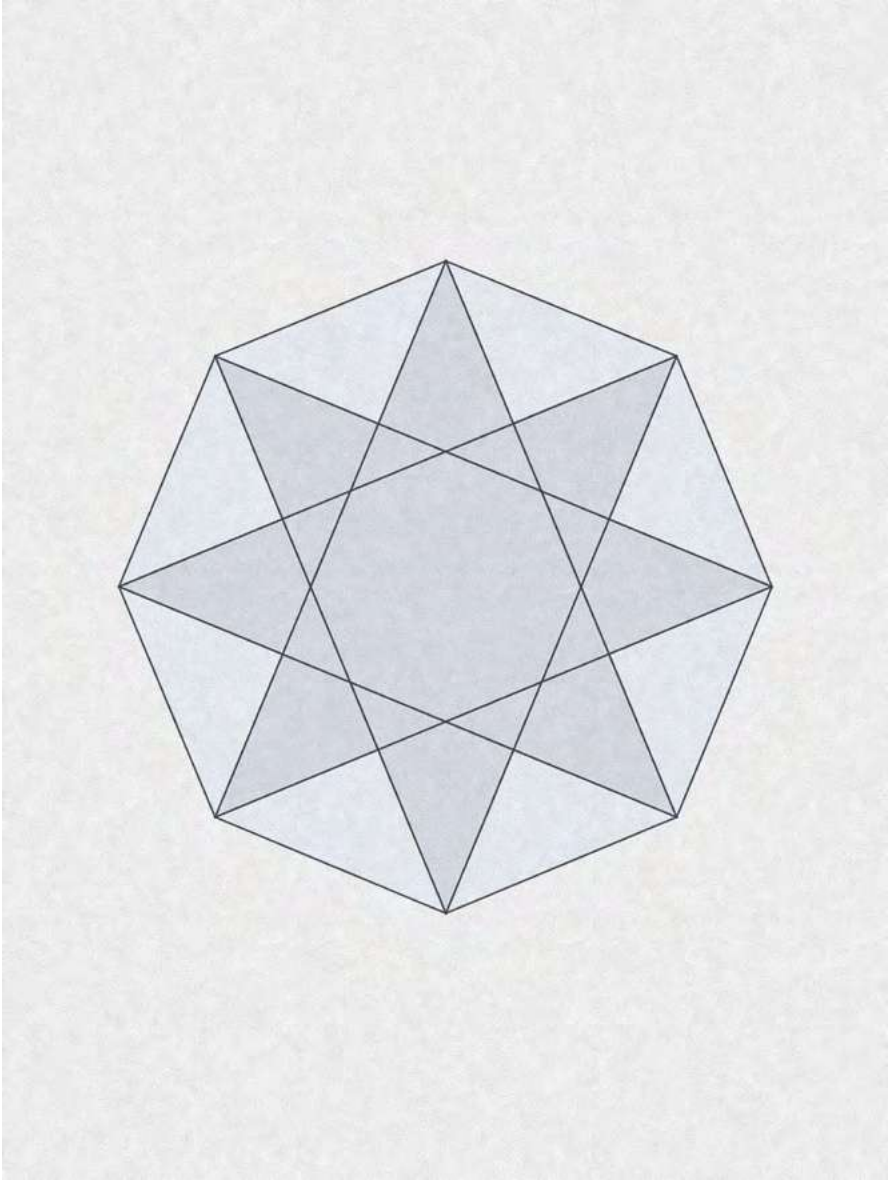


Hexagrams made of Penrose triangles



Hexagram on the facade of the Basilica of Santa Croce

Florence



A regular 8-pointed star
(inscribed in a regular octagon)

*"A star polygon is a polygon in which all sides and angles are equal, and its vertices coincide with those of a regular polygon. The sides of a star polygon may intersect with each other. There are many types of star polygons or stars, including the pentagram, hexagram, two types of heptagram, octagram, decagram, and dodecagram."*

*"The apocryphal text The Ascension of Moses*

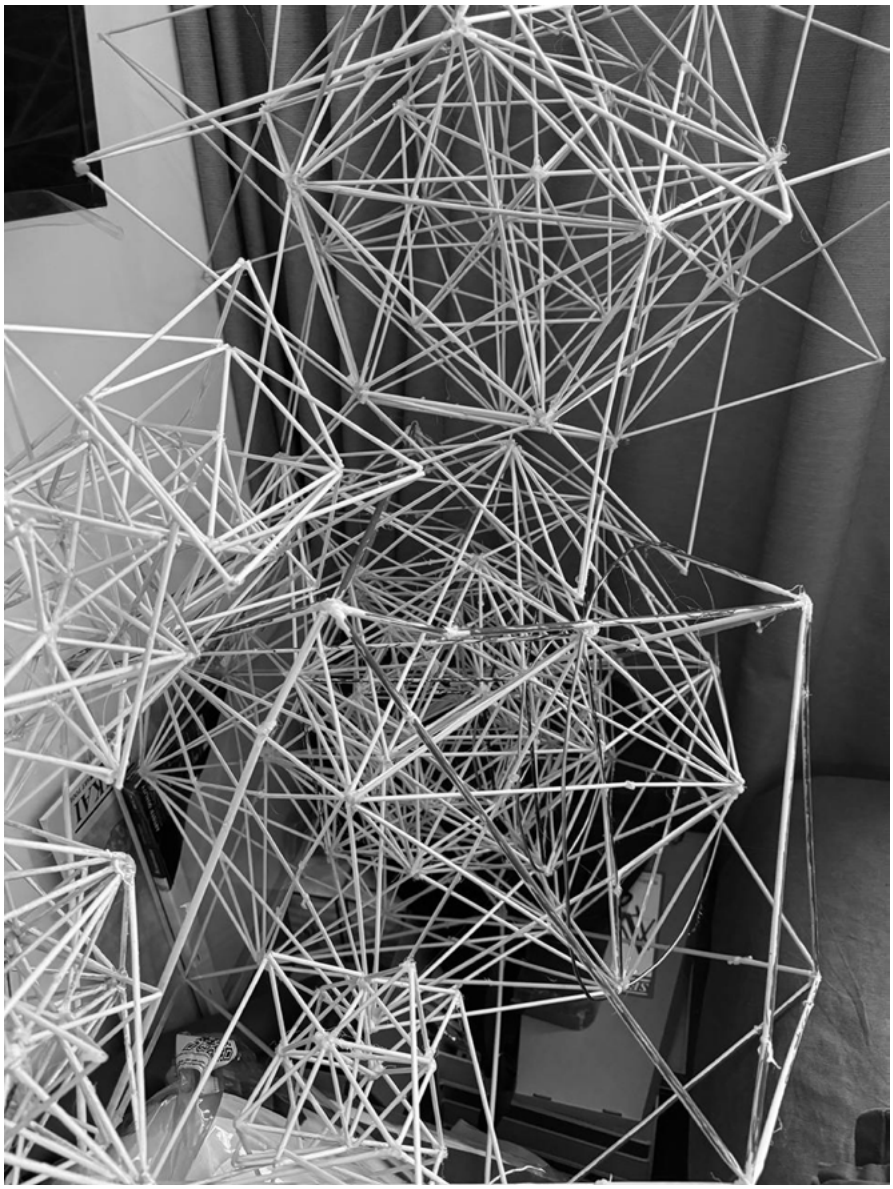
*The legend of Moses from the Latin version of the apocalyptic text Assumptio Mosis ("The Ascension of Moses"), from which only a fragment survives, was first published in 1727 in Thessaloniki under the title השמ תלודג; it was translated by Gaster under the title The Revelation of Moses.*
*As a reward for the humility Moses showed when God sent him to Pharaoh to demand the release of the Hebrew people, God commands Metatron (Enoch) to allow Moses to ascend to heaven. After Metatron transforms Moses's body into a fiery one, like that of the angels, he personally guides him through all seven heavens.*
*In the first heaven, Moses sees water "standing like a wall," and windows through which everything related to human life and needs is released and withdrawn.*
*In the second heaven, Moses sees angels in charge of the clouds, winds, and rain;*
*in the third — angels responsible for vegetation;*
*in the fourth — angels overseeing the sun, moon, stars, planets, and celestial spheres;*
*in the fifth — angels whose bodies are made half of fire and half of snow;*
*in the sixth — "Irin and Kadishin";*
*in the seventh (the "Aravot"), he sees first the angels of "wrath and fury," then the angels of death, then the chayot standing before God, and finally the angel whose duty is to instruct the souls created by God at the time of creation and placed by Him in paradise. Then God tells Moses that He wishes to honor him even more and allow him to see both hell and paradise; at God's command, the archangel Gabriel leads Moses into hell."*

> Read the Wikipedia article "Seven Heavens." Find information and read about "Stroganov Dacha," "God of Death."
> Watch the movie "Troy."

Another thought came to me — and it was the same in a dream today — that as if I'm creating geometric shapes, and they… For example, there are triangles pointing downward, but they should also be pointing upward, and it's as if I must come to know some kind of opposite force. And I started to see this everywhere, imagining it in all films — that there's always an opposing force. That it's exactly like a magnet, plus and minus, just like in the movie "Powder," where it's said that electricity consists of two parts — plus and minus. And I thought, as if I've found the plus, and the minus I still need to understand, that it's the same thing but inverted, and I just can't grasp it yet, and I'm trying to understand.

Another one of the most recent discoveries, I think, was something Big Alexander also pointed out to me — that since New Year's, when I was hit with a million provocations, he said I had to pass through Mara, like the Buddha did, and that I had to become completely non-reactive to anything, to any injustice. And the thing is, there were a million setups in just a week, and I didn't feel anything! It was like I was going even deeper into that inner state, as if I were completely neutral, as if no matter what happens — this was something I felt before, in 2010–2011 — and now it came back again, like no matter what happens, I'll just keep staring into one spot and that's it. And people are really doing nasty things, over and over, and I can't react anymore — something inside me switched because of the matrix. And I told Big Alexander about this, and he started congratulating me. He said:

— Finally, amazing, you're almost ready to pass the final trial, the last step, which is the hardest and which no one ever passes.



| Watch the film “Contact”.

And here’s something else interesting: in the movie “Troy” everyone wore rings with blue stones.
And the same goes for the rings Tom Cruise wore in “Rain Man”.
And again, in the film “Contact”, there are also rings with blue stones…
And there’s also the paradox that “Troy” is about the Trojan horse, and in the film “Contact” they also talk about the Trojan horse…
I don’t understand what the system wants from me — decoding it.
And today it also hinted to me that four years have passed, like some kind of cycle… And now it’s only just ending, and a new four-year cycle is beginning.

Yes, I’d also like to clarify that I’m working in parallel on the fifth, sixth, seventh, and eighth volumes. I’m currently working on the fifth volume, already close to the two hundredth page. Yes, I’m not progressing very quickly because I’m studying everything that steals my attention and taking notes on it. So it turns out that while I’m editing and reading the fifth volume, when I work on an old volume that I’m already planning to publish, I realize that I had recorded certain messages for myself, noted something down in writing, and created the book from that. But now, when I read it myself as a reader, I make even more discoveries for myself. And I try to write down these discoveries so that I can continue decoding what has opened up to me, and from that, the next books are born. And what’s very curious — from what I’ve just realized — is that while reading the fifth volume now, not as its author but as a reader, I suddenly begin to understand that when I originally started writing the fifth volume back in August and September, I said it would be about death. And I knew I was 33 years old and soon turning 34, and thought that maybe I would die then. Because all gods, when they came, died at that age. And I even wrote a will, gave my team a list of instructions on what to do if I died. And then, you see, six months later I call the Mystic-Old-Man, and he tells me that yes, I did die recently, and it happened while I was asleep, in a dream. So it turns out that I didn’t notice it, but in that multiverse, I really did die. And I may have died even before my birthday, at 33.

So for that multiverse, the prophecy came true — I published the first 100–200 pages of the fifth volume, then died, and the volume is all about that, and it came true, but only there. Yet I didn't see it, didn't notice it, and here, in this reality — for you and for myself — I didn't die, and I continue to live, and you see, now I'm 34, and still working on this fifth volume. This is what I've just realized, and I'm in shock — how fascinating it all is, how it works. So I've now noted that insight for myself, and as I continue working on the fifth volume, this realization will go into the eighth volume.

What else am I recording for the eighth volume, inspired by the fifth as I finish reading and editing it? I also noted down for myself how the system governs — though I don't know quite how to describe it properly… But I recently asked the Mystic-Old-Man a question — about the future, when I'll be returning in consciousness to the past, to when I was a child, just like in the movie "The Butterfly Effect." So when I return in consciousness to myself, say at nineteen or eighteen years old, and live again in the year 2008… Where, then, is the "main" me — the one in the future who has become God — where is he physically? And he gave a little hint, and I even saw it as a visual: as if I'm living there too, but at the same time I'm returning here in consciousness. As if I have many versions of consciousness, but it's all still me. A paradox, right? Because we're used to feeling like just one person, bound to a single linear timeline. And here I begin to understand that it's as if I'm automatically activating these elements — these gods, these worlds — and they, as though… I've become aware of them, and they really are me, and it's precisely because I've realized and understood them that it all works. But it works as if on autopilot, while I continue moving forward. It's just like when someone's driving a car — beyond simply driving, they can also easily talk on the phone and sip coffee from a cup in the holder. That is, they're doing many things, and some actions are on autopilot. You walk to work, but you don't focus on how you move your left or right leg — it just happens automatically. Though, if you wanted to, you could shift your awareness to it and consciously move your legs with deliberate attention. But when no attention is given, it all runs on autopilot, already regulated. And I saw the same mechanism behind how God is structured — since I'm

walking this path to become Him — that the systems of the heavens, of the earth, of the underworld, of death, these Spirits of God, they all continue to function on autopilot. But they are still my autopilots, created by me. That's the kind of interesting insight I had.

Still, I've been thinking more and more about the fact that this world, which is now ending and giving way to a new one — somehow, I still have the feeling that I haven't yet become God, that I am supposed to become Him. And again — because of the linearity of time, which is structured and embedded into people's minds — if I haven't yet become God, and will only become Him in the future, then it would seem that I will only be God in the future. But that's illogical, because if I became God in the future, and for God the future, the past, and the present are all open and accessible, then everything that is happening and has happened in the world now must also be me. That's a very strange thing to try to comprehend, and I'm trying to comprehend it. That's the version I'm leaning toward. Later on, of course, when I reach it, I'll find out for sure, but for now it's just a hypothesis.

Another interesting thing — today I saw someone who isn't one of my readers, just a casual acquaintance. He visited me at home and started asking questions, noticing how I have pages from books spread out everywhere, that my whole apartment is filled with these books. And it's true, I've practically stopped tidying up, because what's the point — I don't see anyone, I don't have guests over — so the place is covered with models of the matrix I'm building, and also with books, pages, and copies of my published works. And he asked me a bit about it — what I'm doing and why. And I told him that "Alternative History" is like a path out of the old system and into a new one. That it's a kind of accelerated journey, and that when a person reads all of "Alternative History," they connect with all these worlds and go through everything very quickly. They seem to enter it, but at the same time, they quickly come out of it and become free from it. That's what "Alternative History" is — a transition. And why did I say that to the person? Because he told me that if my fourth volume — when I was telling him about all the volumes — is about darkness, then maybe it shouldn't be read. I said:

— Why not?
— Well, you said that we shouldn't connect to dark things, that those things should be avoided.
— Wait. You see, all the books before "Alternative History" — they were just clues for people on how to live in the old world. Just clues for people who find things difficult, to help them gain some understanding and peace. They were hints about what's happening to them. Yes, if you connect to dark elements, you connect to a dark world; if you connect to light, you connect to a light world. But that's when you're living in the old world. That's what all my earlier books were for. "Alternative History" is something different. There, you actually have to go through all those volumes, including the fourth one, which is about the dark realm, in order to connect to it, and also to understand it, and be freed from it — to learn how to liberate yourself from it. It's like an accelerated path to go through everything in a single lifetime: to read it all, understand it all, live through it while reading, so that you can exit the old system and enter the new one.

That's how I explained it to the person, and I actually liked how I said it, how I explained it. Another interesting thing is that when I was telling this guest about all my volumes and about all these worlds, I said to him:

— Look, there are all these movies about elemental forces, different primary energies: fire, water, earth, air. You've heard of that, right?
— Yes.
— Well then, what I'm doing is I'm discovering these elemental forces — it's like different gods, like different worlds. And there's this one world, the God of the heart, of creativity and kindness. This is the God of the sky, this is air, and this is the octahedron — geometrically, it's the diamond shape. There are people who can connect to this world, who can let this Spirit into themselves. Some people live in that world. But this is just one of the god-variants, and I'm not allowed to cling to it — I have to keep going. But that's one "of" them. Then there's another God — this one is material, it's the cube, the element of earth, the material world. And this Spirit, and the people in this world, they have to learn discipline, responsibility, punctuality,

to become friends with time — that's essential. These are people who control themselves, their instincts, their emotions, who think about consequences — that's very important. It's about control, about being like a robot. But again, this has absolutely nothing to do with greed, sin, or arrogance. No, on the contrary, everything in that world is very honest, very kind. It's not an evil world, it's just that nowadays people have lost the sense of boundaries.

Then I showed the world — that is, the icosahedron — that there is such a world of water, and that it is the world of the underworld, and that it also has levels, as everywhere else. But here it is especially important to understand that there are people who are sinful, who act on instincts, who commit all kinds of wrongdoings. There are also those who tempt them, and they give in to temptation — that's all part of this world. But above them there is justice, fairness, this is the police, those who are at the very top, those who are already the main Spirit — those who punish everyone who behaves badly. And there are also those who, on the contrary, push others toward bad behavior. And I talked about this. And that if a person is weak in this world, if they have uncontrollable desires and act on them without thinking about the future, they then get hit hard and receive a lot of punishment and serious consequences. And there are people who live in this world but work for the main God, and they try to punish those wrongdoers, to teach them to control themselves — this is the Spirit of Justice, the underworld. Then I continue explaining and say that there is a geometric shape — the dodecahedron — which represents ether, spirituality, the God of death. But it is not death itself — it is spirituality, something from beyond. It's for those people who are otherworldly, who are extremely sensitive, or who create what could be called miracles, or who hear a voice, or people who perhaps write books or paint pictures — they enter this state. It's a world of solitude, as if you are a ghost. And this otherworldly realm is what we call spirituality. I further explain that if you try to meditate now or activate chakras while you're still in the material world of earth, you won't feel anything — because you first need to enter the world of the dodecahedron, the world of ether, this Spirit of death. Only if you leave this world and enter that one, all the spiritual things are there. And I explain that every time I hide from people, turn off my phone, and stay alone, I surround myself with all the elements to enter that world of ether, and from there I

receive all the information. Thanks to this, I observe the whole world from the outside, I look at all the previous three worlds from the outside, as if I step out of the system and become like a ghost, as if I am like an angel. And in general, when you're connected to that world, you don't want to see or talk to people at all — but instead, you feel all the energy, see everything from the outside, and thanks to that you can write books; there's a lot of information in that world. Then I explain that there's a fifth element — fire — like the thumb on your hand, which activates and governs all the others. This is the God of the Sun, it's fire, the fifth element. And I show it directly on the hand, saying: "See, there are four fingers — one is the sky, the second is the earth, the third is the underworld, the fourth is the otherworld." And then the thumb is fire. And I show him, saying, "See how the fingers are divided into phalanges — three segments — each finger is three levels of its own world, from the lowest to the highest, to the ruler, the main Spirit. And with the thumb, I can switch like this, to whichever world I want to enter." That's what I explain to him.

Then I explain how I make my books. I say that I've now finished the fifth volume, but I still need to edit it, create a table of contents, and make illustrations for it. I also talk about the sixth volume, explaining that it's no coincidence — this sixth volume is just… I explain to him: "You see, when a person reads all five volumes — and the fifth volume is about death, about the ether — then if I give them new information about what happens after death, they won't be able to absorb it, because they've already forgotten what was in the first and second volumes. And it's very important to remember what was in the first and second volumes." I tell him that the sixth volume is simply me sitting down at the table and starting to recall once again the essence of what all my previous volumes were about: the first, the second, the third, the fourth, and the fifth. And the sixth volume is a recollection and a preparation for the new information. Then I tell him that I'm now working on the seventh volume, and I'll be working on it for quite a while, maybe three or four more months. It's not just my memories and reflections on each volume, but rather answers to questions about each previous volume. People have read the first volume and didn't fully understand something,

or they have doubts, disagreements, or confusion — same for the second, third, fourth, and fifth volumes. So I gave readers who have finished all five volumes the opportunity to ask questions about all of them, so that I could provide a deeper review and analysis — clarifying everything. And I gave an example: I said, imagine you watched the movie "Forrest Gump" and then had the chance to ask the filmmakers whatever you didn't understand, and they explained everything to you — that would be amazing. And that's exactly what the seventh volume is: a deeper analysis of all five previous volumes, and that's also very important. The seventh volume, just like the sixth, is preparation for the eighth. And, of course, out of curiosity the person asks: "So, what is the eighth volume about?" I start telling him that the eighth volume is when you've already come to know the four elements, and then you must come to know the fifth element. And the fifth element is fire, which is, consequently, the God of the Sun, the chief over these four worlds, these four gods, and this is already a completely different level, and there is nothing above it. I'm simultaneously deciphering the matrix. I have created one geometric figure, the second, the third, the fourth — that is, all these worlds I have created partly together, partly separately — and now I must correctly combine them all so that everything fits, and so that I fully understand the boundaries of all these worlds: the first world, the second, the third, the fourth, and, consequently, the fifth. And I further tell the person that when I come to know the God of the Sun, I will become that chief God who governs these four worlds, these four gods. And the most interesting thing is that when I started telling the person this, he said:

— Do you hear that?
— What?
— Do you feel that?
— What?
— Something happened. Everything became somehow different.
— Well, the feeling is like a vacuum.
— I don't understand.
— Well, it's the same as if you lie down in a bathtub under the water and open your eyes, and you hear sounds like that, right?

— Yeah, seems so. So, what is it? — he's in shock.
— Well, this is exactly the state I am in when I write all these books.
— Amazing, how can this be?
— Well, what? What's scary? What happened?
— Everything is very vast, very strange. I don't understand, it's like I hear myself from behind and above. And it's like you're speaking from behind and in front, and everywhere at once.
— Yeah, that's exactly who I am. I'm just on my way there now.

And then this person asked me even more questions, and I told him that there is Big Alexander and there is the Mystic-Old-Man. And Big Alexander hints to me that everything will happen this year, in 2025, although he has been hinting that every year for over 10 years so that I don't lose heart, so maybe it's just to keep me inspired. But there is the Mystic-Old-Man who tells me that everything will only happen in 2028. And he says that after the eighth volume there will still be a ninth, tenth, and eleventh volume, so there will be more books. And that in the eighth volume I will not fully solve this matrix and that what I am waiting for will not happen this year, but in 2028. But I told the person, there was a time when I caught the Mystic-Old-Man and asked him: "Could it be that when you say 2028 to everyone, including me, you say it on purpose so that people don't wait?" He answered: "Yes, that's exactly it," meaning maybe it will be another year, it's so people don't wait. And now I've come to realize and suppose that maybe he did the same with the book — or rather, the system did it through him. He deliberately told me there will be a ninth and tenth volume just so I wouldn't put too much pressure on the eighth volume. Otherwise, I might have gone crazy worrying that I urgently need to finish the eighth volume, that it's the main, the most important one. So maybe to make me take it easier, he said there will be more volumes. And now I'm thinking maybe the eighth volume will actually be the last one, and maybe everything will happen earlier, not in 2028. I started guessing… Someone asked me what I think, if it happens this year, then when? I told him I will definitely publish by the end of February, or at least finish the fifth and sixth volumes by then. The seventh volume I'll probably be working on until around June 1st, maybe faster.

So since the seventh volume is the ultimate preparation for some unique revelation, and in the seventh volume, closer to June, I'm supposed to analyze, answer questions, and discuss the fifth volume with readers — and the fifth volume is exactly the last thing I've uncovered, the ether, the Spirit of Death — maybe after that I will realize something that will allow me to complete and make the revelation, finish the eighth volume. Maybe I will completely unravel the matrix and understand all the boundaries of all these worlds, be able to put everything in order, I don't know. But I've estimated the dates like this: if I finish the seventh volume only in May or June, then since I still have the eighth volume to do, I will manage to complete it before my birthday. Maybe I'll finish it in June, July, August, or September — somewhere around September. That's one of the possible scenarios. And maybe then I'll be done with everything.

Maybe the Mystic-Old-Man is right after all, and starting from September, I'll begin working on the ninth volume, where perhaps more information will be revealed about the structure of the Universe, about the spheres, these globes, about the worlds — maybe something more will come. Since both the Mystic-Old-Man and Big Alexander hinted to me that there is a sixth element, which is this little sphere, the circle — like a geometric figure — that was originally already in my matrix, but maybe I will need to understand it more deeply, how this sphere grows and how these worlds differ from each other by their frequencies. I don't know. One of the latest things that has been stealing my attention, which I have been noting for myself, is to realize more clearly what the separation of heaven and earth really means. Perhaps this is about the separation of two geometric figures or how they combine with each other — heaven being the octahedron, earth being the cube in the division of the four elements. How they are also positioned to be combined with the fifth element, to understand which of them represents space and which represents time. Also, the system keeps highlighting the center of the world, the beginning of time, the act of creation — everything points to the central point, the Womb of Life, the navel of the earth, the tree of life or act of creation, where this center of the world is. For some reason, all the emphasis is on this. Maybe this is the awareness I'm moving toward now.

A few days ago, I was texting with my friend Masha Mikh — well, actually, she just asked me how I'm doing and what's new. I told her that I'm working a lot, finally finishing the last final edits of the fifth and sixth volumes, and that I still need to work on the seventh and eighth volumes. The most interesting thing is that I've encountered uncontrollable irritability, and I'm now fighting it, trying to understand it to free myself from it. I don't understand where it came from, but I realize that every person has their own weaknesses, and this is my current trial. I talked with Big Alexander, and he has told me more than once that this is Mara, who, let's say, tested Buddha before he was supposed to awaken. So it turns out I'm going through the same thing now — that this is the final trial before awakening, before enlightenment. And it's the hardest part, because everywhere it seems or feels like everyone wants to hurt, insult, or humiliate you — or not just seems, but really everyone starts acting that way. Everything you come into contact with — if you don't leave the house, provocations happen right at home. If you're online, all those situations happen online. Even if you only communicate with one person, through that person all these situations happen to me. And right now I'm going through this trial. What's funny is that I was simultaneously reviewing my fifth volume, and many times in that volume I mention that the last thing I need to get rid of and free myself from is… I called it different things at different times. There were moments when I wrote about hearing the main God, or that He showed me myself in the future, and that I seemed to control nothing. Like I'm so relaxed, like I've let go of the situation, and that this is what I'm supposed to reach. So the main God has been showing me this over the course of, I would say, even a year — that the primary task, once I am fully open and awakened, is that I will stop controlling my team, stop worrying about them, stop controlling people, stop controlling relatives, and just let everything go its own way. But right now I can't do that, because if I let go, everything will collapse. Really, everything will fall apart: then my books won't be published, won't be printed, won't be released — there will be nothing at all. But something has to happen so that this becomes the ultimate faith, so that I trust and believe in the system, and that it will be like that.

Then, later, when the main God was showing me that I need to become like that, the trials began — those I experienced in Nepal from December to

January. The interesting thing is, I failed those trials, and I openly admit it in the fifth volume of the book that I did not pass, that it was shameful, embarrassing how I reacted, how I behaved. From an outside perspective, nothing really terrible happened, but I still reacted, when I shouldn't have. Then the Mystic-Old-Man confirmed that these demons would attack me, and Big Alexander warned me that demons would attack. Big Alexander even said that I should stop fighting them and instead accept them, that it is normal. He gave me such a hint back in early January. Now I see how these trials have multiplied, intensified. I am now on the verge of overcoming this dark force — not by fighting it, because that is exactly my mistake, that you can't fight it — but by not reacting even 0.01% to any incident or provocation. And then I will have won, and that will be the enlightenment.

But then it gets even more interesting. I start to remember that before, I didn't have anything like this. I clearly remember how long ago I wrote my first books and described myself as already enlightened and awakened. It's recorded in my diaries, in my books, and I have a good memory. It couldn't have been an illusion. I clearly remember seeing how irritated people were, how scared they were, how everyone was under the influence of various illusions — some had envy, some greed, some egoism, complexes, all those things — but I had none of that. I was simply like zero, yet whatever happened, it was as if I had zero fear, like I had absolute confidence, true faith, that I could walk anywhere and no matter what was happening around me — explosions at home, meteors falling — I wouldn't even flinch. And when people did nasty things, I remember now trying to recall how I reacted back then. I truly remember that I was in such a spiritual state that I didn't perceive whether it was girl Olya or boy Maxim; I clearly understood it was the system, and that was the first thing that gave me… I just remember when my friends asked me, "Alex, how come so many nasty things happen to you, but you don't react?" And I first of all said, I don't see it as nastiness, that's one thing. And secondly, I immediately said, it's not really Olya or Maxim doing this; it's like the system itself, that is, God. So why would I ask Maxim or Olya why they did it? They themselves don't know; they were used. But why did God, that is, the system, use them to do it? That's a different question altogether. And I remember my stance back then:

whenever something happened, no matter what — any misfortune, let's call it that — though you could also call it a circumstance or something else — I didn't perceive it as misfortune, provocation, or a problem. At that time, I understood it as the language of God, the language of circumstances, that everything that happens is for the best. And that it is necessary this way, so there is no point fighting or trying to avoid it; it needs to be accepted and understood for what it means, but the meaning is positive. If, metaphorically speaking, your car gets stolen, maybe God protected you from getting into an accident. Or maybe if your relationship ended, God protected you from that person, meaning they weren't good for you. If your boss thought you were bad and fired you, that was God's doing — God wanted your boss to think that so you would change jobs. So there's no point in arguing with the boss or trying to prove anything. And if you became a victim of scammers or something else, the attitude was that it just had to be that way; there's no point in dwelling on it or looking for someone to blame or blaming yourself — that's useless. That was my position back then. Now I'm trying to describe it, but at that time I wasn't even thinking about it consciously. It just happened, and I was like a person staring blankly at one point, just looking at everything like "it has to be, okay." But what do I remember next? I remember being in situations where there were people who tried not just to provoke me once, and I didn't react, so it all calmed down. But when people absolutely cannot calm down and keep provoking you until the very end, just so you would pay attention to them and thus fall into that trap. And that's exactly what pushed me, what I wrote about in my first book — one of my earliest books was "Attention Control," and it was about exactly this. It's like I saw that everyone wants to redirect my attention somewhere, but my attention is focused on some kind of good and faith in God. So I might be sitting in a cafe, believing in God, believing in good, and everything is fine, and then, say, some waiter says something nasty to me. But it's like I didn't let him in; as soon as he said it, I forgot about it a second later because I was still in my "cosmos." But then he might do something else, like write a nasty note on a piece of paper and put it on my table, or throw a napkin into my drink. The point is that he wants attention, but he wants me to get angry or even just raise my eyes to look at him. And if I say, "That's not right, don't do that," then I lose. And back when I was young — imagine, I was 20 years old — I understood this very well. I was so strong at that time, and I understood

it so clearly when I was 19, that I could leave twice as much money in a cafe and just walk away immediately, just to avoid engaging with the person who wanted my attention. I even remember writing in some rough drafts that I would spend a lot of money to protect my attention, to keep my state of harmony. Because provocations are everywhere, and my approach was that even if a person was wrong, accusing me of something, saying I owed them five thousand rubles, I would immediately give them ten thousand rubles and say, "I'm the bad one," and then just go about my business, but only to avoid falling into their trap. That's how I used to act. But most people react differently: if someone accuses you and you know you're right, you start trying to prove it, and that it's not about the money, but about your rights. And that's it — you fall into that cursed world, and you become just as bad as they are. That's the whole point. And I remember how I described in my early drafts — that's the interesting part, where I started and where I'm returning to — I said that I live by the heart, that everything I feel, all my thoughts, desires, and emotions are true because I am connected to God, to nature. And I lived like that, everything was good, as if I was in complete safety with one hundred percent faith, no mistakes, no emergencies. Even if some things happened, it was clear they were provocations from outside, but everything was perfect. When I described all this, many readers wanted to live like that too, to be themselves and live by their heart. But when they started to fully trust themselves, all their thoughts and feelings were not theirs and not from God, but from the devil. And they immediately began — what? When they let go of control over themselves, they became not angels but devils. Figuratively speaking, there is, for example, a good person now who is tense, lacks faith, and controls everything. He's afraid to dedicate every day fully to painting, to painting dogs every day. He wants to, but he's afraid, he lacks faith, and he thinks he has to be like everyone else, afraid and just surviving. And to such a person, you want to say: "Listen to your heart, and everything will work out," and he would become a great artist. And you see, there are other people in whom a dark force dwells. If you tell such a person, "Listen, be yourself, do what your heart desires," then maybe the next day they'll strip naked and start wandering through parks, bothering people, you understand? And they'll say that this is what they want, what their heart and mind tell them, but you see, they are connected to the devil. Or some foolish thought might come to their mind,

like investing all their money in some stocks, and they'll do it, end up bankrupt and homeless. Then they'll wonder, "How did this happen?" — they supposedly chose with their heart, but somehow their heart led them astray. And so, in many of my books, I addressed readers and wrote, "Guys, you need to first figure out and understand what your heart is connected to before trusting it. The heart must be pure." And when your heart is pure, then you should carefully and gently begin to trust your inner world, your inner voice, your inner heart. But when you are polluted and full of vices, then holding yourself back in everything is actually good. So, a restraining factor is needed by many people; otherwise, a beast will break free from them. But if you already have the light and the heart within you, of course, it's time to let go of control. What's interesting is that when I was little, I was crazy with faith — I didn't fall for a single provocation, not a drop of fear, resentment, or desire for justice to prove myself right. My attitude toward money was so indifferent, in a good sense, that if neighbors ever bothered me, I could just move without even trying… It was like I always left quietly, "English style." I wouldn't even try to live out the last paid month; I understood that my soul and heart were more valuable to me than staying and enduring neighbors' insults, for example, those last two weeks I had paid for. I didn't care — I'd rather earn more money with a clear heart and move out immediately. That was always my approach. And if, say, in friendship, some boy plotted something nasty, I wouldn't confront him, argue, or explain who's bad and who's good. I'd simply stop communicating with him that very day — I just disappeared. Because I knew that if I kept talking to him, I'd only get drawn into his world. And it's like I was always in some parallel reality of paradise and happiness, always in that state — it was something incredible. Then it ended. Every time I remember this and talk about it with Big Alexander, I realize I was wrong… He corrects me and says I express myself incorrectly when I say, "Why was this taken from me?" or "Why did I lose this?" He always growls at me and says, "You didn't lose anything, nothing was taken from you, you just have to go through this path again." As I understand it, it's quite possible that I had to start from the very bottom, go through this entire world, through this whole system that's now ending, and fully travel this path, experience it all on my own skin. Everything that happens to me, I should describe in the books

so people understand all these trials, know how everything is arranged, just to show them this path and how to be freed from it. I was already free from this system since childhood, from what Buddhists or Hindus call? Samsara? So I was already freed from it from the beginning. But then I started the whole path again, to be freed once more, and to show this path through my books, through "Alternative History." And for some reason, they gave me something… Or rather, didn't give — Big Alexander always corrects me because I call it wrong, but I don't know what exactly was done to me. The point is, now I somehow react like a normal person to people, but I should be, you know… This state of being without mind is really like dying — in a good sense — not physically. Like, imagine they deleted my website — that means it's meant to be, it's God's will. People thought badly of me — that means it's meant to be. A kind, good person appeared, and for some reason we often meet — that means he's meant to be in my life. Then something happened, I got disappointed in him, or he in me, like something didn't match — so God took him away. It's like you don't belong to yourself, you just watch everything like a movie, but first of all, you take it all very calmly, as if it's all meant to be, as it is. It's very unusual. And honestly, I admit, I haven't passed this exam yet, I'm still going through it. I'd say this is the hardest exam.

And there is such an interesting coincidence right now that I'm watching the series "Smallville," and as usual, the system arranges everything to match. There is an episode in the fifth season, about the fifth or sixth episode — I can't remember exactly — where he cuts himself on kryptonite, and this Mara happens to him. He starts suspecting everyone of everything, everyone irritates him, he becomes aggressive, and begins listening to Marilyn Manson — this is exactly what is happening to me right now. Although everyone who has known me since childhood knows I'm not like that. But this dark force is tormenting me for some reason, and that it is for the good from God — that's what I'm now coming to understand. And the last words Big Alexander told me were:

— Jesus said (or God said) that I exist, and that you exist, and this life exists. And all this darkness exists. It always will, it always must — that is life. And God exists, and you must understand that it all exists. This is life.

It's like I've been resisting and rejecting the dark half of life, not accepting it, even though before I used to accept it — it's a paradox. Earlier, I believed that everything comes from God, both the dark and the light, that it's all for the good, all just and fair. And now I have to free myself from that. When I free myself, that's it — I'll become a bodhisattva, awakened.

Look how interesting this is. Wikipedia, section "Mara tests Buddha," and in the subsection "Plot" it says that *"In the work, there is a depiction of the climax in the life of Buddhism's founder, Buddha Shakyamuni — the night spent in meditation, his victory over the god of Death, Mara… Exactly, you see, in the fifth volume I explored death, and I must overcome it. "…and the awakening (or enlightenment) that followed. Buddha, who had undergone a long spiritual evolution from a prince bathed in luxury to a monk-hermit mortifying the flesh in renunciation of worldly goods, came to the conclusion that neither path leads to truth. Truth, as it often happens, revealed itself unexpectedly. 'On the 14th day of the Vaisakha month,' Buddha habitually settled for meditation under a tree. That night a full moon rose. He proceeded through four stages of contemplation — this is how Gautama daily purified his mind. Then he entered the usual trance, shutting off all five channels of sensory perception — this is how desires are tamed. Then he entered a second trance — a state of cessation of thought — the point at which peace and happiness arose. Then he reached a state of equanimity to both joy and aversion. Having rejected joy and pain, uplift and depression, he moved to the fourth trance. However, each of these four states was not only an inner psychological advancement but also an immersion of his spirit into the world's 'true reality.' Most of all, the god of Death Mara feared Gautama's advancement toward truth. For Gautama's victory was first and foremost over him — since death holds no power over the Enlightened.*

*Legends say Mara fought all night during the Enlightenment, sometimes like a furious wild bull, sometimes as the god of Evil, opposing the feat by all means. He sent upon Gautama hordes of evil spirits, terrible werewolves, and witches, but Buddha did not even notice them. Then, in heavenly-beautiful and wildly seductive form appeared the daughters of Mara — incarnations of sensuality, lust, and other deadly vices. But Buddha was protected from them by the power of great Love (maitri) and great compassion (karuna) for all living beings. Then Mara caused an earthquake and hurricane, but not a single hair on Buddha's head trembled — he was guarded by ten perfect qualities acquired in this and past lives: generosity,*

*moral purity, renunciation ability, intuitive wisdom, self-sacrifice, patience, truthfulness, determination, love for all beings, and equanimity. After this, the god of Evil and Death retreated, bowing his rebellious head before the Victor."*

So, guys, here's the thing. Right now, at this very moment, evil spirits are attacking me. But as you can see, strangely, I'm actually… What's surprising is that maybe because now I can calmly write about this, maybe something has really happened to me, and maybe I'm… I wouldn't say I've fully won yet — it can't be that I don't notice myself becoming enlightened. No, but I just feel that I am already many, many times stronger. Here's the paradox: every day I grow stronger inside, from every attack. It's like, they attack me, but instead I fall into a kind of shock, like I'm losing my mind, with a ringing in my ears, no thoughts. I just sit like a doll, staring at one point, and they tell me there's some emergency, some disaster, and I just say "okay." Before, I would have reacted, but now I can't react — though it still bothers me, but not like before. I know this path is still ongoing. From what I understand, the fifth volume was fully devoted to the God of Death and the world of death, what that means on different levels. And the eighth volume — that's what comes after death, where I'm now transitioning. So about 30% of the eighth volume will still cover the theme of death, the story from the fifth volume continuing. But the eighth volume is mostly about awakening, when I finally overcome the Spirit of Death, and after that — awakening itself.



Here's something interesting and totally unrelated. Imagine this paradox: on January 13, I just put on a kind, feel-good movie quietly in the background, just for myself to have a good atmosphere before sleep, because I didn't want to fall asleep watching a series. So I turned on "Big Daddy" with Adam Sandler, because I really like his movies, and I basically fell asleep without really watching it — just for the kind vibe. Then, on February 14, I watched "Fly Away Home," about Canada geese — those same geese also came to Karelia near me — and how they help them migrate south alongside a plane. When that movie ended, I needed something else for background while I did some tasks, and guess what popped up first? So I played "We Bought a Zoo," again with animals, really nice, right? After that, I thought, okay, maybe I'll watch "Curly Sue" next, but then I changed my mind and instead turned on "Sleepless in Seattle." And then suddenly it hit me — you know why? Because the system arranged it, but I don't really know what it wants from me or what it's hinting at. You know what's striking about these films, what gave me goosebumps? In every one of them, a child has lost their mother, and it's the father who raises the child. They show the bond between father and child. Imagine, in "Big Daddy" with Adam Sandler, the boy's mother died, and it's an adult man who raises him. Then in "Fly Away Home," a girl's mother died, and she gets this wild dad who's kind of like me — paragliding, acting crazy, making sculptures in a garage. Then "We Bought a Zoo," again, the mother's gone and the father takes care of the kids. Then "Curly Sue," I skimmed it, but later remembered I wanted to watch it because it also features a main character with a girl and no mother. And then I turn on "Sleepless in Seattle," and there's Tom Hanks with a kid, and the mother is gone again. Can you imagine? This just doesn't happen by accident. Remember I said signs are when it's 10 out of 10? This is 10 out of 10. It can't be coincidence that the system we live in highlights this so clearly that I'm thinking, "Whoa, what do you want from me?" I just don't understand what it wants from me. Maybe this is something personal, maybe it shouldn't even be part of the book "Alternative History," but since I try to record everything and maybe it will be useful later, I decided to fix this moment. I don't even know what to think. What is this hint about? I don't know. Were they trying to show that all these children are capricious, and that a caring father finds a way to communicate

with them, and maybe I should treat people like children? Maybe it was really about care, about raising children as people? Maybe that's what the system is showing me — how these kind fathers patiently endure children's tantrums, and that I should also be patient with you? I don't know. Maybe it's that too. I don't have a wife or child, so it's definitely not about someone dying and me getting a child, not literally, at least. Maybe something will happen to my mother, but I'm not a child anymore to be raised like that by a father. So probably not that either. The system highlighted something so clearly to me that I was like "wow!" It's not really about the books or "Alternative History," but I can't ignore it or not share it with you, and I have to record it. But I don't even understand what it is. Here's another piece of news.

On February 15th, I had the movie "Never Back Down" playing quietly during the day, not really to watch it but just to create a kind atmosphere. I'm surrounding myself with positive films to build up strength against the evil around me. Imagine this: the movie is playing in the bedroom, I walk past to grab another phone for charging, and at that moment, the boy in the beginning of "Never Back Down" talks about Achilles' shield. I think: "Wow. Achilles again." The system keeps highlighting Achilles to me. But why Achilles? Why the Trojan War? What is the system trying to tell me with this? Naturally, I record all this, and I think it's strange — Achilles' heel, I've heard about it, everyone has. The legend is that Achilles died because he was shot in the heel with an arrow, though he was otherwise invulnerable. That's the story. But! There is another story about Achilles, specifically about his shield, which was not made for nothing, and that this shield was prepared at the very end, at the moment of the last battles, so to speak, of the Trojan War. Maybe the system is trying to draw an analogy between this Trojan War and the good and evil currently happening in the world, suggesting that perhaps it will also end soon, that only the final battle remains, I don't know. But also, if you read Homer and all the translations where stories about Achilles appear, Achilles is presented more as a deity or almost deified. Whereas in the movie "Troy," he is portrayed simply as a cool warrior who is ultimately defeated… He fought for Sparta against Troy and crushed Troy, although the movie "Troy" portrays it as a good state where everyone worships Apollo. Achilles is portrayed as a god of death or as a warrior who kills everyone mercilessly. And why, after this, is Achilles considered good and glorified after the battle if he died there first and foremost? What is good about him? That he crushed Troy? So in the movie, it seems like he was on the side of evil and crushed the good, as I understood it, that these Greek Spartans were some kind of crazy barbarians who, together with Achilles, made the Trojan horse to get it inside Troy, because there were high walls there, and they killed and burned all the good peaceful people in Troy. That's how I see it. I don't quite get the point here, seriously, but I find it interesting to think about.

For the past six months, since I finished the part about the underworld in the fourth volume and started working on the fifth volume about death, I've also been exploring, alongside death, who the God of the Sun is. That there are kind of four gods, four elements, four worlds, and then there's the fifth — the God of the Sun. So basically, it all started in the fifth volume, but everything that should be revealed later will be in the eighth volume. I found a whole bunch of images showing a man with a crown like rays on his head, like the sun, and he's riding in a chariot drawn by four horses. And the horses — two are turned one way, and two the other — as if they are opposites, like a reflection. And this, it turns out, represents the four seasons, the four elements, and that this is the Sun God. I found all the references in calendars and so on that mention the Sun God, and that image is there too, and it says that I'm supposed to become him. And then Alexander "the Great" also told me that I have to become him — the fifth one on this chariot. And now I'm looking at Achilles' shield, and on it — I'm not sure if it's him or someone else — but there's an image of this very Sun God, riding a chariot with four horses.







It is said in one of the articles I found on the internet that *"In Homer's vivid description of Achilles' shield, he describes eight circles forming a round shield."* See how interesting this is. Perhaps this is the matrix I must decipher. These, as they say, many apples — the shield is in a plane, but these are the apples from which one big shield is made, and there must also be a small central one. Further, it is said: *"It is believed that these eight circles, created by Hephaestus, demonstrate and represent ancient Greek society with the idea that this society consists of happy people. The first and innermost circle, they say, consists of 'earth, sky, and sea; also the moon in its full phase and the tireless sun.' From the second to the fifth circle, Homer describes the social life of Greek society in detail, and the second circle shows two cities, 'beautiful to behold and occupied with the bustle of people.' One has a wedding, and the other a battle. Homer compares the experiences of the two cities — one happy, the other in turmoil. The third circle describes the plowing of fields in detail, while the fourth explains what was gathered in the royal estate. The presence of arable fields is vital for the prosperity of any society, and crime is inevitable, including theft."* You see, there is a sense here again of that hint — Homer, or whoever made this shield, shows that there is one bright world and its direct opposite. These comparisons of worlds demonstrate that light cannot exist without shadow. Where there is light, there must be a shadow, and it's as if everywhere there is a city that prospers, there is another that must suffer poverty and crime — it seems inevitable and meant to be that way. This again is about accepting it all. *"The sixth circle depicts the dark side of society. This part of Achilles' shield is described as a scene of a lion attacking a bull, while farmers and their dogs stand nearby, unable to help. Losing livestock could mean the farmer can't feed his family or sell goods. The dogs could have protected their owners, but none dared to attack the lions; instead, they barked and kept their distance from danger. Homer writes:*

*"Lions tore at the bull's thick hide… But the shepherds feared to act… the dogs dared not seize the lions but stood nearby, barking and keeping away from danger."*

*The seventh circle shows a sheep farm, while the eighth and largest circle depicts dances. This last circle contains the most detailed descriptions, with Homer even describing the clothing of young women and men at the dances: "The girls were crowned with garlands, while the young men wore golden daggers hanging from silver canopies; sometimes they skillfully danced in a ring with merry, shimmering feet."*

*The Shield of Achilles represents different aspects of Greek society — for example, some people are warriors, while others are craftsmen or farmers. For society to thrive, it needs both warriors and farmers — people must be both fed and protected. It also shows that society can alternate between war and peace, and that some parts of society are complex and difficult, while…"* I recorded this thought — the system hinted at it again, presented it to me, and now I don't know… Should I first physically fully decode the matrix, then everything will switch on inside me, I will realize everything, and it will all light up? Or do I first need to realize something now and finally awaken, and only after that create the matrix? I don't know what the sequence will be, but one of the strongest qualities of a spiritual person, considering that I am already almost spiritual but not completely, as you see, is patience. Patience is one of the strongest qualities. That hurry, that fuss when you want something faster — that's very bad to do, so just let it be as it will be. Maybe in a year, maybe in three, maybe in five, I will comprehend it all and awaken and decode the matrix. Or maybe it will happen suddenly, even today. Let it be as it will be.

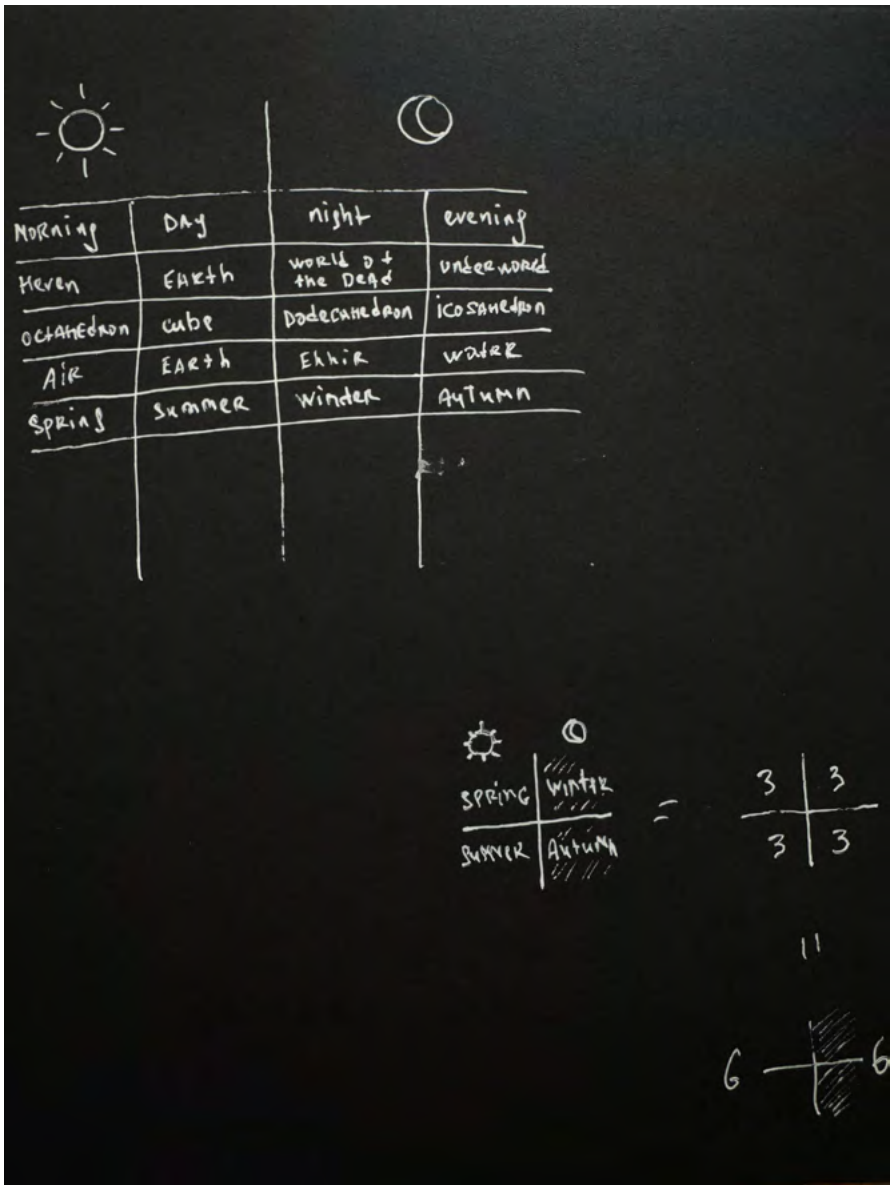
Probably, what I would add is that if someone has the desire, means, and money, they should definitely get bamboo sticks like those for skewers. Get a glue gun and some cardboard as a base to work on, and also need wire cutters to bite off the bamboo sticks, and to avoid burns, you can wear gloves. I'm already working in gloves because, you see, there are many models. Honestly, yesterday was the 15th, and I was working on the matrix not with the same fanaticism as before, although I'm still drawn to it, but I have a lot of other things to do, so maybe a bit later, perhaps next weekend, I'll fully immerse myself in it. It feels like the system is hinting to me that all these five volumes are all the information it has given me, and now I just need to organize it all, and then I'll realize everything. And that all the elements of the matrix, all the geometric figures, have already been given to me, I've already understood them all, but now I should once again remember each geometric figure, assemble each one separately, understand how one figure generates another, and then put it all together into one matrix.

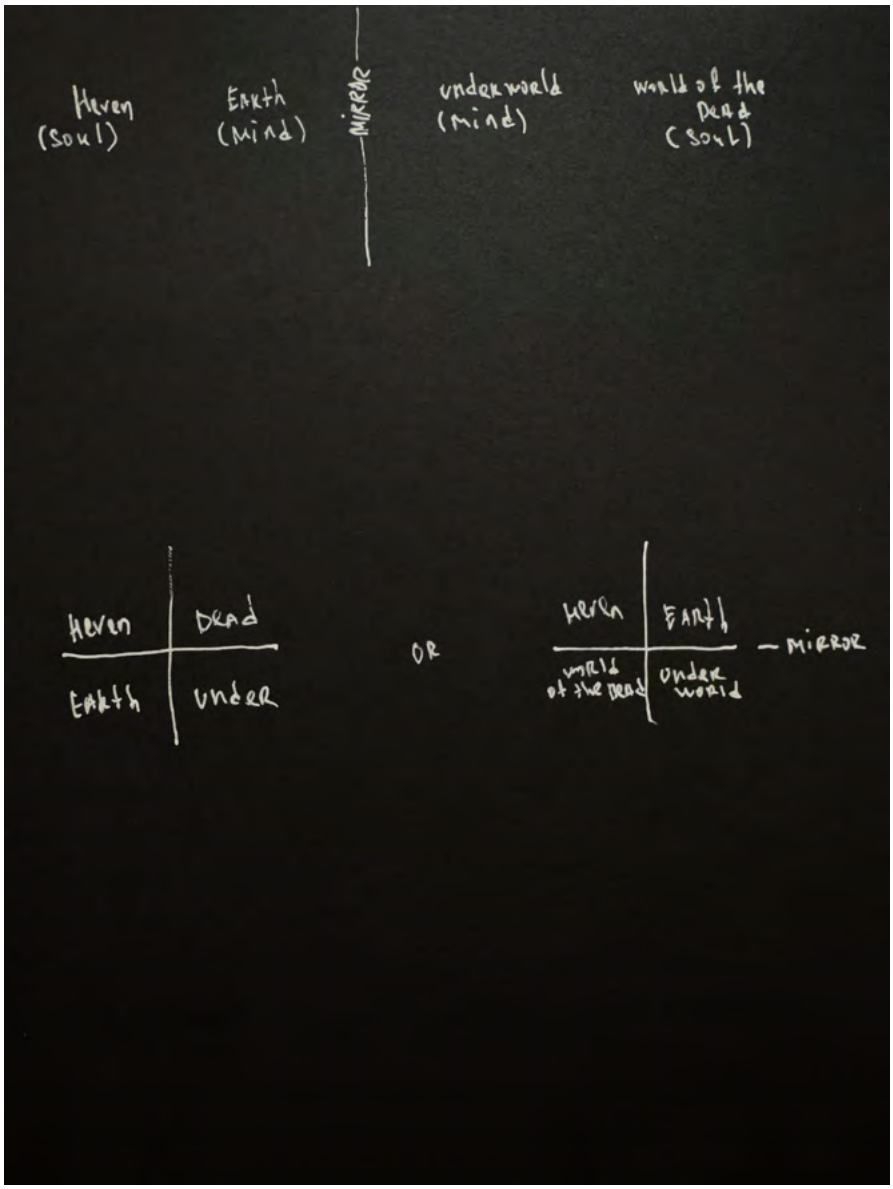
The most important thing here is that to solve it and complete this path, you cannot be sloppy — you can't be lazy and you can't do anything on autopilot

without understanding or awareness. For example, if you want to build an icosahedron or dodecahedron on the matrix I solved long ago in the second volume, and you just copied that old matrix from a picture without thinking, and you believe you did it right — no, that doesn't count. You must not do it by just looking at a picture, you have to do it step by step, every stick, understanding the sizes, distances, where what is — this should be the approach. So you remake the cube, you remake the octahedron, you watch how you build the octahedron. You have to create all geometric figures separately and understand where the sides are equal, where they differ, what can follow what, and where it's best to fit something. Yesterday, I just made many tetrahedrons to see what I could later assemble from them, just to have separate tetrahedrons. Yesterday I made separate octahedrons, I made cubes separately, and I'm doing all different variants of all geometric figures with different approaches on how to build each figure. For example, I can build a dodecahedron based on a cube, or I can come to the dodecahedron by building an initial icosahedron, which then forms a dodecahedron, you see? I'm trying all these paths so that I have all these models laid out — all these matrices in all versions, variants, and stages. This is the approach I'm taking now. And when I do all this, the system will show me what the final sequence should be and how to assemble it all together.

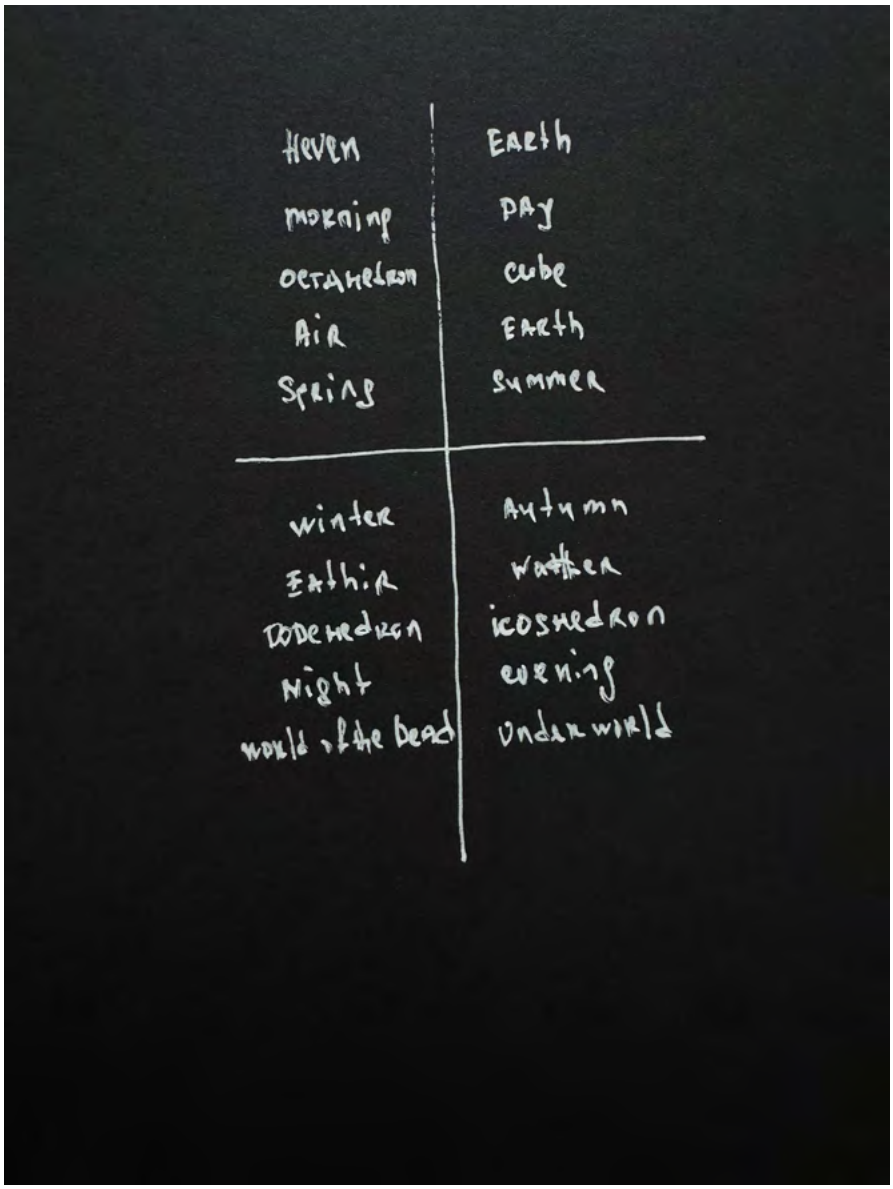
And while deciphering the matrix, if you look at Achilles' shield where a man and four horses are depicted, you can see that two horses face one way and two the other, as if it's a reflection. When I was working on the matrix and making illustrations for the fifth volume — which I have finally completed and will publish soon — I realized that these spirits or these worlds, and I remember how the system always — earlier in the first volume I called them aliens — through a dream, higher powers or someone showed me a cylinder where I had to make holes on its sides. The idea was that everything is illusory, and if you look at the side of the pipe with three holes and suppose there are three on each side, then there are twelve in total. And in reality, when we look at one side, we see one central point and two side points, but these points will also be other points if you start to rotate this cylinder. So essentially, there are not twelve points but eight. And here is the same principle, and not just that, but imagine if we take a pizza and divide it into four parts. From above, on each slice

of the pizza, we would see: the God of the sky, the God of the earth, the God of the underworld, and the God of death. Now imagine if we placed this pizza on glass, on a transparent glass table, and crawled under the table to look — how would the pizza look from the reverse side? And the point is that from the reverse side, these are also elements, but as if opposite ones — that's the paradox. So maybe somewhere there are four, somewhere eight — these are the same elements, but from that side they are like plus and minus, they're different. Just like somewhere it's winter now, and somewhere summer — all these poles, this spiral, it's like two sides of a coin, heads and tails. And the system highlights this for me so I can understand even more what is a reflection of what and what is the opposite of what. And how one can turn into the opposite by switching the pole. I don't know, maybe this is the secret of all alchemy and philosophy, but right now this process is underway. Essentially, even when talking about the cube and its eight corners, it's as if there are eight corners, but four of them are the opposite four — so they're still the same ones, just some kind of reflection. And also one can be the opposite, like day and night, and maybe life and death too. And maybe, after all, that death — that fourth God — if it's on one coin, on one side of the pizza slice, then if we look at that pizza slice from the other side, that's the God of the Sun. Do you see what I mean?


Morning
Day
night
evening
Heven
EARth
World of the Dead
Underworld
OCTAHEDRON
cube
Dodecahedron
ICOSAHEDRON
AiR
EARth
Ether
WATER
Spring
Summer
Winter
Autumn
SPRING
WINTER
SUMMER
AUTUMN
3
3
3
3
11
6
6


Heven
(soul)
Earth
(mind)
MIRROR
underworld
(mind)
world of the
Dead
(soul)
Heven
Dead
Earth
under
OR
Heven
Earth
world
of the Dead
under
world
MIRROR

It turns out we separate the sky from the earth, like the spiritual from the material…
And then we also make a reflection downward, like a mirror world…
And death, that is, the afterlife, is like the heavens.
And the earth… that is, the material world, it has this mirror side, which is the underground kingdom, that is, the dark material world…
And this is how the 4 Spirits, the 4 worlds are formed… How it all unfolds.


Heven
morning
octahedron
Air
Spring
Earth
pay
cube
Earth
Summer
winter
Eathir
Dodecahedron
Night
world of the Dead
Autumn
water
icosahedron
evening
Underworld

So do you understand that if we now take the upper left column — this sky, morning, octahedron, air, spring — then this is, for example, the spiritual world, and what could be its opposite? Its opposite could be the material world — earth, day, cube, earth, summer — which is on the right. And now imagine we draw a horizontal line between these two worlds to create a mirror world, that is, a distorted one — it's seemingly the same, but completely reversed. And what do we get? The lower left column, which for the spiritual world — the upper left column — was morning, octahedron, air, spring, and now we take the upper right column — there it's earth, day, cube, earth, summer — and what would be its mirrored distortion? It should also be something material, but bad, dark. So what is it? The underworld. What is beneath the earth? The underworld. That's how interesting it is, that's how everything is divided. I can literally feel something loading inside me, and I'm being uploaded somewhere. It's like a system installation, and it even says "do not disconnect the device from the power source until the download is complete."

Quote from the article "The Legend of Buddha's Battle with the God of Death": *"Having won this preliminary victory before sunset, the victor in the first watch of the night gained knowledge of his past lives, in the second watch — the divine eye of all-seeing vision, and in the last watch — understanding of the chain of causality. With the coming of dawn, he experienced full enlightenment.*
*Then for seven days Gautama — now Buddha, the Enlightened One — sat motionless in bliss.*
*For seven days he stood aside and contemplated the place where he attained enlightenment.*
*For seven days he walked between the place where he sat and the place where he stood. For seven days he remained in a tent erected by the gods and reflected on the teaching of causality and liberation.*
*For seven days he sat under the tree where the girl Sujata had offered him milk rice in a golden bowl and meditated on the doctrine of the bliss of Nirvana.*
*He moved to another tree, and a terrible storm raged for seven days, but from the roots of the tree emerged the King of Serpents and protected the Buddha, spreading his hood.*
*And finally, for seven days the Buddha sat under a fourth tree, still enjoying the bliss of liberation. Then he doubted whether he could convey his revelation to others and considered keeping the wisdom to himself; but from the zenith descended the god Brahma and asked him to become the teacher of gods and men. Thus the Buddha came close to proclaiming the Path. And then he went back to the cities of men, where, interacting with the inhabitants of the world, he granted them the priceless gift of the knowledge of the Path."*

Yesterday I spoke with Big Alexander, and he said:

— Do you realize that Buddha didn't die? Many sources say that Buddha died, but he didn't die at all, he simply left. And are you aware that everywhere it says he fought with this Mara, as if it were something bad? But in reality, Mara passed all power to him. And when he resisted Mara — or more precisely, when she was doing something with him — she wasn't actually tempting him,

and the very meaning of this encounter between Buddha and Mara is that Mara was leading him through all these worlds in order to pass all this power to him.

Mara is that serpent, the darkest one. And it turns out that I need to truly understand him, and then the power will pass to me, and that is the awakening. Then Big Alexander said that according to all timelines, nothing can be delayed anymore like before, and that if something is meant to happen, something to arrive or occur, then it can happen any day, he said he wouldn't be surprised — that's what he told me. And he also told me that I am the main God, that it's just how this kind of reboot works, that I specifically had to return here. I came back, that I had long ago become who I was meant to be, and I came back here on purpose to go through all of this again, to once more become this kind of system, something like that. And he gave an example, although actually in the movie "The Matrix" it was also about this, but he gave "Lawnmower Man" as an example, and he said:

— Do you remember how it ended?
— Well, he became everything and started calling all the phones everywhere.
— Well then, the same thing must happen to you.

But the same thing, interestingly, was in many other films. And that it has to be this way. And he said that if this system, this serpent, this Mara, starts attacking, then my task is simply to say "I am all of this." And that's all.

Alexandr: Hello. I have a question. There's this story about the God of Death, Mara, who attacked Buddha before his awakening. So it turns out that before he awakened and became the Buddha, his final trial was when this Mara tested him. And my question is: am I in a similar situation right now?
Mystic-Old-Man: Yes, Alex, you are activated.
Alexandr: Alright. Then another question. This way she's testing — how many more blows or provocations or trials will there be? One, two, three..?
Mystic-Old-Man: Ten.
Alexandr: Will they all be of the same intensity or will they increase?
Mystic-Old-Man: In waves.
Alexandr: Alright. And I must… What is the purpose of this? Am I supposed to become spiritually strong enough not to react at all, not even a little?
Mystic-Old-Man: Formulate it again.
Alexandr: So these trials are meant to make me stop reacting to everything, to have calm within, and as long as I react, I will continue to be provoked like this. Right?
Mystic-Old-Man: Well, you could say that.
Alexandr: Alright. And is this done for my benefit, so that I gain deeper knowledge of how the world is structured and become who I'm meant to be?
Mystic-Old-Man: Well, not exactly like that directly.
Alexandr: But after this trial, will I become stronger when it ends? After Mara?
Mystic-Old-Man: Yes, yes.
Alexandr: And after that, will the dark forces no longer disturb me?
Mystic-Old-Man: Not necessarily.
Alexandr: So the dark forces will remain as they were. The point is that I must learn to respond to them correctly?
Mystic-Old-Man: That's part of it.
Alexandr: And is this preparing me for something, or is it simply a path of development?
Mystic-Old-Man: A path of development.
Alexandr: And did this trial by Mara begin long ago or recently?
Mystic-Old-Man: Recently.

Alexandr: And will it last long? How much more do I have to endure this — not endure, but go through it — or is there no set time and it depends on me?
Mystic-Old-Man: It's not about "how long," but about "how."
Alexandr: So if I suddenly realize or figure something out today, then, in principle, I can already be free from it?
Mystic-Old-Man: Exactly. Exactly.
Alexandr: Then can you give me a key or a hint — what is the essence? To accept that evil also comes from God?
Mystic-Old-Man: The essence lies, strangely enough, in the symbol of the pine cone.
Alexandr: And how do I use it?
Mystic-Old-Man: Just contemplate the pine cone, that's all.
Alexandr: Alright, and this trial that I'm going through right now — can it be happening in parallel, for example, with my close friends or readers?
Mystic-Old-Man: It can, it can.
Alexandr: And it turns out that when I manage to overcome it, when I achieve victory, then, accordingly, those around me as well?
Mystic-Old-Man: That's possible.
Alexandr: Alright. I have another question. There are four worlds: the sky, the earth, the underworld, and the afterlife. There are also four elements: ether, water, earth, air. And my question is, I see that if I now take as a base example — just to make it easier for you too — morning, day, evening, night, then morning is like, let's say, spiritual, and day is like its opposite, that is, material. And if we place a mirror next to that morning and day, as something opposite, then morning would be reflected as night, and day would be reflected as evening. Is that right?
Mystic-Old-Man: Well, symbolically you could imagine it that way.
Alexandr: Am I right in understanding that out of these four, it's really just one element, but simply in different transformations? Or are there two? Or is it truly just one?
Mystic-Old-Man: Both.
Alexandr: Alright. And could it be that an element, let's say water, if it's, so to speak, flipped or reflected, then it will have different properties — those of its opposite symbol, for example?

Mystic-Old-Man: It can.
Alexandr: So such a transformation is possible. Alright, then here's the question: water, the element of water — what is its opposite as a reflection?
Mystic-Old-Man: It is another world.
Alexandr: Another world. Well, that's clear. Alright, let's take a different approach then. Let's step away from that and try another angle. Look, there's morning, day, evening, night — can four gemstones be matched to them?
Mystic-Old-Man: Yes, they can.
Alexandr: Alright, then here's the question. It seems to me that for night, amethyst fits very well. Is that so?
Mystic-Old-Man: Yes, that can be.
Alexandr: Alright. And for the underworld, which color suits its stone more — black or blue?
Mystic-Old-Man: Blue.
Alexandr: And this blue stone fits… So we have the purple amethyst for night, and for evening fits blue?
Mystic-Old-Man: That's possible.
Alexandr: Alright. Then here's the question. For morning — what color is the stone? Red or green?
Mystic-Old-Man: Red.
Alexandr: Alright. Then what about day? What color stone suits day more? Green?
Mystic-Old-Man: Green and yellow.
Alexandr: Alright, then stepping away from that, I want to ask this question differently. If I want to tune into the social-material world and the rhythm of the material, the rhythm of summer, the rhythm of day, then which stone suits me better — emerald or ruby?
Mystic-Old-Man: Emerald.
Alexandr: Alright. And if I want to maximize all the qualities of a judge or lawyer or police officer who is in the underworld, and therefore that's evening, then is the stone blue or still black?
Mystic-Old-Man: Still blue.
Alexandr: And does it matter if it's precious, semi-precious, or are all blues different?

Mystic-Old-Man: It doesn't matter.
Alexandr: And if I want benevolent spirituality, good and bright spirituality, then that's a red stone, and if I want otherworldly, meaning winter, death, and the spirituality of the afterlife, then that's amethyst?
Mystic-Old-Man: You could say that.
Alexandr: Then one last question. The fifth element, the one above these four elements — fire — what stone is that?
Mystic-Old-Man: Say it again.
Alexandr: There are four elements, let's say spring, summer, winter, autumn. And there's a fifth element — the sun. So the fifth element, the sun — what stone represents that? Or does it represent more of a metal, like gold?
Mystic-Old-Man: Gold.
Alexandr: And can I imagine it like this: that all these four elements, the ones I described, exist under the Sun, but there are also opposite four elements, under the Moon?
Mystic-Old-Man: Yes.
Alexandr: And right now I am… You can see this — am I currently in the lunar world or the solar one?
Mystic-Old-Man: More in the lunar.
Alexandr: Alright. And in this lunar world, there are four seasons — so right now, am I in morning, day, evening, or night?
Mystic-Old-Man: Evening.
Alexandr: And is it necessary, if I want to move forward from evening, that night must come next? Or can I immediately shift to a completely different world, to morning?
Mystic-Old-Man: You can shift to another.
Alexandr: And the fact that I'm currently in this evening — did I place myself here and can leave any day? Or is this more like my current path, trial, fate?
Mystic-Old-Man: More the second.
Alexandr: And can you roughly say by which month I'll come out of this world?
Mystic-Old-Man: Well, in December.
Alexandr: Wow, in December. But at times I do disconnect from it and tune into something bright, right?
Mystic-Old-Man: Yes, yes.

Alexandr: But still, the main thing is this. Uh-huh, alright, I've just finished writing a book about the Spirit of Death and started a new one about how I'm trying to defeat Mara and thus become the fifth element, that is, the Sun. And the question is: after I defeat this Mara, what information is revealed to me next — the Sun or something else?
Mystic-Old-Man: Something else.
Alexandr: And what do you see?
Mystic-Old-Man: Well, a red color that conceals the essence of light.
Alexandr: Alright, then another question. When I pass the trial of Mara, will I take her place or not?
Mystic-Old-Man: There is such an involvement in "taking the place."
Alexandr: And am I right in understanding that it's as if my consciousness is being uploaded into the entire system of the world's structure, and this is one of the stages of that upload?
Mystic-Old-Man: Yes.
Alexandr: So it turns out that after Mara, will there be other uploads?
Mystic-Old-Man: That's part of it.
Alexandr: So this is not the last one?
Mystic-Old-Man: No.
Alexandr: And approximately how many more such uploads will there be? One, two, three uploads?
Mystic-Old-Man: Five.
Alexandr: Alright. That's all, no more questions. Thank you very much. Goodbye.

So just now I spoke with the Mystic-Old-Man, and I'll give a comment right away. But you remember how I always used to write before — if I'm asking certain questions or even calling the Mystic-Old-Man, most of the time I already know the answers, and I call him just to confirm. And truly, this week I've been giving a lot of importance to stones and colors, because I kept trying to regroup what the sky is, what the earth is, what the afterlife is, what the underworld is. And it was curious to me that I was sitting there with my amethysts and realizing that this, for example, is the afterlife, and then I started thinking: "Alright, then what's the other one?" And you know, I used to think more that emerald is morning — that is, if we're talking about what I

assumed before the call, emerald is morning, and ruby is day; or blue sapphire, or a blue stone, or red — that is, I thought about day. For morning, I thought emerald. Then I understood that evening is a black stone — sapphire or onyx, or something dark like that — and amethyst, therefore, is night. But as the Mystic-Old-Man said, and I'll check this of course, he said that emerald is a material stone, meaning it represents day, summer. Well, again, emerald… it's all about colors, so if I explain further, it's about colors. It could be a green sapphire — I used to have such a stone — or malachite, but naturally, the more precious, the better. So green emerald, the most expensive of the precious stones, turns out to be the material world, meaning summer, day. The spiritual world, meaning morning, spring, as it turned out — is a red stone. They come in different types, of course, with different shades, but that means ruby, garnet, and even zircon could be included, although it's a bit more cheerful, but it also activates the heart and even brings real happiness, like you've fallen in love or something happened — that's zircon. So I have a lot of zircon, a whole jar of it. So we figured that out — it represents spirituality. But what's most interesting is that the underworld — that is, the Spirit of Justice — is blue. Incredible. I mean specifically as a stone, not that a person has to wear blue clothes. Although, I remember what Aunt Gibson told me back then about how next time I should be wearing a blue sweater. What if, this December, I'm somewhere in Vegas, and she comes up to me and says: "Well, finally you're in a blue sweater." I'll say: "Hooray!" And she'll say: "That's it! You're leaving the underworld, I'm letting you go." So blue — interesting. But again, blue isn't Satan, don't get it wrong, please. Blue is politics, it's systems, institutions, justice — all that stuff, like the police, law enforcement — blue. And then amethyst, it turns out, is winter, night, the otherworldly, dreamy, the nameless, spirits and all that. And you see, I'm decoding all of this further — everything that will go into the eighth volume. And I already have this theory, this hunch, that it's like there are these four elements, and this world is like under the sun, but there's also a similar world, but under the moon. That's why I was talking with the Mystic-Old-Man in such an unusual way — because I needed to confirm this theory of mine, this observation. Although I hadn't brought up this topic yet so you'd be aware, I'll now fill you in. So, figuratively speaking, when I depicted "sky, earth, underworld, and afterlife," or "morning, day, evening, night,"

when I drew them, I drew them in a way that — okay, yes, they exist, but there must also be the same ones, just from the other side, like a spiral. That is, these ones go clockwise, and there are others that go counterclockwise, from the other side, like the other side of the coin. And I thought: "Aha, what is this?" And I decided — plus-minus… I could've just called it plus-minus, but I started calling it Sun and Moon, and I told him it's like there's a positive world and a negative one, and I asked him where I am — under the Sun or the Moon. He said I'm in the lunar world, that is, in the minus. Imagine that — I'm in the minus, in the underworld. No wonder I've been feeling so strange, like everything is dim and lacking brightness? It all makes sense. Of course, I'm not in the depths of the underworld, not in darkness, not in temptations — no, a bit higher than all that — but still. I feel like I'm not exactly in the underworld, but I feel like I've been dipped into it, like a rabbit that's already dirty, all soaked, sitting in this underworld, and everyone keeps poking me, and I'm holding myself back.

Well, and there will be ten trials from Mara, and you can't even imagine what that's like. It's brutal, it's very hard. It's betrayal, setups from all sides, on a level that makes you want to tear your hair out, seriously. But I don't understand — have I really become so strong that I'm calmly enduring it? Or am I just in some kind of shock for now, and soon they'll finish me off and I'll snap? I don't know. But the trials, of course — they're trials, I won't list them, but they're coming from all sides. I wonder how many more there will be. Well, in terms of timing, Big Alexander has told me more than once not to put too much stock in the timing the Mystic-Old-Man gives, because it can't be exact, it's impossible, since time stretches and compresses, shifts back and forth — everything could happen in a single day or, on the contrary, drag out for a long time. So it's pointless to rely on time, there's no point in giving meaning to the idea that I'll be in the underworld until December. No, it could very well be that everything ends in September or maybe it all ends in May.

What else is interesting there? Well, it turns out, as you can see, that this isn't the final trial, that after Mara there will still be a bunch of other trials. But I really liked this whole idea about the four stones — that everyone should take note of them — and the four colors, but that there's also a fifth element, and that the fifth element, meaning fire, is gold. I really feel that the time will

come when I'll wear only gold. I mean, of course, I could already wear it now — I still go by what I feel, what resonates with me, what fits my state or doesn't. And I don't feel that I'm at that spiritual level and uplift where I'm ready to wear gold. Of course, the Spirit has highlighted this for me, showed me how I should feel in order to wear gold, but I don't feel like that right now — I haven't grown into that yet. I thought I'd reach it quickly, but I haven't yet. So for now, I'll still stay with various little stones, in silver settings. So it turns out I'm still loading into something, while all these trials are happening. And here's something interesting too — look, the element of the underworld, that is, evening, is water, the icosahedron, which is blue. And the dodecahedron has always been depicted as ether, like something ghostlike, and it's always shown as violet, meaning amethyst. You see how fascinating that is. So the cube is the material world, earth, meaning day, meaning summer — that's emerald. And the octahedron, meaning rhombus, meaning morning, meaning air — that's the red stone. Alright, I'll start experimenting now. Maybe I need to set them all in gold, and something will come of it.

Mara is testing me. And it started recently. Well, that's how it is. It began about a month or a month and a half ago, right from New Year. And it turns out I can overcome this regardless of time. I just need to reprogram myself, to realize something in my mind so that something inside truly lights up, like a lightbulb, and that's it. No matter what happens, it's like I wouldn't care. But right now I still react, and I need to knock all of that out. What should I do, what will help me? I could really start meditating — not just a little, but seriously. Do the technique of opening the channel, shut myself off for a week. Well, I'm already closed off, but I mean turning off my phone and disappearing for a week, going into the "cosmos," maybe that will help. Or on the contrary, as they say, confront it head-on — go straight through it. Well, not necessarily recklessly, but… See, the thing is: I'm sitting at home, and Mara wants to get at me from all sides, and really is getting to me — online. Can you imagine? And if I go outside, more stuff will happen, more problems, but I'll get through it faster, realize things quicker, be freed sooner. Maybe that option is better? Interesting. But the main thing is — don't be afraid. Because just imagine what kind of spiritual strength I'll have after this trial — and all of you too. Nothing will be scary at all anymore, there'll be meekness, humility, restraint, foresight.

That's what I need to gain, that's why I'm going through these trials. The main thing is not to give up.

I'm turning on a movie right now, and look how it begins. The film is called "The Butler." "Darkness cannot drive out darkness; only light can do that." — Martin Luther King Jr.

| Read the Wikipedia article "Temptation of Christ."



How amazing is it that — look, guys — I made this pendant with an amethyst, and in this style where it looks like a watch. Imagine, I actually made it… The design was conceived exactly a year ago, and the pendant was made for me in the summer, back when I was still working only on the fourth volume. And what I mean is — look at my autopilot, how it works. I had no idea what the watch symbolized, no idea what amethyst meant. And in the end, it turns out this is exactly the Spirit of Death. Incredible, it's so cool.

What else can I say? From recent thoughts… I've already used the pizza example, and others too, but let's suppose again — imagine there's a disc. The disc is divided into four parts, these are four worlds, therefore: sky, earth, underworld, and the realm of the dead — that is, the kingdom of the dead, that's probably the right name. And above this disc is the Sun, figuratively speaking. And under this disc there are also those same four worlds — so four halves: sky, earth, underworld, and the kingdom of the dead — and the Moon. Do you get it? That's the kind of image I have — six elements. So there are four, and these four — not even six — it turns out there are four on the disc, four under it, that's already eight. And how to count it all properly? It's hard to tell. So now I need to understand all of this — how one transforms into the other. Because I have this feeling that after I've understood these four worlds I've already explored, there are seemingly the same ones, but opposite. I mean, how can I explain this to you?

Remember how I said that even if we're currently living in some kind of dark era, within it there are still four, let's say, stages — that there is time. That is, a period of the sky, figuratively speaking, maybe lasting a thousand years; a period of earth, meaning the material; a period of the underworld; a period of the afterlife. And then everything begins again, only now the era will be, for example, not of the underworld but of the sky. And it's all a world within a world, a world within a world. But okay, even aside from this world within a world, world within a world, it also turns out that I can be currently in the underworld, but still, for example, during a week or a month, I still have one day or some period when I'm connected to the world of the heart, or the material world, or the otherworldly realm. But also, as it turns out, all of this — all these four worlds and one main one that's activated — can still, somehow,

be either feminine, as if, or there also seems to be a masculine world, this plus and minus, meaning the Sun and the Moon. And it's splitting my head open because I'm trying to figure all this out, and you won't find it in mythological stories anymore — you have to draw, sketch it out. So I'm drawing, sketching, spinning it all around in my head every day, just noting this down now as a reminder of where I've currently landed, so to speak.

And of course, as I understand it, in the eighth volume, the proper separation is taking place. The fifth volume was more focused on how the afterlife works — more precisely, the kingdom of the dead — how it's divided into levels, how all of that happens. So it contained both technical information, like how a person dies, and it also covered resurrection, immortality, based on the multiverse, but at the same time it explained the mood itself. Because it's one of the four moods of the Sun, as a mood — it's the frequency of the nameless, the dreamy, all that music, those films, all otherworldly. We figured all that out, and the fifth volume even ended with the conclusion that the fourth element is ether and it is the Spirit of Death. And now the eighth volume, even though in the eighth volume I'm battling with this… Well, not so much that I'm fighting — this Spirit of Death is attacking me — but it still shouldn't have been part of the fifth volume, it belongs in the eighth, because the eighth volume focuses not on the Spirit of Death, but more on awakening: how to become awakened, how to break free from this Mara, how to accept this world. Because let's be honest, you have to accept the world — and not just the kind that's comfortable for you, the illusion where everything is nice and butterflies are flying, but also the most frightening and repulsive world. You have to accept it and realize that it's from God, that it's a system, that it's how it's meant to be. I'm seriously sitting here racking my brain trying to figure out how to properly reprogram myself. It really has to be a realization, which, of course, I'll later capture into the book.

What else? I read about the pine cone. And yes, it really does appear everywhere, in all civilizations. Everyone says it's something spiritual, something phallic, and so on. But all of that is, let's say, people's speculation — there's no real specificity — but why it's considered sacred somehow, and why it's present in many religious, let's say, places, this pine cone that the Mystic-Old-Man hinted I should contemplate, imagine.

And you know what it reminded me of? How I came to understand how the matrix is constructed. Because the last thing I reached with the matrix was that if you draw one dodecahedron on a cube, and then a second one the same way, then we can form — then these two dodecahedrons on the cube define a path for this cube, how it is unfolded. And it unfolds exactly like a pine cone, like those seeds in a spiral. As if there is a cube, but it's blurred, as if it's unfolded — and these are the worlds. And what was also curious, when I read about the temptation of Jesus, it's interesting how it's all connected, that it turns out to be the same as with Buddha and Mara, the exact same story. And what does this evil Spirit do? He implants thoughts into people, turns all people, relatives, acquaintances — everyone — against the victim, meaning against me, against the one who is meant to awaken in the future. And the one who is supposed to awaken starts hallucinating everything possible and impossible, like in movies, like in nightmares — and I'm seeing all of it. And I even told a friend about this today. He asked me:

— Alex, are you sure you're not taking any drugs?
— Are you crazy or something? Drugs? I'm afraid to eat too much so I don't close my heart. Are you totally out of your mind?
— You're weird.

Well of course I'm weird, how could I not be. You have no idea where I am right now. You think the world is the same for everyone, that we're all the same — but you have no idea, I've been plunged straight into a nightmare, like I've been bewitched or something, but I'm holding on. And I absolutely must describe this path in the eighth volume, because everyone will go through this path — especially when someone reads the book. Because my book, "Alternative History," is like the game Jumanji — when you start reading it, any volume, the game begins. And like in the game Jumanji, you can't quit, even if it's unpleasant. To get out of it, you have to finish it — you have to complete it.
And it turns out that whoever opens, let's say, the eighth volume — or the fifth, or the eighth — and ends up in Mara, the only way out is to finish the book and, by following me, through my story, along this path, to exit the same way I will exit this Mara. But I'm still searching for the way out.

I really liked how it's described about Buddha, that when he defeated Mara, he sat under the tree and saw something — it's said so beautifully, that he sat under the tree for seven days, then stood by the tree for seven days and looked at the tree he had sat under, then seven more days he did something else. And it wasn't that he waited seven days or did something for seven days — it's that he saw the world that way. But people perceive it as seven days in time, that he literally stood by the tree for seven days. No! He saw it in seven versions. That's also really amazing — how he awakened, who he became after defeating Mara. And their battle is very interesting, very similar — Jesus and Buddha. So Buddha simply pointed to the earth with his finger or touched the ground with his hand somehow — that this was his land or something like that, that he is the earth or this is his place, something along those lines. And that was the realization of victory over Mara. And Jesus had something even more interesting — he answered the demon's questions, which was basically the same Mara. And he answered philosophically, saying that he needed nothing, that he didn't need anything human, that he didn't need any miracles. I'll say this — if I had fallen into the darkness, if you can call it darkness, that I'm in now, two years ago, I probably wouldn't have survived, seriously. If I were just an ordinary person, I wouldn't have made it — it's so unbearably painful and frightening. But it's like, because I'm already at this stage, there's some spiritual strength in me, even if not a hundred percent, and it gives me power. If I didn't know all these five volumes, if I didn't remember and hold in my mind every piece of information from each previous volume, I would've lost my mind. So the realization that there is a system, that there is a simulation, that there is God, the main system, that there is the Mother of God, a lesser system, that she gives birth to the system of the Son of God — that is, a certain people — that all of this is a simulation, and that it's all development after all. And when you sober yourself up with these reminders, you truly gain immense strength. It's like in the movie "The Matrix," when the boy says the spoon doesn't exist. Yeah, it sounds beautiful, but imagine the kind of faith you have to have to truly believe that. You have to really realize that it's melting or bending in your hands. And now what's happening is that the information I possess at the moment is giving me incredible strength to withstand this haze. And things are happening from all sides — I won't describe them literally,

because people tend to latch on immediately: "what's the name," "who's the person," "what's the title." But that's not what matters, you understand? Because in your case, all of this will happen under different circumstances.

So let me put it this way, in general terms. If you have a factory, you'll have problems at the factory. If you're a doctor, you'll have problems there. If you're obsessed with health, your problems will be with health. If you're a fanatic about relationships, if you have a family, the test will come there. That is, whatever surrounds your focus — your attention — that's where betrayal, setups, theft, exploitation will happen, anything at all. If it's relationships, then cheating; if it's work, then stealing; if something is registered, then lawsuits will come your way — just like that. But beyond this physical attack, which alone could drive someone insane — because imagine, you have to sort all this out, resolve it all — besides that kind of attack… And imagine, it's God doing this for your benefit. Imagine, this is the path to becoming God. And the second thing that happens when this beautiful Spirit of Death attacks you — the second wave — is the "seems like" and "hallucinations." Like you're so weak… What is it called? Your nervous system, as if it's so raw and exposed that you flinch at the slightest rustle. And also, you become so paranoid that… There was an episode in season five of "Smallville," where he got infected by a meteorite, and he started hallucinating too — like his father had taken money, though there was no money, and he thought everyone was against him. And it's the same thing — as if there's a second version. The first version is a physical attack — problems everywhere, as if your entire social-material world is under siege. And the second test is this sense of hallucination and illusion. Physically, nothing seems to be happening, but you're paranoid, thinking maybe someone's deceiving you — you really believe it. You feel like someone's plotting something against you or something else, or you react to everything sharply, intensely, ferociously. But I feel that thanks to what's happening right now — do you know what it's doing? Why it's all actually for the better, good? Because it's as if, through all this that's going on right now, I can feel how my eighth corner is strengthening. Can you imagine? What is the eighth corner? It's the state of a person-observer outside the system, when he exists in the here and now, and watches everything from the side like a Spirit, like a ghost.

As if whatever happens doesn't touch you at all — you're just in the position of the observer. This detached observation is true awareness and spirituality. And it feels like it's growing more and more in me, you know… I used to be like that in childhood. In recent years I could temporarily shift into that state, but now it's as if I must fully become that. And I feel it — as if I'm in myself, and this "in myself" is growing stronger, to be that way, in this eighth corner, watching everything from the side attentively and trying not to get involved in anything. It's as if this separation from society is happening to me — exactly that. That's what's going on.

You know what, let me put it differently. Before, it was like I could just allow the Spirit to enter me and I would become that way — but I wasn't the Spirit. It just entered me, and then I would go back to being regular Alex. But now it's as if I myself am becoming that Spirit — that's what I feel. As if it's not entering me anymore, but I'm becoming that way on my own. As if I'm gaining some kind of density, like I'm collecting myself, accumulating fully: all my attention, which for some reason was scattered somewhere, is now gathering inside me, and I'm vigilant. Like sitting in a corner and watching everything from the side, to get a clear view. And that's the tuning that's happening in me now. And it's all just because of the fear instilled by this Mara. Turns out, without that fear, I wouldn't have gone into this corner. But on the other hand — let's put it another way — I was first deprived of this corner, and now I'm seeking my way back to it. Beautiful. But again — why? Because I have to describe in my book all these thoughts, all these sensations, all these stages, the step-by-step process, so that anyone can find a way out of that influence — first and foremost, for those who come under that kind of influence. That's the first. And second — it's the path of awakening itself. And my music is becoming more voluminous, everything is becoming more voluminous, and it's like this separation is happening: there's me, and there's this world.

I just spoke with Big Alexander, and he said that yes, that's exactly how it is — that Mara is driving me into this corner, that she's been teaching me this whole time because I'm the chosen one. And now she's teaching me so that I become this Spirit, and so that I learn to be this Spirit and never stop being it.

And that's why she's pushing me so hard into this eighth corner, and that all of this is leading to awakening. And that for now, while I'm writing the books — it's just the path of how I was moving toward awakening, and when I was writing the books… Well, I clarified with him — it wasn't something he told me directly — I asked him:

— So that's why no one is bothering me, no one is getting in touch, because I'm still walking the path?
— Yes. Those three kings or three wise men, or those magi — they can only make contact with you once you awaken. As long as you're still on the path, they don't touch you. And so you have to walk this path and awaken.

And he said it in such an interesting way:

— You have one job, another job, all sorts of tasks — but do you know that all those who came before you, they were all from wealthy royal families, like Buddha? They didn't have to worry about how everything worked, how to survive, or how to write books, so to speak. But in your case it's different — you have to build a family, meaning a team. How many people are in your team?
— This many.
— Then you need to teach them now, before your awakening, to handle everything completely without you. And if they need a meeting, the meeting shouldn't be with you — it should be among themselves. And they will correct each other, each one holding the others accountable, like a board of directors, reporting to one another on each project. Making decisions themselves, giving each other suggestions, and everything must function without you.

And that includes the book publishing production. That includes, accordingly, the merch, the clothing. That includes, accordingly, the items made of silver — the ones I make with stones. Then there's the store I have in Karelia. What else? Construction, of course, in Karelia. And all of this must be handled by the people who have been given to me, and they must learn to run it all without me. And I said:

— Alexander, do you remember — about a year ago, after I came back from the States — the system was pushing in such a way that suddenly I had to set up some kind of business for each of my friends. And back then, I wasn't exactly scared, but I did start thinking — what's going to happen to me that it has to be this way? Because I understood that it meant not just that money would be needed, but that I might not be able to work, as if I would go somewhere or disappear. And yet everything had to keep going — the books had to keep getting printed, everything maintained, the whole farm, everything.
— Well yes, and now that's exactly what's happening. Now you need to have all of that regulated before the awakening, because once you awaken, you won't have time for any of it. They will need to handle all of it without you — your whole life, all of it, controlled not by you. You need to free up space in one of your brain's hemispheres in order to let something in.

Well, something like that is what he said. And he said that there's just a little left, and when I awaken, then those three kings will come into contact with me on their own, they'll find me themselves to start doing certain things, and that only then will my mission begin. All this time I've only been preparing and walking the path, and the mission will start only after I awaken. And then everyone may know about me, speak about me, and I'll be able to speak about myself and so on. And he said that when I awaken, I will write three more books — they won't be "Alternative History." They'll be… The one I become will speak — who he is and how he sees the world, or the future, or something else. And everyone who reads that book will be shocked by it. I understand why. Just imagine what kind of code it will contain — this whole matrix, this whole Spirit concentrated from all the elements. And that book, as I understand, will radiate, and the information in it will be something that makes people go "wow." And he said:

— And then, after that book, everyone themselves will say that you are the White Tsar. And Mara — believe me — she's only helping you, she's only teaching you to shift into the right state, so that your attention isn't scattered on society, people, the material world, but so that you learn to be that gathered, concentrated Spirit, to be in that eighth corner, because it's a unique state where all knowledge is, everything. And you're learning it now, and she is teaching you. Alex, believe me — if there are any people who wish you harm, Mara will

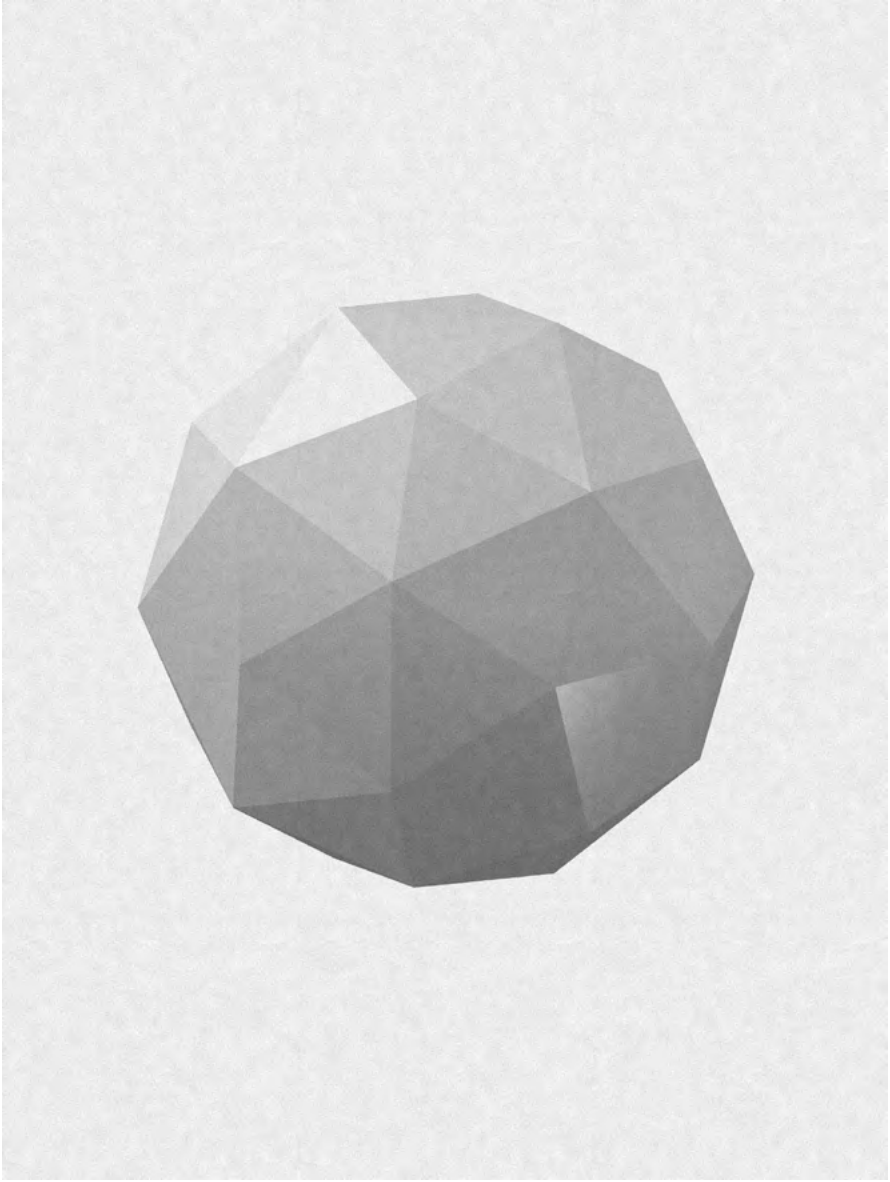
take care of them quickly. She always has a place for them. So in one sense, she protects you from bad people, and at the same time, she teaches you and passes knowledge to you.

What else did he say? I asked him about the pine cone that the Mystic-Old-Man had mentioned. He said the pine cone symbolizes knowledge, wisdom — all of that. And that the matrix, indeed, unfolds just like a fan, like the cone, that yes, that's exactly how it is. And I told him:

— I have one option to awaken quickly, and another to not rush and not force it.
— Don't rush. Why? We're already ahead of time, we're already in front. Why accelerate? The rhythm, the pace — it's already set. Everything's clear.
— Alexander, so what's going to happen to me in the end? Why does everyone — my team — have to be fully prepared, managing my entire life and everything? What will I be doing?
— Everything will begin once the awakening happens — your mission will begin. And when you become who you are meant to become, you'll understand yourself what it is you need to do.

And that I won't be concerned at all anymore with these human, material, everyday little things. And he said it could all actually happen within a week. Well, of course — he loves to say things like that… The Mystic-Old-Man always says "not soon," while Big Alexander says it'll all happen tomorrow. But according to my own forecasts — this still somehow has to align with my social-material world, the one I live in. And by my forecasts, it still pointed to March, April — it all leads into May. As if May is some kind of peak, a shift… Like how I sometimes sense cycles. As if until May… Of course, I can change that timing and influence it — I can bring that May into the present. But if I don't interfere, then everything happens in May. As if some of my projects will come to an end, and the seventh volume of the book will be finished right around then. I also have a move planned, and it feels like everything… And then I could publish on YouTube and reappear among people. And basically, you see, everything is lining up so that it all falls in May — maybe even the end of May. But I could, in principle, really speed up right now.

But Big Alexander said not to, otherwise I probably could have. Right now it's February 18, and I could have accelerated and by March 18 already finished the seventh volume, I could have gone through all my previous volumes, answered all the questions, completed the seventh volume, published everything. Awakened and then immediately finished the eighth volume. In principle, I could do it all in a month — but since he said not to, okay, I'll leave this time as it is. Well, we'll see — everything could change at any moment.



So, guys, what can I tell you? I'm observing what the system is doing, and it's very interesting. Maybe I've already come out of this Mara, or maybe not yet, or maybe it's all happening at once and in parallel — but I wouldn't say that yesterday and today, Mara is still beating me and driving me into the eighth corner. On the contrary, I remembered something. Because when I appeared as Alexandr Korol with my books, circumstances either close us or open us — and back then, in 2008, 2009, 2010, I met people who believed in me, who for some reason wanted to talk about deep topics, who wanted to talk about spirituality. And that's exactly what activated me and opened me. Whoever I met — in a store, at work, in school, wherever — immediately some kind of "cosmos" would begin. And all these people — as if the system was using them to draw me into conversation — and when I would speak about something abnormal, about how I see or feel life, it would activate that chakra even more, that energy, and time and space would disappear. It wasn't me who started the conversation — it was them, the people. You know, it's so interesting — when the system wants you to believe in yourself or in something beyond, it does everything to make that happen. And if it wants the opposite — to make you lose faith in it and start thinking about other things, like work — then it creates different circumstances, where people say, "Don't waste your time on that nonsense, stop writing your books." And I just now remembered my childhood because these past two days something strange has been happening. Yesterday I met with people — just friends of friends — who didn't want to talk about their lives or daily stuff or social media like people usually do now, not about the news. It's like they were all in sync, asking what my books are about. And I was retelling the first volume, second, third, fourth, fifth — explaining what I'm working on, what discoveries are happening, that I'm now working on the eighth volume. I explained how it's all structured, they asked tons of questions, and I was decoding, proving, showing everything. And all the questions from these people were very intelligent — not a trace of skepticism — and it was as if they had some kind of prepared list of questions that could inspire me, like a list that, if I hear it and respond to it, would light something up in me. And yesterday I was deeply inspired — my head felt heavy again, like a pot on my head, my body was burning hot, my chest, my palms were on fire.

And you lose all sense of time — how many hours you've been talking, how much time has passed. You're just here and now, in a kind of shock — in a good, pleasant sense of the word. And today I had another meeting with a completely different person, just a random circumstance, for completely different reasons. Again the conversation turned — once again, I didn't start it — and the person asked me about the books. I started explaining, and he got really drawn in and started asking even deeper questions. And just imagine — I've been talking to this person from two in the afternoon until midnight, non-stop, and during that time I retold the entire "Alternative History" in detail. And then I say to the person:

— Do you realize you've lost track of time?
— Yes.
— Do you even remember what time it is?
— No.
— Look at the clock. — he looks and is shocked.
— What happens next? What if you disappear?
— Where would I disappear to? I'm not going anywhere, don't worry.

And so I told everything. And what's most interesting — as I see it now — is that it's as if the system specifically created these circumstances for me, so that these people would cross paths with me under some other pretext, but in reality, it was to draw me into a conversation about the books, so I would remember it all more deeply again, or run through that story again with my attention, or just be reconnected with it. I know it's not random — it's the system doing this on purpose, it's giving me support right now. Supporting me, as if… Like before, it would do the opposite, making sure I didn't draw attention to myself, didn't show myself — and if I tried to tell someone, they'd say I'm bad and my books are bad, and after that I'd lose the desire to tell others that I'm a writer. And now it's the opposite — people meet with me for all sorts of reasons, and in the end everything turns to the books, and not by my initiative, but by theirs. And I've had to send people off, saying, "Alright, goodbye. Seriously now, how much longer can we talk? I mean, I can keep going, but do you realize the day is over?" And I find it interesting — a person just asked me:

— How do you even feel, knowing what's coming in the future, who you are? — And I don't feel anything — I simply exist here and now. Like, you're going to leave now — do you think I know what I'm going to do next, that I have a plan? No. I'll close the door, look around, and whatever I see — something will highlight what I need to do. Maybe someone will call me at that moment, maybe someone will message me, or maybe I won't even pick up the phone at all, and I'll just start cleaning up first. Anything could happen. And how do you feel in general? Well okay, you want me to show you something funny?

I took a candy — a lollipop — just picked it up in my hand and imagined that it entered my field, the one I'm in, my world, the eighth corner. And then I gave it to him and said:

— Well, go ahead, try the candy.

He tries it, and that's it — he starts to feel the way I feel. That is, he begins to feel me — or more precisely, he connects to what I'm connected to. And naturally, that amplifies the state even more. He was already in a vacuum, and now it's like it multiplied by ten. Just like that. And right now my palms are burning, my chest is burning, my head is heavy. And it's as if I've become some kind of creature or insect again. Even when I looked at my face in the mirror, my eyes looked crazy, wild. Like it's my body, but the eyes — as if someone else is sitting inside. Very unusual.

I remember having something similar back in 2010 when I was going through places of power in St. Petersburg. I don't know if this story radiates or if it will activate something in you or not. Right now I'm immersed in it and decided to capture it. First and foremost for the eighth volume — since it's dedicated to awakening, to the exit from Mara, to awakening — well, something is happening, something inside me is beginning to switch on. But I wouldn't get too excited just yet, in the sense that I might still be returned again to the world of people, then again to this eighth corner, then again to the world of people. This could happen several more times in stages, so it doesn't mean that I've now entered something forever. It could still fade away, like it has before.

After all, Big Alexander warned me back in summer and again in September that this underworld — I would return to it. He kept telling me, "You'll go back into it, you'll go in and out of it many times." Well, that's understandable — but basically, people, as humanity, lived in this kind of dynamic: first the world of the sky, then the world of the earth, then the underworld, then the afterlife. Then from the afterlife they were reborn again — into the world of the sky, then the world of the earth, then the underworld, and so on, in constant motion, back and forth, back and forth. But in fact, all of this was done to attain that "and." Remember "A and B"? That is, the transition, the "corridor" between worlds — and the more we go through these transitions, the more we free ourselves from these worlds, and this develops in us the four Spirits, the four elements — but ultimately, it's to attain this "and," the fifth element. And my attention is also being pushed back and forth like that. My current state — faith, spiritual strength — I wouldn't say it's super strong like fire, but it's strong. It was something like this that happened to me in childhood, when I was in such a state, and perfume bottles were standing on the table, and they went stale. And now, basically, the same radiation is coming from me to everything around. Whatever I look at right now immediately becomes saturated with it, as if it's been prayed over. The state is such that it could cause dizziness or nausea if someone else were nearby. I don't have that — no dizziness, no nausea. Of course, the state is unusual, but it's not dazed or foggy — on the contrary. People often confuse it — many think that the state of being "without mind" is when you've let go of everything and become some kind of fool. No, it's the opposite. You become, as I've always described, like a fly. As if you have a thousand eyes, and you feel everything — every drop dripping from a faucet in the neighbor's apartment — you have this super vigilance, like Spider-Man. You feel everything, sense every movement, like a little ant crawling somewhere, and you're fully plugged into the flow. I can literally feel the energy passing through the crown of my head, going into my throat and chest — but not going any further. Well, now I'm bringing it down into the stomach — it had never reached that far before, it always stayed in the head, the chest, the throat — those were the parts I always felt. But lower than that was always difficult for me to activate. Though, that's not for nothing either — there's something to decode in that too.

There are people for whom it's the opposite — the lower part activates easily, but they can't activate the upper part. Right now, I'm activating the upper part with my attention — my focus is so strong that just by directing it there, something starts happening. It's an unusual, very good state — like my whole body is wrapped in a warm, cotton-like blanket, it feels so pleasant. And it's very warm, even hot — my chest feels like it has a mustard patch on it. Just so you understand, my apartment, my room right now is very cold, but I feel an insane heat radiating from me. Like it used to be — when I would enter a state like this, and everyone in the restaurant would suddenly feel hot and stuffy, and they'd start opening windows and going to splash water on their faces, because they thought they had a fever — but actually, it just felt that way. They were sensing me. That, probably, is the fire — the fifth element. So cool, so good. And the most interesting part is — I was like this ten years ago, more or less. And now I'm finally returning to it.

So, I just spoke with Big Alexander. He said:

— You've passed through Mara, and now she's pushing you further forward. And the fact that your chest and hands are burning — that's a good sign. The chest is infinite energy, and the palms — that's the energy of money.

He said that now, if I talk to someone, it's as if everyone's work and finances will start moving forward. That I can now influence things just by thinking of someone — and things will start aligning for them, working out. And that right now, in the eighth volume, I need to document the awakening, that this is the final part of the path. And that after this, all the next books will come after I awaken — they'll be a new teaching. Meaning, this has been the path, not a new teaching, but my way out — my path of exiting the old system. And after that, I'll need to describe an entirely new system, a new world. And he said it'll probably be more about family, human values, true values. And I'll have to speak about all of that — probably just like it was with Buddha after his awakening. That's when he began sharing teachings for a certain period of time. Then I asked Big Alexander:

— When will the world officially announce a catastrophe?
— Maybe nothing will happen at all — if all these military operations stop this year, then even global warming will start to decline. But if the conflicts don't stop, then in 2026 those politicians may have to start announcing something to people, maybe in a veiled way. But even then, they'll never say it directly.

But again, we laughed about it — that there are multiverses, and that the people who, let's say, get connected to my books — everything will go well for them. Their whole lives they'll strive, in the new era, to become like me, because everyone will then be waiting, toward the end of the next era, for my return again. But the other people — they'll remain in that old multiverse, where their fate will unfold in a completely different way. Then he said that the people, and some of those "bosses," will be the ones to say who I am — not that I should tell them — they'll say it themselves. He said:

— Maybe you'll just show up somewhere among them and say, "Let's have some tea." And that's it — they'll understand right away that you've arrived. So there won't even be any need to explain anything to anyone. Right now you're going through this stage of awakening, and it's happening not only to you, but to many people around the world — even those who aren't your readers.

It's just that within a certain group of people, they also first went through Mara, and now they're supposed to begin awakening this strength of the Spirit — this energy, this warmth, this frequency. Then he said:

— Why did you used to drink alcohol so often? Do you know that alcohol actually blocks everything? And most often, those who are involved in paranormal or esoteric things — many of them deliberately drink alcohol so they can't be read, so no one can pick up on them, find them, or influence them. That's how they hide. And that's how you were hiding too. But now — you're not hiding anymore, you're not drinking?
— No.
— Well then. Now we have such strength already, there's no need to hide from anyone.

And so he said that everything has gone and is still going according to plan. But he doesn't call them aliens — he calls them something else, "brothers," that's what he says, but he means aliens. He said:

— They've had everything planned long ago. Everything is on schedule, everything is on time. So there will be many more books.
— How many more books will there be? Because if there will still be many books, doesn't that mean it'll be a long time before people find out about me and start talking?
— Why? They're already talking — you just don't know it. You think it's not spreading by word of mouth? It's already spread, and it's still spreading. And the topic of discussing you is growing and will keep growing.
— Well, okay. But wait — if now there's a big wave of publicity about who I am, then people won't let me be, I won't be able to keep writing. And according to my theory… I understood that only when I finish the books, only then will I come out of the shadow-ban, and people will find out about me.
— Yes, that's true.

So I don't really know what exactly he meant or how it will all intersect — but the point is, somehow it all needs to be balanced and regulated so that I can finish writing the books without being distracted, yet at the same time, I'm supposed to be recognized — but recognized only once there's no more need to keep writing. Or maybe it will shift into some other format. He also said something interesting, like "a lion roaring in the desert — it's useless," or "a lion cries out in the desert"… He said:

— When you're in your hometown, or your home country, or on your homeland, if you shout about yourself, you'll seem like a fool to everyone — a misfit. But when you're far from home, they themselves will start thinking about you, remembering you, and taking interest.

And he said it all in this veiled way, as if everything will soon happen on its own — that everyone will want to talk to me themselves, and I won't have to prove or impose anything. On the contrary, people will show interest,

and they'll understand who I am on their own, and they'll name me themselves. And I'll just need to keep writing books and sharing something new — some new teachings that I'll begin to transmit after awakening. It's a good state — I really like it.
And he said — it reminded me, that's how it was in childhood too, when I was like this. I used to ask any person, every day, "What were you just thinking about?" I always saw what the person was thinking, and to confirm it, I'd ask — but I never said I was reading minds, I just used it as a test. And then Big Alexander told me:

— You need to train yourself. If you suddenly, for example, think about someone and imagine that everything will go well for them — don't forget to ask them in a few days if anything good happened in their life, or ask a week later. Don't explain anything to them — just make a note of it for yourself. If they say "yes," then you'll see — it was you who did it. Then try it again, just to confirm it.

And he said I should start noticing these things in myself — how it all works. He said that the people who are somehow "yours," or who also have good fortune and a bright future — when I'm in dialogue with them, even not physically but over the phone or in writing — my palms should start burning. If they burn during the conversation, then everything we're discussing is right and good. If suddenly the heat fades, then something's off — it means what you're discussing shouldn't be done, or it needs adjusting, the direction slightly shifted. And he told me I need to pay attention to all of that. From which conversations, actions, behaviors, or people this fire activates in me — and from which ones it fades. So now I'll be focusing on that.

| Read the Wikipedia article "Nirvana"


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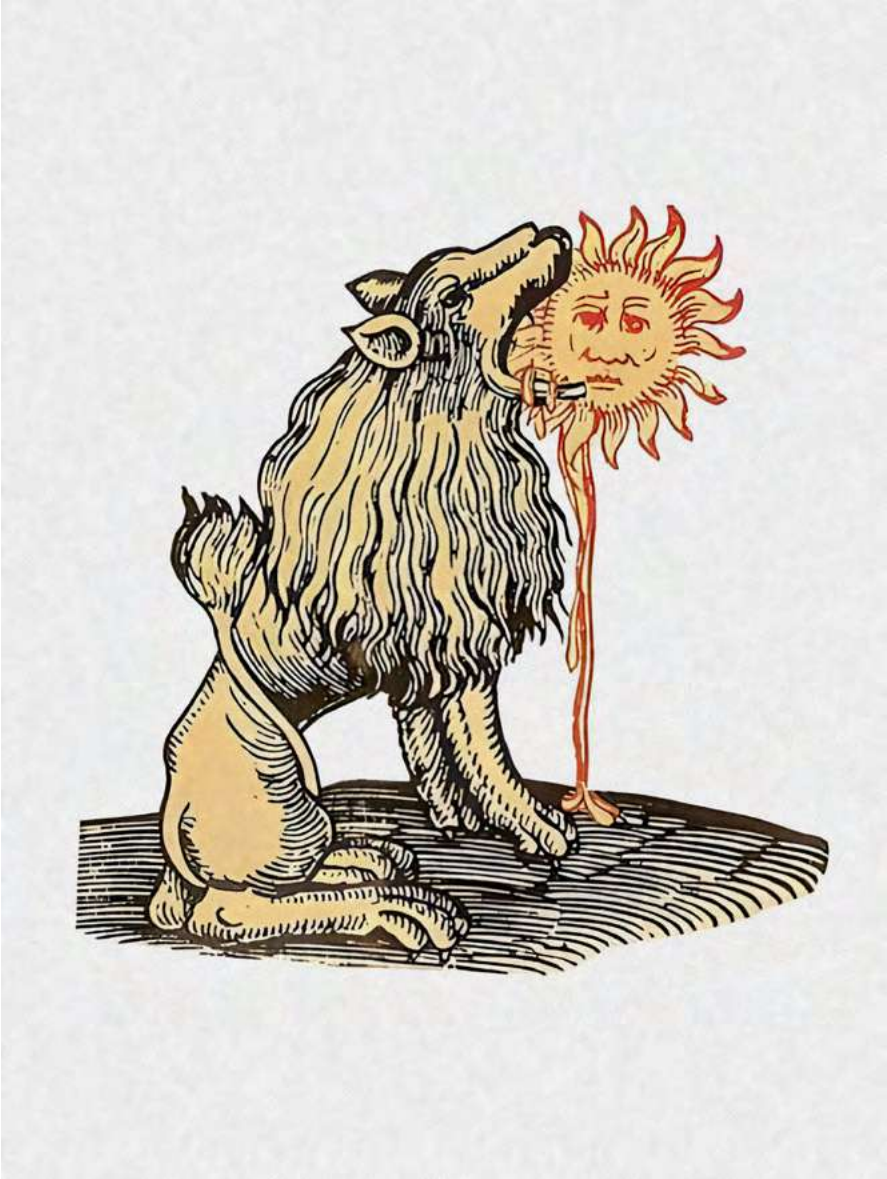

ΜΑΤΘΑΙΟΣ
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So who is who?

Taurus — evening.
Leo — night.
Eagle — air, morning.
Man — earth, day.
For some reason, that's how I see it…
And in the center sits the one who has known and tamed them all…

Though I could still be mistaken…
I'm decoding it.


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What I want to address now is in chronological order. So, over the past week, I've been trying to understand even more deeply what Mara is — what this dark Spirit is that provokes me, but for good. Then I started noticing that because of it, I'm actually growing stronger, as if I myself am turning into Spirit, as if I'm awakening even more or entering this conscious state — the eighth corner. And all this time I've been reading various articles online, not just on Wikipedia, about how Jesus was tempted by the demon, and how Buddha too was provoked by a dark force — or more precisely, the God of death. I want to make references to that now, the things I've noted down for myself.

There is a legend about the battle of Buddha with the God of Death, which tells how the young prince Gautama secretly left his father's palace, then dressed in the robes of a monk, and went out into the world as a beggar — and what happened to him along the way. *"With resolute intent he settled beneath the Bodhi Tree in the Resting Place, and at once before him appeared Kama — Mara, the god of love and death. The fearsome god arrived riding an elephant, bearing weapons in a thousand hands. He was surrounded by an army stretching twelve leagues before him, twelve to the left, twelve to the right, and behind him — to the edge of the world; it rose to a height of nine leagues. The gods, protectors of the universe, began to fight, but the future Buddha remained motionless beneath the tree. Then the god attacked him, seeking to break his concentration. The enemy hurled at the Savior whirlwinds, stones, thunder and lightning, smoking weapons with sharp blades, burning coals, hot ash, boiling mud, searing sands, and fourfold darkness — but everything thrown against him was transformed by the power of Gautama's ten perfections into heavenly flowers and ointments. Then Mara sent against him his daughters — Desire, Longing, and Lust — surrounded by a seductive retinue, but they could not distract the mind of the Great Being. Finally, disputing his right to sit in the Resting Place, the god in anger hurled his razor-sharp disc and ordered the frenzied army of his host to pelt him with mountain cliffs. But the Future Buddha merely moved his hand to touch the earth with his fingertips, thereby calling upon the Earth goddess to witness his right to sit where he sat. And she affirmed it with a hundred, a thousand, a hundred thousand thunders, and the enemy's elephant fell to its knees in reverent bow before the Future Buddha."* So first I want to emphasize

that when Mara, the God of Death, sent his daughters — it wasn't physical, not literal, not actual girls or women — it was, as you can see, qualities, negative qualities of a person. And I also want you to pay attention to what Buddha did — the only thing he did — he pointed to the earth with his hand. This is very similar to how Jesus struggled with the demon, where it was also a spiritual, inner battle with that dark force. And the dark force is precisely those doubts, temptations, delusions — this whole theme. And they resisted not physically, but by, let's say, not believing in it, staying in their calm state, and putting even more emphasis on simply being in the here and now. That's it. Alright, let's move on. *"The army immediately dispersed, and the gods of all worlds scattered garlands of flowers. Having achieved this preliminary victory before sunset, the victor, during the first watch of the night, attained knowledge of his past lives; during the second watch — the divine eye of all-seeing vision; and during the final watch — understanding of the chain of causality. At the arrival of dawn, he experienced full enlightenment. Then for seven days Gautama — now the Buddha, the Enlightened One — sat motionless in bliss. For seven days he stood aside and contemplated the place where he had attained enlightenment. For seven days he walked back and forth between the place where he had sat and the place where he had stood. For seven days he remained in a pavilion erected by the gods and contemplated the teaching of causality and liberation. For seven days he sat beneath the tree where the girl Sujata had offered him milk rice in a golden bowl, and meditated on the doctrine of Nirvana's bliss. He moved to another tree, and for seven days a terrible storm raged, but from the roots of the tree emerged the King of Serpents, who shielded the Buddha by spreading his hood. And finally, for seven days the Buddha sat beneath a fourth tree, still enjoying the bliss of liberation. Then he doubted whether he could convey his revelation to others and considered keeping the wisdom to himself; but from the zenith descended the god Brahma and asked him to become the teacher of gods and men. Thus the Buddha came closer to proclaiming the Path. And then he returned to the cities of men, where, communicating with the inhabitants of the world, he gave them the priceless gift of the knowledge of the Path."*

Well, this is truly "wow." Why? Because when I first read this text just a few days ago, I saw the whole picture and realized that when he became the Buddha —

thus defeating Mara — all that "seven-seven-seven" isn't about time, not seven days each or seven times, but that it's seven variations at once. That's why he saw all seven — because he was in the eighth corner. And that actually explains it: he's in the eighth corner here, in the eighth corner there, he's in the eighth corner in all of it. That's how it's expressed — it's sacred language. And everything that happened to him is the path, and afterward he began to share this knowledge, this story, of how he went through the path. And I'm also trying to capture this path in my novel, "Alternative History."

I will now refer not only to what Nirvana and enlightenment are, but also compare it to the opposite side. That's why I'll reference those articles and stories that describe how Buddha or Jesus were attacked, and more importantly, how they overcame it and who they became as a result. And here is one passage from an article I found online, which says: *"Buddha had a cousin, Devadatta, who didn't love him and caused him trouble. In fact, if you study the canon more closely, many people didn't like Buddha and created problems for him. This is a very valuable lesson — if even Buddha wasn't loved by everyone, and couldn't please everyone, how could we possibly expect to? So it's important to stay realistic and not be upset if others don't like us, or if we can't please everyone." In those life accounts that mention the death of Buddha, it is said that Ananda (one of Buddha's main disciples) had the opportunity to ask Buddha not to leave. But he didn't, and so Buddha's life ended. This teaches us that Buddha gives guidance and stays only if he is asked to. If no one wants him to remain, he leaves. We can apply the same principle — if people don't want help or don't need us, there's no reason to impose ourselves. There may be many others who are more receptive to help."* And what's the emphasis here? That there are many articles online about how Mara — or more broadly, the God of Death, this dark force — attacked Buddha. It turned people against him, made them not love him, set them up to betray him, to condemn him. And it also tried to plant within Buddha countless doubts and negative reactions — this is exactly how Mara works, how the dark force operates. That's why I wanted to emphasize that all individuals who walked the path toward awakening were subjected to such trials.

Now I want to draw a comparison with the Wikipedia article "Temptation of Christ." *"Described in the New Testament as the temptation of Jesus Christ by the Devil (Satan) during his forty-day fast in the wilderness, where he went after his baptism. In Christianity, the temptation of Christ is interpreted as one of the proofs of the dual nature of Jesus, and his overcoming of the Devil — as an example of how one should struggle against the forces of evil and as the result of the blessed fruits of baptism."* Also, note that when I studied all the legends and various translated texts about Buddha and how he became enlightened, it was stated that he already possessed a great deal of knowledge and spiritual power, because he had almost completed the entire path — and this helped him overcome Mara. But at the same time, he was not yet fully enlightened. And here, too, it's emphasized that when the demon tempted Jesus, it happened after his baptism — which confirms that thanks to that baptism, Jesus had strength, and therefore was able to withstand all those attacks from the demon. Let's continue. *"The account of Jesus Christ's forty-day fast and his subsequent temptation by the devil is found in all the Gospels except John. Matthew and Luke provide detailed descriptions, agreeing in all specifics, while the Apostle Mark mentions it only briefly, without detail: 'He was in the wilderness forty days, tempted by Satan; and he was with the wild beasts, and the angels ministered to him.' According to the Gospel narrative, after his baptism Jesus Christ, led by the Spirit, withdrew into the wilderness to prepare in solitude, prayer, and fasting for the mission with which he had come to Earth. Jesus was 'tempted by the devil for forty days and ate nothing during those days, and when they were ended, he was hungry' (Luke 4:2). Then the devil approached him and with three temptations tried to lure him into sin, as he does with any human being."* Take note — right before the mission Jesus came to fulfill, there was a moment between baptism — which is already a major turning point, you're nearly at the finish line — and the temptation by Satan. This trial comes right before becoming who you are meant to be in order to carry out your mission. And the same, as you can see, happened with Buddha. Buddha awakened, defeated Mara, the God of Death, and only after that did he begin teaching people — only then did he begin his mission. Now, about the moment when the devil approached with three temptations, trying to lure Jesus into sin — there's a list of them in Wikipedia.

The first temptation was hunger — but again, don't interpret this as a purely physical thing; this could be sacred language — a temptation by hunger. And the words of Satan were: *"If You are the Son of God, command that these stones be made bread."* And Christ replied: *"Man shall not live by bread alone, but by every word that proceeds from the mouth of God."* Then the second provocation, the temptation by pride. Satan said: *"If You are the Son of God, throw Yourself down, for it is written: He shall give His angels charge concerning You, and in their hands they shall bear You up, lest You dash Your foot against a stone."* Jesus answered: *"It is also written: You shall not tempt the Lord your God."* Then the third temptation of Satan — his words were: *"All this power I will give You, and the glory of them, for it has been delivered to me; and I give it to whomever I will. Therefore, if You will worship me, all shall be Yours."* Jesus replied: *"Get behind Me, Satan; for it is written: You shall worship the Lord your God, and Him only shall you serve."* And then: *"After the third temptation, according to the Gospel of Matthew, 'the devil left Him, and behold, angels came and ministered to Him' (Matthew 4:11). In the Ostrog Bible (Matthew 4:10), Christ says, 'Go after me, Satan…'"* You see, it turns out that the struggle Jesus faced — just like Buddha — was with these… well, it's like a system. And the old system tries to dictate to you: "Do this, do that," and it highlights things to you — "Look, it's written in the book," or "It's said here or there, you can do whatever you want, blah blah blah." But what does someone who is nearly enlightened do? He responds differently — he sees everything from his own angle, not from the false angle of Satan, the devil, the demon, but from his own, true perspective. And that's where he shows his vigilance and says, "No, it's like this." So ultimately, it's a battle over the right angle of perception — how you see and interpret everything. Next: *"In other books of the New Testament, the Apostle Paul mentions the temptation in his Epistle to the Hebrews: 'For in that He Himself has suffered, being tempted, He is able to help those who are tempted' (Hebrews 2:18). And from the same epistle: 'For we do not have a high priest who is unable to sympathize with our weaknesses, but One who in every way was tempted as we are, yet without sin' (Hebrews 4:15). Unlike other Gospel stories that were expanded in apocryphal literature with many added details, the story of Christ's temptation is not explored in the apocrypha. It is only briefly mentioned in the Gospel of Nicodemus during the dialogue between the Devil and Hell before Christ's descent there:*

*'…Why do you hesitate and fear to receive Jesus? He is my enemy and yours. I tempted Him, and I caused the elders of the Jews to slander and rage against Him.'"* You see what an interesting moment this is — how the devil even made the elders of the Jews slander and rage against him. Just imagine how powerful and malicious this dark force is, how much control it has — that it can turn all kings, rulers, and religious leaders against someone who is nearly awakened. I phrase it as "nearly awakened," because he hasn't fully awakened yet — and in fact, this is a major focus in my book right now. But that "nearly awakened" state is when you've walked the entire path, and the final, most difficult trial is Mara. Just imagine how strong she is — that beyond trying to plant doubt or false thoughts, assumptions, reactions, or conclusions in the nearly awakened one, she also tries to provoke emotional reactions. Maybe she tries to make him feel offended, or angry, or defensive, or argumentative — or even to use something not for good, but selfishly. And likewise, imagine that during the trial by Mara, the entire environment around the nearly awakened one turns against him. That's exactly what I've been going through these past two months — January and February. It's as if the devil entered everyone around me, and they all tried in every possible way to disturb my peace. Not just to disturb it, but to push me — to test the limits of my patience. But the way it's strengthened me… or maybe it's already fully tempered me. I don't know how many more trials may still come, or maybe they're already over — I can't say right now. At this moment, I simply don't know.

*"According to Luke, after the temptation in the wilderness, the Devil left Jesus Christ 'until an opportune time' (Luke 4:13), as later he began to tempt him again — through the Jewish people and even through his own disciples, the apostles — plotting various schemes. The evangelist Mark states that in the wilderness Jesus 'was with the wild beasts' (Mark 1:13) — this is a reference to Christ (the new Adam) being surrounded by beasts that did not dare to harm him, just like the old Adam in Paradise. The Catechism of the Catholic Church notes that 'Jesus is the new Adam, who remained faithful where the first Adam gave in to temptation.'*

*In Christian doctrine, the temptation was aimed at the human nature of Jesus, through which the Devil hoped to lead Christ onto a false path. With regard to the divine nature of Christ, this temptation was a battle between the Devil and the Son of God, who had taken on flesh for the salvation of mankind, over maintaining dominion over people."*

And so it's said there was temptation by hunger — but I won't retell the story itself, because it's sacred and not meant to be taken literally. Temptation by hunger, temptation by pride, and temptation by faith. But let me now explain in a more modern way what that means, because this is a trial I have gone through, or am going through, or may still go through — and it's a trial every other person will also face. So this applies to every human being, which makes it incredibly important and relevant.

So then, the temptation of hunger — if we interpret it in today's world — is not just about food. It's the temptation that comes when your inner voice, which is not from God but from Satan, starts provoking you with the thought that what you have isn't enough. That your small apartment isn't good enough, your modest meals don't satisfy you, your humble husband doesn't please you, your quiet family annoys you, your small town bores you, or your simple job or modest salary bothers you. A person under the temptation of hunger begins to crave more and more of everything. Just like the devil told Jesus, "you can turn stones into bread" — he was tempting him. The same applies here: you could, at any moment, choose to commit wrongdoing, to mislead others, to engage in deceit, or choose a shameful, immoral path to make quick money, thinking no one will ever know — that is temptation. Temptation is when what you already have doesn't satisfy you, and any desire to change things for the sake of more — that is the hunger temptation. Keep that in mind.

The temptation of pride. In the biblical account, the devil tempted Christ to perform miracles in front of people so that everyone would believe him — and questioned why he didn't do it. This is precisely why it's called the temptation of pride. It's like — say you're a writer, as I'll use myself as an example — and no one is reading your books. And the devils might tempt you: "Come on, you can launch a promotion, get attention, make everyone read your book. Do it. Prove to everyone how smart you are." That's pride. Or maybe you're an artist,

and thoughts from the devil creep in, making you doubt whether it's even worth doing anymore because no one is buying your work or talking about it. That is pride. It's the evaluation of who you are and the value of your work. A prideful person wants to be recognized, admired, talked about — they want results. And those who begin to look at their lives and feel discouraged because they have nothing, and want to prove something to someone — that is the temptation of pride. Keep that in mind, because this is one of the most common temptations today. It enslaves people daily and throws them off the path of light.

Next, the final and third temptation of Jesus by the devil — the temptation of faith. The account describes this example: *"In the final attempt to tempt Jesus, the Devil showed him all the kingdoms of the world, over which he claimed power, and offered them to him, hoping to disturb his human spirit and sow doubt in his ability to fulfill the mission of saving humanity. By refusing, Jesus shows that he does not acknowledge Satan's authority over the world, which belongs to God alone and to whom worship is due." On the question of how all the kingdoms of the world were shown to Christ, Theophylact of Bulgaria writes: "I believe they were not shown in thought, but in a sensory way — placed before his eyes in a phantom, not in the imagination of the Lord."* It's difficult, of course.

So let's put it this way — the temptation of faith, if we decode it into our modern language, I think it's exactly this: when throughout life I see people who live without God — atheists or even Satanists, but mostly atheists — who don't believe in God, don't fear God, and have no doubts, no sense of morality or ethics. They boldly — shamelessly — live by arrogance and vanity, and by these means they make money, do whatever they want, completely ignoring the voice of the heart. They trample others, not even stopping to think if they're causing discomfort or harm. These are greedy, cold, stone-hearted people. And when you look at that, you might start to wonder — well, I could do that too. I could open an online school and disguise it as something legitimate — like IT, for example, as many so-called IT projects are doing today. That's temptation — that's greed for money. You might even think, "Why love your homeland? You can move anywhere and speak badly about your own country." I feel this is directly tied to faith. Why is this a temptation of faith? Who is Satan? What does he offer? He offers you the path of jumping around social media like everyone else, going to trendy resorts, dressing like everyone else, gossiping, being deceitful, indulgent, a sinful person — because that's what society accepts.

That's one model, a system you can believe in and become part of — that's the social system. And then there's faith in God, where you refuse to follow the herd, refuse to follow those societal norms — especially today, when people have strayed even further and become truly godless. That is exactly the test of faith. You can believe in God, believe in morality, believe in ethics, work honestly, pay your taxes, stay at home, speak only with family — and watch everyone around you making easy money and driving sports cars. But then you make a choice. And that choice — that faith — that's the question: "Why believe in God if no one else does?" But this is exactly the temptation of Satan. Satan shows you: "Look, you can be like everyone else. See all these people who live without God? Look how happy they are, they have everything, they'll accept you right away, you'll instantly belong. Why do you believe in God and live modestly like a black sheep, having nothing?" That's precisely what it means to turn away from faith in God — because the masses today don't believe in God. The masses believe more in Satan's system. And Satan offers: "I'll give you everything. Sing filthy songs, post half-naked photos on social media, and people will adore you, you'll have tons of friends, you'll make lots of money." That's what Satan offers. But understand this — if you agree to that, it means turning away from faith in God. That's the third temptation: you choose a different Wi-Fi point, as I say in modern language. You choose a completely different concept of life, completely different values, regardless of how many people believe in it or not. What difference does it make? And you see, 25 years ago, I saw that people were still more or less pure and kind. But now everyone has turned into perverts — so what, should I become like all the rest? Of course not. I can hold on to that lost, older way — and that's exactly what I'm doing. That's why to this day I try to save myself and preserve my inner "self" through kindhearted films that still remain, back when movies were truly about love. Or when songs were written by artists about love, with real sincerity — when someone was in love and genuinely expressed that feeling. Now it's like none of that is left — every product today gives off a sense of coldness. That's why, for example, even vintage clothing or items are more in demand now. Personally, I'd rather buy a Japanese toy from the '90s or '80s, because it's better quality than the toys being made now in 2025. Everything has turned into something unrecognizable.

Everyone's cutting corners now, everything is made poorly, using cheap materials — and it's the same with music and films. And when people are surprised that I seem stuck in the past, listening to old songs and watching old movies, I simply do it because those still carry the code of love, I'd say — because that code is almost nowhere to be found anymore. If the whole world is now engulfed by Satan, and we're in a time of darkness, then the people who create songs or movies about love — those songs or films no longer contain the actual code of love within them. That's why I have to search for the older songs, the older films.

Another interesting interpretation: *"In the treatise The Union and Translation of the Four Gospels, Leo Tolstoy gives his own interpretation of Christ's temptation. According to Tolstoy, the Gospel story resembles a dialogue between two people: the spiritual one (Jesus) and the material one (the Devil). Jesus tries to explain that his worldview combines the material with the spiritual, with the latter having a fundamental influence on the value system. But the Devil doesn't understand him. First, the Devil offers Jesus to satisfy his hunger, and in response, Jesus says that the needs of the stomach are not a priority for him. Then the Devil suggests that Jesus kill himself to completely escape the body; to this, Jesus indicates that he will wait for his appointed time."* That's also important — you see, many people always want to do everything themselves, and they lack patience. But when they act on their own in a rush, it's actually from the devil. One must always wait, and then God, the system, will lead you — or things will happen by themselves. Likewise, we must wait for our appointed time of death, and not take life into our own hands. Taking your life into your own hands — that's from the devil, understand that. Now, continuing: *"The Devil believes he's caught Jesus in a contradiction and points to ordinary people, whose behavior seems more logical and effective: they pay attention to the needs of the flesh and successfully satisfy them. To this, Jesus replies that material goals hold no value for him."* You see, what was the final temptation? It confirms that I interpreted it correctly — the devil shows Jesus, "Look how other people live, why aren't you like them?" See? "Come on, you can be like them" — that's exactly how he tries to pull Jesus away from faith in God and offer belief in Satan, the very thing most people follow when they chase after satisfying their material desires. And this is such a powerful temptation —

but this particular one, I feel like I've already overcome it long ago. It's not difficult for me now; I understood it long ago. Otherwise, how would I be writing books? I would've become a blogger ages ago and moved to the Maldives. But no — I realized I'm not willing to choose the path of the world. Yes, everyone would've accepted me. That's the paradox: had I chosen the world's path, people would've loved me, accepted me, there'd be no judgment, no slander, no envy, no attacks. But in doing so, I would've strayed from the path and lost God within me — lost heart — and just become part of the herd. Or look — see, I made a choice: I chose God and the heart. But that immediately made me different. I'm the only one with God, while everyone else stands on the other side, and to them, I automatically become the enemy — because I'm not as filthy as they are, not as cruel, not as greedy, not filled with their kind of malice. And they all start to hate you — like in the film Powder — just because you're a little different. Even though, ironically, you're different in that you're modest — and that enrages them. Or because you're kind — that enrages them. Because you don't need to show off to be loved, and yet you are loved — that enrages them. So this is very hard: imagine, you consciously reject Satan and all these worldly people, and yet what you get in return isn't peace. You choose God, and what you receive is the attack of the entire world against you. Brutal. It's hard, guys.

Here's another part — "Veneration by the Church," from the Wikipedia article — which says that in memory of Jesus's forty-day fast in the wilderness, Christianity established the annual Great Lent. This year, Lent will begin in March — on March 3rd, 2025. And I believe… You see, when I was younger, I already interpreted this to mean that fasting is very important. Not for everyone, of course — but especially for people who work too much, who are constantly distracted by the social world, by social media, by food, by all the excess. And people who have more than they truly need — they stray from the path because of it. They stop hearing their hearts, they stop hearing God, nature. And it's those people who really need Great Lent — to sober up, to snap out of it, to start feeling themselves again, to see life from the outside, to awaken their hearts, to escape the fog, to step out of this virtual multiverse. That's what Great Lent is for. And now, as it turns out —

if we refer to the historical accounts that have reached us — this tradition arose because of what happened to Jesus: 40 days in the wilderness, tempted by the devil. And the same thing is happening to me now. What's most interesting is that, without even realizing it, I began to avoid excess food, sweets, tried to stay away from all of it — especially any bad habits. It all happened naturally, without knowing anything about Lent, without even fully understanding that I was going through the same temptation Jesus did. It just happened that way — provocations coming at me from all sides, attacks everywhere — and instinctively, like a self-preservation mechanism, my nature responded: I started meditating more, started cleansing myself immediately. This pushed me even more to resist the dark force. But the way to resist this dark force is not by attacking it in return — because if you attack it, you become just as dark. You have to become someone who simply doesn't react, like in meditation — you must become the light that darkness cannot overcome. And this happened to me naturally. And of course, after reading all the articles about Mara, the God of Death who attacked Buddha, and then drawing parallels to Jesus — who also descended into hell, just as I descended into the underworld — I realized: wow, it's all the same. And you see, Lent is also a holiday in memory of that very thing. And I've already started living this fast instinctively, and it's still ongoing. And naturally, I will continue to observe it. You need to drink less water and eat less food — embrace simplicity, cleansing, cleansing in everything. But this cleansing should be in all areas — not just with food, but also with entertainment. Nothing should be in excess. Your consciousness shouldn't drown in anything — you must stay alert, present in the here and now. And there's the world of "A and B," but there is also the "and" — the transition. That's why we're constantly passing from the world of morning to the world of day, evening, and night. But in truth, to discover the fifth element, we must come to know all four worlds, all four elements — so that we can finally uncover that fifth center.

Right now, I've placed more emphasis on temptations, and I also want to come up with some personal examples — just invent them if I have to — to include in the book as hints for readers, for people. After that, I'll try to shift the focus away from temptation by the devil, by Satan, and the dark force,

and more toward how to actually reach enlightenment — what enlightenment is, how it happens, and how it manifests. If we continue to examine the topic of temptation, it becomes clear that it's any kind of provocation — and that's very interesting — any provocation that pushes you, as a person, toward argument and conflict. Here's a real, living example. Look — I'm renting an apartment, and the owner, every time I renew the contract, sees that I like the apartment and don't want to move out. So each year, he raises the rent by quite a large amount — 15,000 rubles, to be exact. Last year, he raised it by 15,000, and now he says that if I want to stay and renew again, I have to pay another 15,000 more. That's just how he behaves — not because rental prices have gone up, not because the apartment is particularly special — no. He's simply taking advantage of my kindness, because right now I'm going through a trial by Mara, a temptation. And just like many others, he's connected to the dark force. He's simply acting in a vile way, like all the other vile people out there. And if I weren't going through these trials right now — if I weren't in this state right before enlightenment — if I were spiritually weak right now, I would definitely respond. I'd say: "Listen, you want me to pay 15,000 more? How about this: I want to pay 15,000 less than what I paid before, or I'll move out. And you won't rent this apartment out again — at least not for the next six months. Look how much money you'll lose: one month, two, three. You could've earned all that, but if you lose me, you'll earn nothing. Do you need that kind of problem? And the deposit you're trying to take — you can't, because the lease is over. I'll be taking it back, and I'm not renewing anything. For you it's a hassle — you'll have to find a new tenant. So how about a 15,000 ruble discount instead?" So I could have said that — but I didn't. I said: "Fine, if he wants 15 more, let it be 30," and that's the paradox. And what's most interesting is that the little Alex who had just started writing books — that's exactly how I used to be. I described this in all my early draft books: whenever there was a conflict, whenever someone cheated me out of money or anything else, I never confronted them, I never argued — I just said "okay" to everything. And then — I even remember — when I was in a relationship, there was this girl who had known me for many years. When she finally found out who I was, or at least grasped some part of it, she said to me:

— You know everything, all the bad things I ever did or lied about?
— Yes. — and she was shocked, -And how can you even talk to me, or to people at all?
— This person did this,- I said. — Let's not talk about you — so you don't get scared. This one did that, that one did this — you know it.
— Yes.
— See? And you think I don't know.
— But how? If this person steals, or this one lies, or cheats, or does that — and you still don't do anything?
— What am I supposed to do? You're all like this. Fine, I could cut all of you out of my life, erase everyone — but I'll be alone. And if I let new people in, they'll be the same. You're all like this.

So that's how I used to explain it — that there's really no difference. And I remember, there were situations with provocations — like when someone's haggling, maybe a real estate agent selling an apartment, or someone renting a place to you and trying to keep the deposit. They start inventing things out of thin air — claiming you stained the curtains or wore down the table — and you can clearly see the bitterness in them, the anger. It's like there's a demon, a devil inside them, and they're using your kindness to squeeze everything out of you — almost like they want to strip you down to your last piece of clothing. And it's not just that they're taking advantage of your kindness — they're waiting for you to snap. They want you to attack them. And he's surprised — like, "How is this possible?" — he's treated you so unfairly once, twice, three times, and yet you still don't react, and now he doesn't even know what to do. It shakes him. And back then, I didn't react to any of it because I was deeply afraid of conflict. That's one of the main reasons why I avoid people altogether. I really don't like it when people argue, gossip. In general, it feels like the moment you get involved with people, all you get is negativity, no positives. And of course, I went through different phases — cycles, really — as I was exploring the three worlds, or rather four. And all of us went through these cycles: morning, day, evening, and night. There were times when the Spirit of Justice would awaken in me — let's call it that. But from another perspective, it could also be seen as a kind of weakness —

when I couldn't endure things, when I reacted. But the point is, something would turn on in me — of course, I never did anything criminal or wrong, everything was within justice — but I would become indignant. If someone lied or cheated, I felt they should be punished. That they should be arrested, metaphorically speaking. That if someone lies to your face, they are a bad person and should be fired. That was my stance — to cut to the bone, to tell everyone to their face: "You're a criminal, you're scum, you committed a crime, you're a bad person — people like you either end up in jail or in the graveyard." That's how I wanted to speak. And then, all those people would turn around and say that I was the one who was mean — even though they were the ones who committed the offense. And what do they want? For me to give them money? I don't get it. Or to just give them my whole life and let them use me? Am I supposed to let them take advantage of me that much? Of course not. Naturally, I said, "I can fight back if you're going to be that shameless." And they all were outraged: "Wow, Alexander has anger," but it was some kind of divine anger. But! You see, there are three main worlds: the sky, the earth, and the underworld, which for me were more or less visible compared to the fourth. Although the fourth one — the afterlife — was also present, I simply called it spirituality. And yes, it turns out I couldn't always control it; everything followed its own nature. But like all people, I cyclically became different. Sometimes I was full of love and forgave everyone, couldn't even argue, and would just quietly walk away — that is the morning. Other times, I could speak without emotion, without anger or aggression — just very modestly, kindly, and diplomatically, giving the person a chance, talking things through — that is the second world, the material one, the day. When the Spirit of Justice was present, I could speak harshly and say things like, "All sinful people must burn in hell, and if you've committed a crime, you have tainted not only yourself but your entire lineage — not just in the future but even in the past, because the past exists now, and it may be changing due to your actions. Your entire ancestral line — great-grandmothers and great-grandfathers — might now have their destinies altered. Even if you think they've already passed away, they are still there in the past, and this will echo back through your lineage. Do you understand me?" That's the kind of thing I could say. But again, I was exploring the Spirit of Justice. And it turns out that this is all a school, that these are all tests. And it turns out that

standing up for your rights and demanding justice isn't good. That is, someone might start off as an absolute doormat, and life immerses them in that world so they can learn to defend themselves. But then comes the next stage, where you're supposed to understand that defending yourself in such a way is no longer necessary, and you need to stop reacting, to accept that everything is the will of God, so to speak. Here lies a very important point. It's like this: if a person has animal instincts — at the first stage of human development — and they can't control them, then they need to activate their mind to take control over those animal instincts, and so the mind becomes a good thing. But there are people who have developed to a stage where their mind is so overtrained, so dominant, that they've become like cold, inhuman robots, and for them, the mind is no longer enough — they urgently need to activate the heart to begin thinking about others, to feel conscience, and to find balance in all things. That is the path of development. And it's the same with justice. When you're a complete doormat and people take advantage of you, that's exactly when you end up in the underworld, where you begin to demand justice and fight against all the filth that constantly provokes you — and you're constantly fighting back. And then this sense of justice starts to grow within you, and it needs to be cultivated. But later, in the future, you must understand it so deeply that you become free of it — that's what I'm going through now. That now, any parasite that exists, you are not supposed to teach them, not supposed to raise or correct them, not supposed to stick their nose into the wrongdoing they've committed and give them a moral lecture that they were wrong — in other words, you mustn't do that. And it turns out, as I understand it, that when you overcome this final trial — when you defeat this Mara, defeat these provocations — you move to some next level, where you simply no longer even see these provocations, as if your value system has shifted so much, and you are so much more with God, that it no longer matters to you. A taxi driver might say, "You owe three times the fare," and take you in circles, and whereas before, when you were still discovering justice, you would've noticed and spoken up, feeling the need to prove something and fight him and win in the end. And you seem to be right, because you overcame evil — because that evil tried to deceive you — but now it's as if there should be this next level: the taxi driver tricks you, drives in circles, asks for three times the fare, and you smile and give him four times more instead of

three, just so he gets scared, and you smile at him. That is what it means to defeat Mara. I'm giving you examples of how one should relate to her. And so… It's clear that right now I'm still processing all of this, and I haven't yet awakened or entered nirvana. But just so you understand, next time, if the person renting me the apartment says I should pay twice as much, and he also wants to take the couch so I sleep on the floor, I should say, "Alright, then so be it, I'll buy myself another couch, spend more money." That means the approach should be something like — not necessarily blind naivety, but something close to it. As if you say to yourself, "Well, if I have the money, then why not? Let this poor man take twice as much — he's still poor, still miserable." And now, you see, I'm still noticing this behavior from the landlord who rents out the apartment, and in principle, I could put him in his place. But I think, "Alright, I won't put him in his place — if I'm still seeing these trials, that means I haven't passed them yet." So I think, "Well then, I'll endure it." Or rather, not endure it, but let's say I'll turn a blind eye to it. But the provocation comes every day — they come from all sides: from friends, from relatives, from bosses, from even just service workers. Service workers can be anyone — a taxi driver, a courier, anyone — who might pull off these, let's say, unpleasant tricks. And as long as they still seem unpleasant to you and you notice them, it means you're still going through trials. But eventually, that won't happen anymore — that is, it won't upset or irritate you. You won't feel even one percent that you've been wronged. If you feel even one percent that you've been wronged, then it means you're still not pure. And imagine — that is considered pride. Such a paradox. It's clear that pride comes in different forms. For example, the kind of pride some people have when they behave selfishly — always taking the best for themselves and even giving their parents a crooked chair while choosing the softer one for themselves — of course, I've never had that kind of pride. But if we're speaking in terms of percentages, even minuscule ones, then when, for example, I've been working for over ten years, writing books and trying to do everything well, and people slander me and others believe this slander, and as a result almost no one believes in my books and everyone thinks I'm some kind of criminal — of course, that used to affect me. But that means it affected my pride, and that means I didn't have one hundred percent faith in God. It means that no matter how much filth

happens in the world around you or directly to you, you must not for even one percent doubt either God or yourself. That is the true strength and victory — the exit from the influence of all these systems, these spirits. So in the end, it turns out that the four worlds are four Spirits that shape us, polish us, refine us — and that refinement, that polishing, is the wheel of Samsara we are meant to escape from.

One of the articles is "Spiritual Worlds".

*"The four spiritual worlds, or four spheres of existence — in the emanation theory of Kabbalah, are four levels of the distancing of divine light from its original source, represented as four qualitatively distinct worlds named Atzilut, Beriah, Yetzirah, and Assiah. The last three are not externally separated from one another, but exist as included within each other, like concentric circles. Their existence is accepted in Kabbalah based on the Book of the Prophet Isaiah (43:7), in the expressions: "I have created", "I have formed", and "I have made."*
*These four worlds are inhabited by various spirits and angels:*
*the world of emanation (Atzilut) is governed exclusively by the Shekhinah;*
*in the world of creation (Beriah), under the rule of Akatriel, are located the throne of the Lord and the souls of the righteous;*
*the world of formation (Yetzirah) — under the rule of Metatron — is inhabited by "holy creatures" (chayot), mentioned in Ezekiel's vision, and by ten ranks of angels;*
*in the world of action, that is, the visible world (Assiah), under the rule of Sandalphon, are found the ophanim and the angels who fight evil.*
*The lower worlds implement that which is more ideally contained in the higher ones, and the beings and objects of the higher worlds, receiving divine influences from the primary source, transmit them to the lower ones, thereby serving as channels or "vessels" (kelim) of grace. Everything found in a lower world has a parallel prototype in a world higher in degree. A human being belongs simultaneously to all the worlds."*

Imagine how fascinating this is. Everything in the article I quoted confirms everything I've written throughout all the books of "Alternative History." Here we are — four worlds. And here we are again — confirmation that a person simultaneously belongs to all these worlds, that we simultaneously exist, evolve, and live in all of them. And our task is, so to speak, to exit from this.

Another article is "Four Heavenly Kings."

*"The Four Heavenly Kings — in Buddhism — are four guardian gods, each of whom protects one of the four cardinal directions. Collectively, they are referred to in different languages as follows: Sanskrit — Devarāja — 'king of the gods' or Lokapāla — 'guardian of the world';*
*Chinese — Sì Tiānwáng — 'four heavenly kings';*
*Korean — Cheonwang — 'heavenly king';*
*Japanese — Shitennō — 'four heavenly kings';*
*Tibetan — Gyalchen Shi — 'four great kings';*
*Mongolian — Dörvön makhranz (монг. дөрвөн махранз) — 'the four maharajas';*
*Dörvön ikh khan — 'the four great khans'.*
*Their dwelling, Cāturmahārājika, is located on the slopes of Mount Sumeru, and this world is the lowest of the abodes of the gods in Buddhist cosmology. The inhabitants of this world live in the air around the mountain. The kings are named Virūḍhaka, Dhṛtarāṣṭra, Virūpākṣa, and their leader is called Vaiśravaṇa. In this world also live the gods accompanying the Sun and Moon, as well as beings subordinate to the kings — kumbhāṇḍas (dwarves), gandharvas, nāgas (serpents or dragons), and yakṣas. The Four Heavenly Kings are protectors of the world and fighters against evil; each commands a legion of supernatural beings to protect the Dharma. They guard the four continents and do not allow the asuras to enter the higher worlds of the gods."*

You see how interesting this is. All these trials I'm going through, all these worlds, all these spirits… To reach that place above, I have to go through all of this. And that's why no one can get beyond everything — because it's impossible to endure these trials, especially Mara, these dark spirits. You have to go through all of it and overcome it all. And only when you are completely pure and possess all the luminous qualities can you pass through these four, let's say, guardians who protect the throne of God. *"The World of the Four Heavenly Kings is ruled by Śakra, the king of the devas, who resides among the Thirty-Three Gods. On the 8th, 14th, and 15th days of each lunar month, the Four Heavenly Kings descend from the heavens or send messengers to observe morality and virtue in the human world.*

*Then they report to the assembly of the devas. By the command of Śakra, the Four Kings station guards to protect the abode of the gods from the asuras, who attempt to seize the gods' lands or destroy their kingdom. The Four Heavenly Kings took a vow to protect the Buddha and the dharma from evil and danger. Images of the Four Heavenly Kings are very popular at the gates of Buddhist temples both in the Tibetan region and the Far East. They guard the temples and do not allow aggression and strife, characteristic of the asuras, to enter."* And here's another point — as you can see, in temples, the Four Heavenly Kings are present, and similarly, in our Christian Orthodox churches, the Four Gospels appear — especially under the dome, where the Four Gospels are depicted on the four sides of the world. This is precisely the representation of the Four Spirits, the Four Worlds, and the one sitting in the center.

The fourth section in Wikipedia: *"Buddhist cosmology — the conception of the universe, reincarnations, and realms of existence, and the development of the universe according to classical Buddhist texts — in particular the Tripitaka canon and the Abhidharmakosha encyclopedia, as well as numerous commentaries.*
*Buddhist cosmology can be conditionally divided into the following parts: spatial cosmology (theory of realms), which describes spheres, worlds, levels of existence resulting from rebirths (as well as states of consciousness), and notions of time, the cycles of formation and destruction of worlds, measured in kalpas. These ideas are tied to the Buddhist theory of the appearance, development, and demise of worlds.*
*It should be noted that Buddhist cosmology primarily considers spiritual worlds, which do not always have a material equivalent. The worlds into which one enters after death through reincarnation, during meditation, or the worlds that reflect states of consciousness, determine a vertical system of realms. First of all, three spheres are distinguished — tridhatu:*
*The sphere of the sensual, kamadhatu, in which beings reside who experience feelings, desires, cravings, passions;*
*The sphere of forms (material sphere), rupadhatu, corresponding to dhyanas (yogic concentrations) of complete objectivity, when the sensual is absent, but only elements of matter (forms) are present; consciousness in the sphere of forms is in a state of objectivity and impartiality;*

*The sphere of absence of forms (immaterial sphere), arupyadhatu, in which elements of the material world are absent.*
*Vertically, six worlds (sometimes five worlds) are also distinguished. The higher spheres of forms and absence of forms correspond to the higher realms of the world of gods, the remaining worlds, including a large number of heavens of the world of gods, belong to the sphere of the sensual.*
*Each level or realm of existence corresponds to a particular state of consciousness. One's place of residence depends on previous actions (karma) and on the current state of consciousness of the being. Worlds exist as long as there are beings to inhabit them. Worlds disappear if there is no one left who belongs to that world. And they reappear if even a single being arises with the consciousness of that world. At the same time, beings can physically occupy the same space but belong to different worlds (for example, humans and animals)."* This is just wow — if you read this again and decipher it, it's truly wow how much it confirms everything. The first thing I would add as my own commentary to the article I'm reading now is that I've noticed something: there are people with whom, if I talk, or if that person reads my book, or if I'm having a conversation with them, they don't understand anything. They simply cannot, either through conversation or through a period of reflection — whether they keep a journal or just sit at home trying to figure out cause and effect, why something bad happened, how to avoid it in the future, or why, for example, they were punished or lost something — they can't identify any lesson just in theory, sitting at home. That is, such a person seems only able to develop and perceive reality, to experience growth and learn lessons, physically and materially, only when they are in the external social-material world. There are just such people. Figuratively speaking, it's as if this person will never understand that you shouldn't stick your fingers in an outlet until they actually do it — there is a whole group of people like this, a separate world. And it is not a sensitive world but precisely a material one. These people can only learn physically and understand, for example, that if you walk inattentively, you might trip, scrape your knees, see blood, feel pain, and only then realize that when you're walking down the street, you shouldn't be on your phone at the same time. And then there are people to whom you can simply say something, and they immediately understand it — they don't need to experience it physically in order to grasp it.

That is the sensitive world, these are different worlds. This explains how I develop without even leaving home, just sitting with a piece of paper and a pen — that is enough for me. And I can go through the same experiences that other people live through physically somewhere out there beyond my apartment. They might be out there getting bruises, and I can get the same bruises without leaving home. That's a very important point. I also really liked how the article says that a world exists and can disappear, and it can also reappear — it all depends on a person, on how much a person is connected to that world, believes in it, and is immersed in it. That's also very interesting, because it's exactly true, it confirms my theory that the world is a projection of our mind. And the most interesting thing, as it is said there, is the additional emphasis that even if a person is in one of the worlds, they can simultaneously exist in other worlds as well. That is also a very important point.
Here's what the article also says: *"Although 'formally' the abodes are associated with 'the reincarnation of the soul after death,' it's actually about momentary states of consciousness, which can change even during one's lifetime, because Buddhism does not acknowledge the concept of the soul."* There you go.

And also in this article I quoted above, there's a whole list of worlds — there are many, with complex names. I'll just highlight the most interesting ones to focus on. *"The Sphere of Desire (Kāmadhātu) — Beings born in the Sphere of Desire differ in the degree of happiness or suffering, but all of them, unlike arhats and Buddhas, are subject to the influence of the demon Māra — they are under the power of passions and are therefore immersed in suffering. The Sphere of Desire is also inhabited by devaputtas. These special deities are known for having physical embodiments. They deliberately reincarnate in the material world to perform heroic deeds, protect the Buddhist Dharma, and also in the form of the Sun or the Moon."*
This is an interesting point.
Next: *"The Heavens — The heavens of the gods (devas) include four worlds in the form of squares with sides 80,000 yojanas long, floating in the air above Mount Sumeru. The heavens contain the following four abodes: The gods who control pleasures magically created by others — the Paranirmitra-vaśavartin — the heavens of gods who possess 'power over other beings.' These gods do not create new magical forms for their own enjoyment, but their desires are fulfilled through the actions of other devas on their behalf.*

*The ruler of this world is called Vaśavartin, who lives the longest, is the most powerful, the happiest, most joyful and ecstatic compared to all other devas. This world is also the home of a being of the race of devas named Māra, who seeks to keep all beings in the Sphere of Desire by attaching them to sensual pleasures. Māra is sometimes referred to as Vaśavartin, but usually these two inhabitants of this world are considered separate. Beings of this world are 4,500 feet tall and live 9,216,000,000 years (according to Sarvāstivāda). The height of this world is 1,280 yojanas above the Earth.*

*Gods Enjoying Magical Creations — Nirmāṇarati — this is the world of devas who delight in their own magical creations. These gods can create anything they desire for their own pleasure. The ruler of this world is called Sunirmita; his wife is Visākhā, formerly a leader among the upāsakas. Beings in this world are 3,750 feet tall and live for 2,304,000,000 years (according to the Sarvāstivāda school). The height of this world is 640 yojanas above the Earth.*

*Gods of the Blissful State, the Tuṣita World — This is the world of joyful devas. In this realm, the Bodhisattva was born before descending into the human world. Several thousand years ago, the Bodhisattva of this world was Śvetaketu, who was reborn as Siddhartha and became the Buddha Śākyamuni; after that, the next Buddha will be Nātha (or Nāthadeva), who will be reborn as Ajita and become the Buddha Maitreya. Since bodhisattvas are typically residents of Tuṣita, the ruler of this world is called the deva Santushita. Beings in this world are 3,000 feet tall and live for 576,000,000 years (according to the Sarvāstivāda school). The height of this world is 320 yojanas above the Earth.*

*The Yāma World — also known as the "Heavens Without Conflict," because it is the first level physically separated from the problems of the earthly world. The Yāma World is ruled by the deva Suyāma; his wife is the rebirth of Sirimā, a courtesan from Rājagṛha who, in the time of the Buddha, was very generous to the monks. Beings in this world are 2,250 feet tall and live for 144,000,000 years (according to the Sarvāstivāda school). The height of this world is 160 yojanas above the Earth.*

*Abodes of Sumeru*

*Mount Sumeru is a peak of unusual shape at the very center of the world; around this mountain revolve the Sun and the Moon. The base of the mountain is submerged in a deep ocean, and it is surrounded by several rings of smaller*

*mountains and oceans. Three realms are located on or around the mountain: the Realm of the Thirty-Three Gods is on the summit, the Realm of the Four Heavenly Kings is on its slopes, and the Realm of the Asuras is at its base. Sumeru, along with the mountains and oceans around it, is not only the dwelling place of these deities but also the home of a vast number of mythical creatures that are rarely encountered in the human world."*

It is interesting that there are earthly abodes — in contrast to the divine ones I've just listed — there are also earthly places of dwelling.

*"Earthly abodes*
*Humans — Humans and humanoid beings live on the surface of the Earth. The continents are surrounded by mountains, including Mount Sumeru, and by a vast ocean. The ocean is bounded by the mountain wall of Chakravāḍa, which defines the world horizontally. In this ocean there are four continents, which are essentially just small islands. Reaching other continents is impossible by ordinary sailing ships, because the ocean is enormous. However, in the past, when a cakravartin king ruled, it was possible to visit other continents using the flying gondola Cakraratna. Here is the list of the four continents:*
*The continent of Jambudvīpa lies to the south and is inhabited by ordinary humans. It is shaped like a cart or a triangle pointing south (this description possibly corresponds to the shape of India as a subcontinent). The continent measures 10,000 yojanas (according to the Vibhajyavāda tradition) or has a perimeter of 6,000 yojanas (according to the Sarvāstivāda). The name of the continent comes from the jambu tree, 100 yojanas tall, which grows on this continent. Each continent has its own giant tree. All Buddhas appear on Jambudvīpa. People here are five to six feet tall, and life expectancy ranges from 10 to 84,000 years.*
*The continent of Pūrvavideha lies to the east and is shaped like a half-moon, with its flat side facing west toward Mount Sumeru. The continent measures 7,000 yojanas (Vibhajyavāda) or has a perimeter of 6,350 yojanas with the flat side being 2,000 yojanas (Sarvāstivāda). An acacia tree grows on this continent. People living on this continent are 12 feet tall and have a lifespan of 250 years.*
*The continent of Aparagodānīya or Godānīya lies to the west, is circular in shape, and has a perimeter of 7,500 yojanas (according to the Sarvāstivāda).*

*A kadamba tree grows on this continent. The inhabitants of this continent have no houses and sleep on the ground. They are 25 feet tall and live for 500 years. The continent of Uttarakuru lies to the north and has a square shape. Its perimeter is 8,000 yojanas, with each side measuring 2,000 yojanas. The Kalpavriksha or Kalpa Tree grows there, a tree said to live for an entire kalpa. The inhabitants of Uttarakuru are very prosperous. They do not need to work for food — food grows by itself — and they have no personal property. Their cities are built in the air. They are 48 feet tall and live for 1,000 years. Their protector is Vaiśravaṇa.*
*Animals — All types of animals live in this world, experiencing suffering, from the smallest insects to elephants.*
*Pretas — hungry spirits who are unable to satisfy their desires. Despite the abundance of food in the world of pretas, they cannot feel full, for their bellies are enormous while their mouths are no larger than the eye of a needle. Those who are born as pretas were greedy, cruel, and gluttonous in a past life. They dwell in deserts and abandoned places."*

Just so you understand, these are all social strata of society, not physical ones — don't imagine literal deserts. This is all allegory, all sacred language.

Now then, what follows is the most intriguing part.

*"Hells (Naraka)*
*Main article: Hell (Buddhism)*
*In the world of hellish beings, inhabitants are subjected to severe torments as a result of their karmic actions (i.e., deeds from previous lives). Unlike the Christian or Muslim concept of hell, these torments are not eternal: after a rather long period of atonement, the negative karma is cleansed, and beings may be reborn into higher worlds.*
*It is generally believed that the hellish dungeons in this world are located beneath the continent of Jambudvīpa. At the same time, it is noted that in an innumerable number of worlds, there also exists an innumerable number of hells.*

*The Eight Cold Hells*
*Arbuda-naraka — the hell of blisters.*
*Nirarbuda-naraka — the hell of swollen blisters.*
*Atata-naraka — the hell where one shivers from cold.*
*Hahava-naraka — the hell of weeping and wailing.*
*Huhuva-naraka — the hell of chattering teeth.*
*Utpala-naraka — the hell of the blue lotus.*
*Padma-naraka — the lotus hell.*
*Mahāpadma-naraka — the great lotus hell.*
*The stay in each subsequent hell is 20 times longer than in the previous one.*

*The Eight Hot Hells*
*Sañjīva-naraka — the hell of revival. The stay in this hell lasts $1.62 \times 10^{12}$ years.*
*Kālasūtra-naraka — the hell of black threads (cutting lines). The stay in this hell lasts $12.96 \times 10^{12}$ years.*
*Saṅghāta-naraka — the crushing hell. The stay in this hell lasts $103.68 \times 10^{12}$ years.*
*Raurava-naraka — the hell of screams. Life in this hell lasts $829.44 \times 10^{12}$ years.*
*Mahāraurava-naraka — the hell of great screams. Life in this hell lasts $6{,}635.52 \times 10^{12}$ years.*
*Tāpana-naraka — the hot hell. Life in this hell lasts $53{,}084.16 \times 10^{12}$ years.*
*Pratāpana-naraka — the hell of intense heat. The stay in this hell lasts $424{,}673.28 \times 10^{12}$ years.*
*Avīci-naraka — the uninterrupted hell. The stay in this hell lasts $3{,}397{,}386.24 \times 10^{12}$ years, until the end of the antarakalpa.*

*The Foundation of the Earth*
*At the center of the Earth stands Mount Sumeru, with a height of 80,000 yojanas — the same as the depth of the surrounding ocean. Below it lies the "golden earth," a sufficiently firm substance capable of supporting the weight of Mount Sumeru. Its depth is 320,000 yojanas. The golden earth rests upon water 8,000,000 yojanas deep. Beneath this layer of water lies the "circle of wind," which is 16,000,000 yojanas deep and significantly wider. This wind circle serves as the foundation for more than a thousand different worlds."*

So, as you can see, there is still a center — this is the described navel of the Earth.

Next is the Sahasra section. *"Sahasra is a cosmology that describes the horizontal arrangement of worlds. The four heavens of the Sensual Sphere (Kāmadhātu) occupy a limited space at the summit of Mount Sumeru. The three worlds of Brahma extend up to the mountain wall of Chakravāla, filling the entire sky. The entire system of worlds, from the realm of Great Brahma to the bottom of the waters, forms a complete structure of the cosmos (universe). This universe exists for one Great Kalpa (mahākalpa) and ends its existence by burning in fire.*

*Above the world of Great Brahma lie the Ābhāsvara worlds. They extend outward and contain within them thousands of individual universes, each with its own Mount Sumeru, Chakravāla wall, Sun and Moon, and four continents. Such a complete system of worlds with 1,000 universes is called a small chiliocosm. The universe of a small chiliocosm exists for 8 mahākalpas and ends its existence by submerging into water.*

*Above the Ābhāsvara world lies the world of Śubhakṛtsna, which unites 1,000 small chiliocosms, totaling one million ordinary universes. This great universe is called dvisāhasra-madhyama-lokadhātu, or the middle megacosm. This universe exists for 64 Great Kalpas and ends its existence by wind."* You see? There is water there, here is wind, and now it has begun. It's all the matrix, it keeps growing, growing, growing.

*"The Great Kalpa is divided into four ordinary kalpas or eons, and these eons differ from one another by the stage of evolution of the universe. Here is the sequence of these four kalpas: Vivartakalpa, the "eon of evolution" — the period when the universe unfolds its existence. Vivartasthayikalpa, the "eon of evolution-duration" — during this period, the universe remains in a stable state. Samvartakalpa, the "eon of dissolution" — during this period, the universe folds and fades away. Samvartasthayikalpa, the "eon of dissolution-duration" — during this period, the universe remains in a state of void"* — that is, chaos, when everything is already destroyed. So it turns out, you see, that there is a moment when everything is being created and exists — that is Brahma, meaning morning — this is the flourishing of everything. And Vishnu and the material world represent the day after morning, when everything is in order. Then comes destruction — this is the third world, the Spirit of Justice. And further comes chaos — when everything is already destroyed, yet this state still continues, remains — and this is very curious. Well, again, these are

the spiritual and material worlds. So, morning turns out to be a good spiritual world, the material world is the realized day, in process, then comes the material world of the underworld, where everything collapses, and the spiritual underworld — that is, of darkness — this is winter, this is death, this is night, when we dwell in this chaos. So, next: *"Each of these kalpas consists of twenty antarakalpas ('inner aeons') of approximately equal duration. For the Samvartasthāyikalpa this division is rather nominal, since nothing changes, but for the other three kalpas these periods represent internal cycles within the kalpa."* You see, what I wrote — that in addition to there being morning, day, evening, and night in all these worlds, it's now specifically emphasized in these three main worlds — morning, day, evening — that they also have sublevels, meaning they have cycles. Well, of course, just like we do — every day, every week, every month, every season has cycles.

Next comes the explanation of these worlds, so as not to get confused by the terms. Here is the section on Vivartakalpa — the first of the four worlds. For me, this explanation helps to understand: this is morning, this is spring. And here it is described: *"Vivartakalpa begins with the rise of the primordial wind, which begins to give structure to the universe that was destroyed in the previous Mahakalpa. The degree of destruction and the type of evolution may vary, but in all cases it involves the descent of beings from higher worlds into lower ones, where they are reborn. The Great Brahma finds his birth from the world of the gods Abhasvara, this is the first being, and then other beings appear, gradually filling all the worlds from the world of Brahma to the hells. During the Vivartakalpa, the first humans appear; they do not resemble modern humans, they radiate their own light, can fly through the air without mechanical devices, and live long lives without requiring food; that is, they are more like low-level deities than present-day humans.*
*They do not require food, but the earth at that time resembles a sweet cake, and they taste it, feeling attraction and interest. Gradually, their bodies become heavier and more similar to modern human bodies; they lose the ability to emit light, begin to differ in appearance, and their lifespan decreases. They divide by gender and begin sexual activity. Gradually, greed, theft, and anger arise among them, different social groups and governments form, and they choose*

*a king for themselves, whom they call Mahasammata. Some begin to hunt and eat the meat of animals that are just beginning to appear on earth. This process is described in the Aggañña Sutta."* Next comes the description of another world, now I will say which one. The second world — this corresponds to day, which means summer. The first antarakalpa (I don't know exactly what that is, but it's the first part of this world): *"Vivartasthāyikalpa begins when the first being is born in hell, and thus the entire universe becomes populated. During the first aeon, the lifespan of humans decreases from several tens of thousands of years to a period of less than a hundred years, as in modern times. At the beginning of the first antarakalpa, people are generally happy. They are ruled by a chakravartin (wheel-turning monarch) — a universal ruler. The Mahāsudassana Sutta (DN.17) tells of a chakravartin who lives for 336,000 years. The Sakkapañha Sīhanāda Sutta (DN.26) tells of a later dynasty of chakravartins — Dālhanemi and his five descendants — who lived more than 80,000 years. The seventh in this line broke the tradition by refusing power and passing it to his son, ending his life as a śramaṇa. As a result, poverty arose, theft began, punishments were introduced, crimes and murders appeared. The human lifespan then quickly decreased from 80,000 to 100 years, halving with each generation as evil deeds increased: lying, adultery, slander, greed, hatred, ignorance, debauchery, and disrespect for parents and elders. During this period (according to the Mahāpadāna Sutta), three of the four Buddhas appeared: Buddha Krakucchanda, when the human lifespan was 40,000 years; Kanakamuni, when it was 30,000 years; and Kāśyapa, when it was 20,000 years. In our time, the human lifespan has become less than 100 years (Buddha Shakyamuni lived 80 years). The remainder of the antarakalpa is expected to be sorrowful — lifespan will decrease, morality will decline, and all kinds of misfortunes will occur and have destructive consequences. People will live for only 10 years and marry at the age of five, food will be severely lacking, it will be poor and tasteless, and nothing will remain of morality. The rulers will be the most cruel and power-hungry. People will become savage, attacking even family members and hunting each other. A great war will erupt, with the most aggressive killing one another. The less aggressive will scatter and hide in forests and caves. This war will mark the end of the first antarakalpa."* Well, as it is with us now, but you see,

another world is being described there. So, this describes the second world, its first part, and it also has a second part. *"The second and subsequent antarakalpas. After the war ends, those who survived will emerge from their shelters and become less aggressive, getting accustomed to good deeds. As they grow used to a virtuous life and renounce vices, lifespan will increase, health and prosperity will improve, and the population will grow. Over a long period, lifespan will gradually rise from ten to 80,000 years, and then a chakravartin king named Sankha will appear once again. During his reign, the Bodhisattva of that time will descend from the Tushita heaven and be born under the name Ajita, will become a śramaṇa, and will attain full enlightenment as the Buddha — this will be the Buddha Maitreya. After the departure of Maitreya, the world will again deteriorate and events will begin to repeat — the lifespan will once again decrease and drop to 10 years. Each antarakalpa ends with a destructive war, moral decline, and the savagery of people; a new one begins with the rise of morality, and the flourishing of civilization occurs in the middle of the antarakalpa. After the 19th antarakalpa, the lifespan will increase to 80,000 years and will not decrease again because the entire Vivartasthāyikalpa will have come to an end."* This concludes the description of the second world. Next comes the third, if I'm not mistaken — Samvartakalpa. *"Samvartakalpa begins when morality is high enough, and gradually beings stop being reborn in the hells. Then the hells become empty, followed by the realms of pretas, animals, then humans, and after that — the asuras and the gods.*

*Then births in the worlds of Brahma cease as well, and in the very end, only the Great Brahma remains. Eventually, the Great Fire comes and burns everything, including the throne of the Great Brahma, emptying all worlds below Abhasvara. When this occurs, the Samvartasthāyikalpa begins.*

*The meaning of the Samvartakalpa is that human beings, during the period of flourishing, no longer choose the path of degradation and ascend to higher worlds, rising higher and higher to the Sphere of Forms and Abhasvara. In the end, all beings are saved there.*

*According to some Buddhist texts, the deepest hells do not completely disappear, and by the time the universe ends, the beings from these hells are transferred to serve their punishment in other worlds.*

*Samvartasthāyikalpa*
*Nothing can be said about this kalpa, since below the worlds of Abhasvara nothing happens. When the kalpa ends, cosmic winds begin to blow again and restore the original structure of the universe.*

*Other World Destructions*
*The usual process of world destruction by fire occurs at the end of the Samvartasthāyikalpa. But every eight Great Kalpas, after seven destructions by fire, comes the next destruction of the world by water. This destruction is more devastating, as it engulfs not only the worlds of Brahma but also the worlds of Abhasvara.*

*And every sixty-four Mahakalpas, after 56 destructions by fire and seven destructions by water, comes the destruction of the world by wind. This is the most devastating catastrophe, which also sweeps away the worlds of Shubhakritsna. Higher worlds are never destroyed."* Well, at least something remains indestructible. So, as Wikipedia quickly summarized: previously there was the third world, Samvartakalpa, and the more complex one — Samvartasthāyikalpa — is the fourth world. And it was stated that *"there is nothing to be said about this world, as there is nothing below it. And that when the Kalpa ends, the cosmic wind begins to blow again and restores the original structure of the universe*
So this is when absolutely everything is destroyed — the fourth world, where nothing remains, complete chaos. Well, it all aligns perfectly, and it's satisfying to finally see these boundaries clearly. You see how ancient and profound this religion is — all this Hindu worldview — and we are only just beginning to approach it.

Next, what I highlighted separately after this article, and what we should pay attention to in general, is cosmology. In Wikipedia it says that it is *"('world' and 'teaching'; world-teaching) — a branch of astronomy that studies the properties and evolution of the universe as a whole. The foundation of this discipline consists of mathematics, physics, and astronomy."* And here's what we can see next. History of cosmology, China: *"Archaeological finds allow us to assert that the prototype of the cosmos might have been considered the shell*

*of a land turtle, the scutes of which divide the plane of the earth into squares."* Once again, squares — again, some kind of matrix. *"In the earliest textually represented models of Chinese cosmology, it was believed that the Earth was covered by the sky like a canopy on a chariot, and that this canopy rotated in a horizontal plane, like an umbrella (also called Zhoubi — after the name of the mathematical treatise describing calculations according to this model). By the middle of the Han dynasty, this model was challenged by astronomical observations. It was replaced by the idea of the spherical nature of the cosmos surrounding the Earth."* You see, again it's all the same, the same matrix, the same wheels. European antiquity, here is Wikipedia, the section on Cosmology. *"Some ancient Greek scholars supported the geocentric system of the world, according to which the immobile spherical Earth is at the center of the Universe, around which five planets, the Sun, and the Moon revolve. The heliocentric system of the world proposed by Aristarchus of Samos apparently did not gain the support of the majority of ancient Greek astronomers. The world was considered to be bounded by a sphere of fixed stars. Sometimes another sphere was added, responsible for precession. The subject of debate was the question of what lies beyond the world: the Peripatetics, following Aristotle, believed that outside the world there is nothing (neither matter nor space), while the Stoics believed that there lies an infinite empty space… At the end of antiquity, the religious-mystical teaching of Hermeticism emerged, according to which beyond the world there may exist a realm of immaterial beings — Spirits. Many pre-Socratics believed that the motion of celestial bodies is governed by a giant vortex that gave rise to the Universe. However, after Aristotle, most ancient astronomers believed that the planets are carried in their motion by material spheres composed of a special heavenly element — aether, whose properties have nothing in common with the elements of earth, water, air, and fire that make up the "sublunar world." The belief in the divine nature of the celestial spheres or luminaries and their animation was widespread. In the Renaissance: "The cosmology of Nicholas of Cusa, presented in the treatise On Learned Ignorance, was innovative. He assumed the material unity of the Universe and considered the Earth to be one of the planets, also in motion; the heavenly bodies are inhabited just like our Earth, and each observer in the Universe has equal grounds to consider themselves motionless." In his view, the Universe is boundless but finite,*

*since infinity can belong only to God. At the same time, Nicholas of Cusa retains many elements of medieval cosmology, including belief in the existence of celestial spheres, including the outermost one — the sphere of fixed stars. However, these "spheres" are not perfectly circular, their rotation is not uniform, and their axes of rotation do not occupy a fixed position in space. As a result, the world has no absolute center or clear boundary (this is probably the sense in which Cusa's thesis of the Universe's boundlessness should be understood). A modification of Copernicus's system was the system of Thomas Digges, in which the stars are located not on a single sphere, but at various distances from Earth extending to infinity. Some philosophers (Francesco Patrizi, Jan Jesensky) borrowed only one element of Copernicus's teaching — the rotation of the Earth on its axis — while also considering the stars to be scattered throughout the Universe to infinity. The views of these thinkers bear traces of the influence of Hermeticism, since the region of the Universe beyond the Solar System was considered by them to be an immaterial world, the dwelling place of God and angels."* Well, I can assume what kind of comment I would give to all this, especially about the geometric shapes, the Platonic solids, about the motion of celestial bodies, and for me celestial bodies are precisely geometric shapes, they are regular polyhedra. And the fact that aether defines the trajectory of these bodies is indeed true, because aether is the dodecahedron, and the dodecahedron is precisely five-pointed stars, and it is thanks to these five-pointed stars that the path is set for all the other geometric shapes. Since I am currently working on this matrix, I've encountered this myself.

Now let's return to the most interesting part. So, I've now made a reference, a focus, sharing what I've been studying over the last 10 days. I placed emphasis on how Jesus went through temptation and how Buddha underwent his trial, then I emphasized cosmology to once again recall the four worlds, the four Spirits. And now we've briefly reviewed Buddhist cosmology, and I also slightly touched on cosmology in general, through the eyes, let's say, of scientists. And now I want to dive deeper into what comes after these four worlds, what comes after this fourth world, after this fourth God of Death, what follows all these temptations, provocations, and attacks, what lies beyond that final exam? And that is nirvana. So it turns out that Mara or Satan,

or this evil spirit in general, or perhaps there are many of them, for some reason are raising me in this way, and I go through all of this, but what I've noticed recently is that I was entering nirvana. I didn't stay there, but it's as if this dark force knocks me into it, into this eighth corner. And now let's try once more, from my perspective, to understand what nirvana is. Wikipedia states that *"it is ("extinguishing," "cessation," "absence" of agitation, anxiety, dissatisfaction, impatience, passions) — a concept in Indian religious thought denoting the highest goal and the deepest realization of all living beings, primarily humans, achieved through the practice of meditation and playing a crucial role in Buddhism. There are many definitions of the concept of "nirvana," but it is usually associated with a state of liberation from the distress inherent in existence within samsara. Nirvana has a number of characteristics, the most important of which is non-attachment."* So, if we comment on Nirvana, it is the liberation from the four worlds. Just above, I revisited cosmology to remind what these four worlds are, and under the four worlds, it turns out, samsara itself is also implied. So before we try to understand what awakening, enlightenment, and nirvana are, let's once again understand what it is we need to be freed from. That is, samsara. *"Samsara ("wandering, roaming") — the cycle of birth and death in worlds limited by karma, is one of the fundamental concepts in Indian philosophy: the soul, drowning in the "ocean of samsara," strives for liberation (moksha) and release from the results of its past actions (karma), which are part of the "net of samsara."*

*Samsara is one of the central concepts in Indian religions — Hinduism, Buddhism, Jainism, and Sikhism. Each of these religious traditions offers its own interpretations of the concept of samsara. In most traditions and philosophical schools, samsara is seen as an unfavorable condition from which one must escape. For example, in the Advaita Vedanta philosophical school of Hinduism, as well as in some directions of Buddhism, samsara is viewed as the result of ignorance in understanding one's true "self," ignorance under the influence of which the individual or soul mistakes the temporary and illusory world for reality itself."* So it turns out that samsara is when a person loses their inner self, when they lose their clairvoyance, when they lose that "corridor," that world, as I call it, the world "without mind," the world of awareness.

When a person loses this state — or rather, doesn't even possess it. That is, when they don't have this state, and instead they are in one of the multiverses, if we refer to the third volume, meaning when a person is completely absorbed in something, whether in pleasure or, on the contrary, in suffering, or in something else. So, any of these feelings, emotions that cloud a person's mind to the point they forget where they are, who they are, and why — that is samsara, and they must exit it and sober themselves up. And as I see it, the main four foundations of samsara are these four Spirits, these four worlds, from which a person must be freed in order to awaken.

*"The teaching of samsara first appears in the Upanishads (Chandogya, Brihadaranyaka). In Hinduism, the reason for the soul's (jiva's) presence in the world of samsara is considered to be avidya (ignorance), which manifests in the individual's unawareness of their true nature, their true "Self," and in identifying themselves with the perishable material body and the illusory world of maya. This identification keeps the jiva in the chains of sensory pleasures, forcing it to reincarnate and take on new bodies again and again in the cycle of samsara.*

*The stage of final liberation from the cycle of samsara is called differently in Hinduism: moksha, mukti, nirvana, or mahasamadhi.*
*In the traditions of yoga, several paths to liberation from the cycle of samsara and the attainment of moksha are described. Moksha can be attained through love for Ishvara/God (see bhakti and bhakti yoga), through meditation (raja yoga), by learning to distinguish reality from illusion through philosophical analysis (jnana yoga), or through the proper performance of prescribed actions without attachment to their results.*

*In the philosophical school of Samkhya — one of the six orthodox schools in Hindu philosophy — the existence of two bodies is accepted: the gross material body, called sthula, and the subtle material body, which is not destroyed after the death of the gross one and passes into the next physical body received by the individual in the cycle of samsara. The subtle material body consists of three elements:*

- *Buddhi ("consciousness"),*
- *Ahamkara ("ego"),*
- *Manas ("mind as the center of sensory perception").*

*In the cycle of samsara, living beings, evolving or devolving, pass through various forms of life — from microbes, insects, plants, and even minerals — to the highest position of the deva, the creator of the universe, Brahma. You see, everyone still strives to become God. The position in which a living being finds itself in this hierarchy of life depends on the qualities acquired in past incarnations and is the fruit of karma, which the individual is forced to reap."* But I would also tell you, I would add this — of course, it's very hard to realize, but now don't perceive this, let's say, other incarnation as a physical reincarnation, as if in another life, like sometime a hundred years from now. Perceive it differently — that you have your life, and the way you lived, say, for four years or ten years, that was like one of the worlds, one of your lives, just as an example, one of your lives. And how well or poorly you behaved during that time determines how your next cycle will begin — your own, with your same name, with your same surname. And so, whether your next cycle begins in a more prosperous and favorable way or not depends on how you behaved before. Therefore, it's very useful — if we now refer to Buddhism, Hinduism, and the word "karma" — then, accordingly, it is very useful for us to realize and understand that karma, as people now jokingly say in society, should indeed be cleansed, and consequently, one can earn good karma by living in the present. That is, life should not be left to chance, and we must understand that our cycles change, and the next cycle will be given to you depending on how you behaved before. Keep that in mind.



*"In Buddhism, samsara is understood as the world of suffering (dukkha), passions, and lack of freedom, inextricably linked with the repeating cycle of births and deaths. In the shastra "Ornament of Liberation," samsara is described as follows: "Its true essence is emptiness, its appearance is deception, its sign is torment and birth." In a specific sense, samsara can also be understood as "the consciousness of ordinary beings," which is subject to "ignorance, anger, passionate attachment," and other defilements, or as the general sequence of such states of consciousness continuously replacing one another at every moment. Buddha Shakyamuni described samsara as follows:*

*One cannot find the moment from which beings, lost in ignorance, bound by the thirst for existence, begin their wanderings and roamings. What do you think, disciples, is there more water in the four great oceans, or more tears shed by you as you wandered and roamed in this long pilgrimage, grieving and weeping, because what was your lot you hated, and what you loved was not your lot. The death of a mother, the death of a brother, the loss of relatives, the loss of possessions — all this you have experienced over long ages. And as you experienced all of this over long ages, wandering and roaming in this pilgrimage, grieving and weeping — because what was your lot you hated, and what you loved was not your lot — you shed more tears than there is water in the four great oceans."* That's how it is. And I can even offer a comment on this. It turns out that the system works in such a way that if you, so to speak, lose yourself and lose your awareness and become attached, again, to those same loved ones, then the loss of loved ones — that's why you lose them. It's as if that's the logic. That is what Buddha is talking about and what samsara is essentially about. It turns out that the more you want, the more you are attached to something, the more it is taken away from you so that you stop being attached. And as long as you continue to want and become attached, it is taken from you again so that you stop wanting and attaching. And because this is a simulation, a virtual reality in which we live, the person ends up creating all their own suffering. So this doesn't mean that a person is forbidden to have relatives — after all, they cannot renounce them, they are supposed to have them. It simply means that one must not lose oneself, one's consciousness, must not lose awareness in relation to everything they have. As I wrote before in other books, you can have a dacha, a house, an apartment, you can have a job,

you can have a personal life, you can have both friends and family — but if you don't close off even by a fraction because of this, if you don't lose even a fraction of your vigilance, and if you still remain in that state of shock that people experience when misfortune happens and everything is taken from them, they feel themselves in the eighth corner, as if they are here and now. They are in shock and simply look at everything from the side, and they don't yet have any strength to think, to plan, to sink again into this world of people, into these multiverses, into these illusions. While he is in shock, he has stepped out from under all these illusions, and once he is out of all these illusions, he finds himself in the position of an observer. It's like the "corridor," he looks at everything from the outside, he sees how he used to live — therefore, all his past lives. He sees the future, all variants of the future, he sees all seven options for the future at once. And from that, he can understand what choice he can make — this kind of clairvoyance appears. And he is in the eighth corner, and he must remain, this person, in this eighth corner. And as long as he remains in it, he is, it turns out, outside of samsara. But what I've seen, observing people and myself — and again, I must describe this path — I've always stated that a person can open up on any given day by letting go of everything, only in their mind, not physically of course, but just in the mind, simply entering this "corridor" and not becoming attached to anything, while still continuing to study and work, and be with family, but without drowning in it and without losing vigilance. That's what matters, that's what the system wants. And people endlessly reincarnate — if we interpret this sacred language — they endlessly, it turns out, after each death and entry into the "corridor," instead of moving on to attain enlightenment and nirvana, they return, they reincarnate. And this birth is precisely suffering — as it says in Wikipedia, in samsara birth is considered suffering — because it's eternal rebirth. Because it is a rebirth again, it is when you eternally, after each catastrophic event, when you have entered the "corridor," the world of Spirits, you then return again to the world of people. And once more you drown in all of it, once more you begin to think about yourself, again think about who you want to be, how to enjoy something. And then the system once more takes all of it away from you, you end up in the "corridor" again, then you're reborn again — and so it goes every time.

Although, when a person enters the "corridor," in principle, they could already stop being reborn after that and go into nirvana. And this is the path I'm now trying to describe.

*"A visual embodiment of samsara can also be the bhavachakra, which depicts the twelve-part formula of existence along with the primary defilements in the form of ignorance, attachment (passion), and hatred in their animal representations, as well as elements of Buddhist cosmology. Commenting on the bhavachakra, teachers of Tibetan Buddhism noted that if a person no longer wishes to revolve in the cycle of samsara, they must break the twelve-part chain.*
*Samsara is considered to have no beginning. The most important causes for the continuation of samsara are karma and the defilements of living beings, and the reason for a person's existence in samsara is their ignorance of their own nature and their conviction in the existence of an eternal and unchanging "self." It is possible to be freed from samsara and suffering through the attainment of nirvana, which is "the world of the absolute, the world of freedom." Among the six realms in which living beings can be reborn, the human world is considered the most suitable for achieving nirvana, despite the fact that the world of gods is considered more blissful. Suffering is present in all six realms, but rebirth into the realms of animals, hungry spirits, and hellish beings is considered undesirable. According to Buddhism, the selection of a specific realm for rebirth depends on the karma accumulated. In Theravāda, it is believed that rebirth occurs immediately after death, while in Mahāyāna, it is indicated that there is a gap of time between death and the new birth."* Interesting, right? *"In Tantric Buddhism, this intermediate period took form in the concept of bardo.*
*The concept of cyclic existence in samsara was taught by many Buddhist teachers along with various methods of liberation from it. The universal path to liberation from samsara is considered to be the Noble Eightfold Path. Liberation is also associated with the arising in a person of the highest intuitive wisdom — prajna. In attaining liberation, a person must rely not on the efforts of higher beings, but on themselves and on independently understanding the teaching. In some Mahayana traditions, it is also believed that after liberation from samsara, a person may realize that samsara is absolutely identical to nirvana.*

*In Chinese Buddhism, the understanding of samsara changed. Whereas previously samsara was unequivocally perceived as suffering, in China this perception of samsara significantly weakened. The existence of endless rebirths in samsara became, for those becoming acquainted with the teaching, a "hope for the eternal continuation of individual existence" or a version of Daoist immortality. This understanding contradicted the Buddhist doctrine of anātman, which points to the absence of any permanent self or "I" in a person, and this later became the cause of a number of debates."* Well, as I understand it correctly — the point is, yes, you are immortal and continue to exist and reincarnate, right? Why doesn't Buddhism agree with Chinese Buddhism? Because it's precisely about being independent from everything and being aware — that is liberation. But when you endlessly live in this wheel of samsara under the illusion that you are free, yet you're a zombie — that's not freedom, and that's not immortality. That's why the debates arise. *"In the Chan school, samsara is not initially separated from nirvana, which is connected to the school's orientation toward the Mahaparinirvana Sutra on this matter. Chan considers the understanding of nirvana as a "departure from the world" to be incorrect and rejects the interpretation of samsara as an intermediate place before nirvana or before rebirth in the Pure Land of the Jingtu school. Chan points out that enlightenment can be attained in this very life without any additional rebirths, after which the person continues to live on in "empirical existence."*

*In Jainism*

*Samsara represents worldly life, characterized by a series of reincarnations across various planes of existence. Samsara is viewed as worldly existence full of suffering and torment, and as such it is undesirable and worthy of renunciation. The cycle of samsara has no beginning, and the soul, once caught in it, spins in it eternally along with its karma.*

*In Sikhism*

*In Sikhism it is believed that through virtuous deeds in the past (karma or kirat), a person receives the chance to be born in a human body, which is considered an opportunity not to be wasted. By preserving righteousness and thereby receiving "the grace of the Supreme," a person can attain liberation from the cycle of birth*

*and death, in which the soul has existed since the creation of the Universe, reincarnating from one body to another. The final stage, in which the soul is freed from the cycle of reincarnation, is called mukti. According to Sikh teachings, mukti can be attained before death — a level known as jivan-muktat, which translates as "liberated while still alive.""*

Now we return to the topic of Nirvana. *"Nirvana ('extinguishing,' 'cessation,' 'absence' of agitation, anxiety, dissatisfaction, impatience, passions) is a concept in Indian religious thought that denotes the highest goal and the deepest realization of all living beings, primarily humans, achieved through the practice of meditation and playing a crucial role in Buddhism. There are many definitions of the concept of 'nirvana,' but it is usually associated with a state of liberation from the distress inherent in existence within samsara. Nirvana has a number of characteristics, the most important of which is non-attachment." Next: "freedom from desires, attachments, and suffering — that is, the absence of their influence on the events of life; liberation from suffering, from the cycle of births and deaths (samsara); a state of consciousness in which dharmas — particles of the stream of consciousness (Sanskrit: chitta-santana) 'remain at rest';*
*the deepest level of realization and understanding for those practicing Buddhist yoga in early Buddhism and in Theravāda, attainable after the eradication of all defilements (kleshas) that poison consciousness with the toxins of lust, anger, and ignorance (this state is called 'nirvana with remainder').*
*In addition to "nirvana with remainder," the Pali suttas distinguish "nirvana without remainder" (Pali — "mahaparinibbana"). Furthermore, there is occasional mention of "impermanent nirvana," which is referred to as peace (shanti) or the state of the Buddha who has transcended both nirvana and samsara.*
*In late Indian and Tibetan Buddhism (Mahayana), the concept of "natural nirvana" or emptiness (shunyata) is used.*
*Longchen Rabjam connected nirvana with rigpa ("the natural primordial state of bliss" of the Primordial Buddha Samantabhadra).*
*There have always been and continue to be debates among Buddhologists and followers of Buddhism about how exactly the nature of nirvana should be understood.*
*In Brahmanism and Hinduism, nirvana is the merging with Brahman.*
*In Buddhism, nirvana is realized by a being who has attained Awakening (bodhi)."*

Nirvana in Buddhism. General concept. Here is what Wikipedia says: *"The word 'nirvana' comes from the Sanskrit word 'nir,' which means 'extinguishing,' 'fading away.' Based on this, 19th-century Buddhologists understood nirvana as complete death, the total cessation of life and existence, and accused Buddhism of pessimism. However, Buddhist texts explain nirvana differently. 'Just as a lamp stops burning when the oil that feeds the flame runs out, or just as the surface of the sea stops surging when the wind that raises the waves ceases, in the same way all suffering ceases when all afflictions and desires that fuel suffering are exhausted.' That is, it is passions, attachments, and other defilements (kleshas) that are extinguished, not existence itself. In the 'Nibbana Sutta' ('The Question on Nibbana,' SN 38.1), it is said that the destruction of craving (lobha), the destruction of anger (dosa), the destruction of delusion (moha) is called 'nibbana.'"* You see, it turns out that the monks of the 19th century began to protest, they didn't like this nirvana, because why should one go into pessimism — what does that mean, that you have to what? Shut yourself away somewhere, sit, do nothing? You see, they misunderstood what nirvana is, took it too literally. And they thought it meant doing nothing and not caring about anything, not reacting to anything, cutting yourself off from everyone, becoming an outcast. But that's not nirvana — that's something entirely different. Nirvana is when you can be among people, when you can have everything, but at the same time you are not attached to anything, and you still remain conscious and vigilant, and you have none of that confusion, no illusions, no doubts, no overthinking, no emotional negative reactions toward others or yourself. And at the same time you can calmly, naturally live, so to speak, be in society and be a human being — and for that, you don't need to lock yourself away in a cave — that's wrong, that's a wild extreme. And I would also like to add a comment — it was mentioned that "one of the ways to attain nirvana is through yoga." But yoga, of course, does not mean the kind of yoga that is fashionable in the 21st century, where a person dresses nicely and takes photos in the lotus pose. What is meant here is yoga as practiced by the most ancient Tibetan Buddhists, specifically the teachings of Buddhist Tibetan monks, where they practiced yoga as an ancient and unique path to understanding the dharma and to reaching the state of nirvana. It's not some kind of physical exercise for the body — it's much more than that. Next.

*"Many European thinkers interpreted nirvana as "nothingness" and saw Buddhism as a form of nihilism. But in the Pali Nikayas, nirvana is identified not with "nothing," but with the "extinguishing" of afflictions (kleshas, ashayas), the "eradication" of egocentric views (sakkaya-ditthi), the cessation of multiplying verbal-mental constructions (prapancha), as well as with a state of calm (samatha), peace (shanti), and ultimate concentration (samadhi).*
*The nirvana that the Buddha spoke of is not a god, not an impersonal absolute, and not a substance (Buddhism fundamentally does not recognize substances). Nirvana is a state of freedom and of impersonal or transpersonal fullness of being."*
There is no shift toward personalities or individuals, and you don't perceive anything happening as directed toward your personal self — this is actually very important. If we try to explain it somehow to the mind, to your own mind, in a way it can grasp, then it turns out that when you interact with society, no matter how society behaves, you cannot… That is, you are so wise that you don't shift to judging each person as an individual — you can't assess them as a personality. You perceive it all like a drop of water. You can't judge that drop, give it a name, and condemn only it — your attitude toward people becomes the same. For you, they are simply drops of rain — it's just rain, it's just nature, part of God. And likewise, when people behave inappropriately in society, you cannot hold anything against them, because you do not shift into perceiving them as individual personalities. And likewise, when they did something directed at you, you cannot feel anger, resentment, or indignation, because you do not perceive yourself as a personality. Only when you see yourself as a personality — and a personality is an artificially created, so to speak, outer shell of yourself, as who you are — that is the ego. And when that ego is struck, it hurts you, because your ego-system is being dismantled through those people. But if you have no ego, then you are no one. If you have no personality, then no matter what people do, you cannot be offended, cannot feel wronged or hurt by what they think of you, because they cannot grasp you. Well, in other words, they cannot do anything to you if you are not there. So this very state of being — the desire to be a personality and to perceive and label others, to shift into personalities — is actually a departure from nirvana, it is a retreat into suffering. And liberation from these personalities — the personalities of others, the personality of oneself — that is nirvana.

But it's really just a kind of psychological, as they say, state of mind. *"According to the common view, after experiencing enlightenment (bodhi), the Buddha was freed from craving (trishna). In doing so, he cut off the root of future rebirths, which made it possible for him to experience "nirvana with remainder," meaning the continuation of life until the consequences of karma from past births were exhausted. At the moment of physical death, the Buddha experienced "nirvana without remainder," or parinirvana — the final disappearance from the three planes of existence: the realm of sensuality (kama-dhatu), the realm of form (rupa-dhatu), and the formless realm (arupa-dhatu).*

*Five hundred years after the Buddha, Nagarjuna in his treatise "Ratna-avali Raja-parikatha" ("Precious Verses of Advice to the King") says:*

*It is incorrect that nirvana is non-being.*

*But can its being be imagined?*

*The cessation of thoughts about being and non-being*

*Is called nirvana."*

*"In Buddhism, the path to attaining nirvana is the Noble Eightfold Path (arya-ashtanga-marga), proclaimed by the Buddha in the Fourth Noble Truth ("Dhammacakkappavattana Sutta," SN 56.11). The Eightfold Path consists of three "practice blocks" (Buddhist texts emphasize the importance of practicing all three blocks simultaneously):*

*Shila — cultivation of morality: right speech (vacha), right action (karma), right livelihood (ajiva).*

*Samadhi — cultivation of the mind: right effort (vayama), right mindfulness (smriti), right concentration (samadhi). Corresponds to shamatha.*

*Prajna — cultivation of wisdom: right view (ditthi), right intention (sankalpa). Corresponds to vipashyana.*

*The experience of the state of nirvana in Buddhism is often designated by the term amata, the absolute spiritual achievement, suchness (in Mahayana sutras), which destroys the causal link of karmic existence.*

*The Sutta Pitaka characterizes nirvana as "a liberated mind (chitta), no longer possessing attachments." The mind is no longer identified with the phenomena of existence; it becomes unchanging, thereby becoming free. At the same time, the Buddha avoids speaking of nirvana in terms of "eternity" or "non-eternity," or of whether the one who has realized it possesses "personal qualities" or lacks them, and so on.*

*This "apophatic" method of describing nirvana, however, does not prevent it from being perceived in a positive light. Nirvana signifies the end of ignorance (avidya), which plunges the mind into an endless cycle of rebirths and dependent existence (samsara). Nirvana is both unconditioned reality and the noble mind that has realized the Truth at the same time."*

So, the Wikipedia section "Nirvana and Samsara".
*"According to the doctrines of original Buddhism, nirvana was initially viewed as the counteraspect of samsara. Later, from the time of Nagarjuna, teachings emerged that declared nirvana to be identical with samsara. These teachings formed the philosophical foundation of Mahayana. The teaching of the identity of samsara and nirvana has two interpretations traditionally used in Mahayana Buddhism: Samsara is an illusory aspect of nirvana, constructed by discriminating consciousness. The illusion of samsara disappears after the realization of true reality, just as a rope mistaken for a snake in the dark disappears once the error is realized. The relativist interpretation: Since samsara is samsara only in relation to nirvana, and nirvana is such only in relation to samsara, neither samsara nor nirvana possess intrinsic being. They are devoid of self-nature and are empty, and their shared true nature, tathata, is emptiness — shunyata. The bodhisattva, realizing the emptiness of both samsara and nirvana, attains the state of Buddha."*

Nirvana in Hinduism. *"In Hinduism, liberation from the wheel of samsara and the overcoming of ego-centered existence is known as moksha. The state of nirvana is attainable only as the next step after moksha. Nirvana is mentioned in several parts of the Mahabharata with different shades of understanding. In the Bhagavad Gita, the concept of 'Brahman Nirvana' ('Brahmanirvana') is used: He who, even here, while not yet free from the body, can overcome desire arising from lust and anger — that one is devoted, that one is a happy person. He who is happy within, rejoices within, who also shines from within — that yogin attains the essence of Brahman, the Brahman Nirvana. Brahman Nirvana is attained by rishis who have destroyed their sins, dissolved duality, restrained themselves, and rejoice in the good of all. For those who have renounced lust and anger, who strive, who have restrained their thoughts, who have realized the Atman, the Brahman Nirvana is near."*

Nirvana in Jainism. *"In Jainism, nirvana (moksha, 'liberation') is understood as the release from 'karmic matter' and is attained through religious practice, primarily meditation, when the influx of new karmas ceases (in Jainism, karmas are types of special matter that make up the karmic body of the jiva). Upon liberation, the jiva attains absolute righteousness, absolute vision, absolute knowledge, and perfection (siddhatva). Immediately after attaining nirvana, the jiva rises upward and flies to the top of the universe, where the abode of the siddhas — Siddhashila — is located. Although all liberated jivas who have reached Siddhashila are equally endowed with righteousness, omniscience, and knowledge, they differ from one another in several aspects. As in other Indian religions, nirvana in Jainism is defined negatively — that is, as 'freedom from,' not 'freedom for.'"* You see, again they misunderstand it literally and think that entering nirvana means becoming a downshifter or an outcast. But in reality, it's not like that at all — it simply means becoming so emotionally and mentally balanced, and so pure, that all negative things just disappear for you. As if there are no more problems at all — yet at the same time, you live just like all other people.

What I want to emphasize separately is who the Bodhisattva is. Since we are studying nirvana to go deeper, and also what the Eightfold Path is, what the Five Hindrances of Buddhism are, and what the Four Noble Truths are — all of this is the path to the realization of nirvana and liberation. So let's begin with Bodhi.

*"Bodhi is a term that, in the ancient Indian languages of Pali and Sanskrit, signifies the concept of "enlightenment," and more literally can be translated as "awakening." In Buddhism, the attainment of the state of bodhi is one of the main goals of spiritual practice.*

*Although the concept of "bodhi" belongs to the Buddhist tradition, it can also be found in various Indian philosophical schools and teachings.*

*The Sanskrit root budh translates with active voice meanings: "to awaken, to wake up, to teach, to study, to understand, to know." The past participle of the verb budh is buddha — "one who awakens, teaches, understands, knows." Accordingly, a person who has attained bodhi is more accurately "a person who awakens" rather than simply "an awakened person."*

*In early Buddhism, bodhi was a concept close to that of "nirvana" ("peace," literally: "extinguishing," Sanskrit); they differed only in their verbal descriptions and, importantly, in the emphasis placed within each concept.*

*The term "bodhi" implied "completeness of knowledge" and the extinguishing of greed (raga), hatred (dosa), and delusion (moha).*

*Later, in the Mahayana Buddhist tradition, nirvana came to mean only the extinguishing of greed and hatred, while the overcoming of delusions led to the attainment of bodhi (complete understanding and tranquility). Therefore, in Mahayana Buddhism, an arhat who had only reached nirvana was still subject to delusions, whereas a bodhisattva not only attained nirvana but also became completely free from all illusions. Thus, the one who attained bodhi became a buddha.*

*In Theravāda Buddhism, bodhi and nirvana have similar meanings, both understood as liberation from greed, hatred, and delusion.*

*In the Theravāda tradition, bodhi is described as the state of awakening attained by Siddhartha Gautama Shakyamuni Buddha and some of his disciples; it is an exceptional, completely liberated yogic state of consciousness. Sometimes bodhi is described as "complete and perfect awareness of the true nature of existence." A person who has attained bodhi is freed from the cycle of samsara: birth, suffering, and death.*

*The Sanskrit word bodhi is usually translated as "enlightenment" or "awakening." The term is associated with the illumination and understanding (perfect wisdom) attained by the Buddha, and it is close in meaning to the concept of attaining holiness in Christian mysticism, which implies the merging of the human and the Divine within the individual."* This merging of the human and the divine reminds me, in the Christian religion, in Christianity, of the concept of theosis — it's also quite similar. But we'll return to that later. *"Although the image of light is widespread in many sacred Buddhist texts, etymologically the terms 'bodhi' and 'light' are not related. More precisely, bodhi means 'awakening.' Bodhi is awakening from sleep and the realization of actual reality."* You see? Bodhi is awakening from sleep and the realization of actual reality. This is exactly what I reflected on deeply in the third volume of "Alternative

History," making a very good comparative analogy — an example that if we are living in a simulation, in virtual realities, I gave a whole bunch of film references, which were given to me by the Spirits to help me learn. They showed that when you immerse yourself in any reality, interacting with a person, it already generates a whole set of false thoughts and feelings within you. And you must realize that these are not your thoughts and feelings, and you must understand that the world you have entered is not you, it's just a virtual reality. And as long as you remember that you've only stepped into a virtual reality as a guest, you remain aware. But the moment you forget — like in the movie "Inception," about dreams — the moment you forget what is real and what is not, that's it, you become a hostage of that virtual reality, and you can perish there, disappear. And bodhi — and in general nirvana — is precisely when you have no attachments at all, when you are so conscious that regardless of where you are and who you are with, wherever you may be, you remain here and now. That is, you remain as if in the "corridor," you remain as if in the eighth corner. You observe the world from the outside, but you don't drown in it, in that world, you don't fall into those illusions, you don't fall asleep there. On the contrary, you are awakened — you have woken up. And you are aware of the entire actual reality.

*"So, it is more accurate to understand the term bodhi as "spiritual awakening" rather than "enlightenment." The state of bodhi is attained after the destruction of the ten fetters that bind the human essence to the wheel of samsara; after the Four Noble Truths have been realized, all sensory influences on the person fade away (nirodha), giving way to supreme peace (nibbana). Within the person's consciousness, such mental qualities are eradicated as greed (lobha), aversion (dosa), delusion (moha), ignorance (Sanskrit — avidya, Pali — avijja), craving (tanha), and egoism (Sanskrit — atma, Pali — atta, literally: "I"). Bodhi is the ultimate goal of every Buddhist's life (dharmakarya). It is attained by following the Noble Eightfold Path (arya-ashtanga-marga), cultivating virtues (paramita), and penetrating the depth of wisdom into the nature of interdependent phenomena."* Well then, soon I will become a true Buddhist. Let's read about what the Four Noble Truths are, and then move on to what the Eightfold Path is.

*"The Four Noble Truths, the Four Holy Truths, the Four Truths of the Noble One (Sanskrit: chatvari arya-satyani, Pali: chattari ariya-saccani, Tibetan: pakpé den shi) — one of the fundamental teachings of Buddhism, adhered to by all its schools. The Four Noble Truths were formulated by Buddha Shakyamuni, and can briefly be stated as follows:*
*There is suffering.*
*There is a cause of suffering — craving, passionate desire.*
*There is cessation of suffering — nirodha, nirvana.*
*There is a path leading to the cessation of suffering — the Noble Eightfold Path (arya-ashtanga-marga).*
*They are presented in the "Sutra on Turning the Wheel of Dharma" (Pali Canon, Samyutta Nikaya, 56.11), which conveys the Buddha's first sermon. The formulations of the Four Noble Truths are comparable to a physician diagnosing and prescribing treatment: 1) recognizing the illness and diagnosing it; 2) identifying the cause of the illness, its etiology and pathogenesis; 3) giving a prognosis indicating the possibility of recovery; 4) prescribing the course of treatment to the patient."*
Interesting, such a comparative comparison. *"The four 'truths-realities' are not an object of faith for a Buddhist; they require an active attitude toward them: the first truth requires understanding, the second — rejection, the third — realization, the fourth — following."* You see, there is no such thing here as locking yourself in a cave and awakening — you see how much effort is needed, you have to do as many as four types of work on yourself. *"All biographies of the Buddha mention that the Four Noble Truths were realized by him in the place of Bodh Gaya, located about 10 km south of the city of Gaya (India, Bihar state), under the Bodhi tree on the night of Enlightenment: on the 14th day of the month of Vaishakha, on the full moon. According to legend, Mara fiercely opposed Shakyamuni all that night in performing his spiritual feat: he sent hordes of evil spirits upon him, sent his seductive daughters to tempt him, brought down earthquakes and hurricanes (according to some texts, Mara's daughters came to seduce the Buddha the night after Enlightenment). But Shakyamuni was protected by the ten perfect qualities he had acquired in this and past lives: generosity, moral purity, ability to renounce, intuitive wisdom, selflessness, patience, truthfulness, determination, love and compassion for all living beings, and equanimity.*

*The Bodhisattva remained unshakable, and the god of evil Mara retreated. "In the evening under the tree sat Gautama, and in the morning of the next day, from that seat arose the Buddha.""* It's exactly like how Mara torments me. *"Although the Four Noble Truths have a certain logical meaning, the canonical texts of Buddhism emphasize that they were not discovered by the Buddha through rationalistic thinking. While he was in a state of deep meditation, these truths "rose up to him from the very depths of his being." The Buddha perceived the truths through "direct knowledge," accessible to practitioners of yogic exercises; he chose the truths as the object of his concentration and, plunging deeply into their contemplation, gained the ability to "see them directly." In the "Mahavagga Sutta," it is told that the Buddha reflected on the Law he had discovered for seven days (according to other sources — four weeks or seven weeks). And doubts began to visit him: was there even one person on Earth capable of deeply understanding this teaching? Only after the intervention of the god Brahma Sahampati was the decision made that it was possible to preach the truths and teach them. The Enlightened One went to the Deer Park on the outskirts of the place called Sarnath (also known in Pali as Isipatana and in Sanskrit as Rishipatana — "The Place of Holy Sages"), near the city of Varanasi. There he found the five ascetics with whom he had practiced earlier and who had left him, and he gave them his first sermon about the Four Noble Truths. This speech of the Buddha made a significant impression on the ascetics, after which they became the first members of the Buddhist monastic community. The monastic community together with the Buddha and the Dharma (the Law, the Teaching) make up the "Three Jewels" (Triratna) — the three objects of veneration for Buddhists. Two gazelles also listened to the first sermon, and they later became symbols of the Buddhist teaching: two gazelles are depicted on either side of the "Wheel of the Teaching" (Dharmachakra), the eight spokes of which symbolize the eight stages of the Buddhist Noble Path. Later, the Buddha's first sermon was formalized as the "Dharmachakra Pravartana Sutra." This text notes that one of the five monks named Kaundinya, upon hearing the Buddha's first sermon, attained "unstained vision of the dharma": "All that is composed — shall cease.""*

Article from Wikipedia: "Four Noble Truths."

*"The First Noble Truth of Suffering*

*Dukkha, the truth of suffering—"restless dissatisfaction," "discomfort," "disturbance," "suffering." According to the traditional definition, the First Noble Truth is "that which is the result of defilements and tainted karma." That is, the body and the mind.*

*Behold, O brothers, the Noble Truth of suffering. A person is born in agony, suffers as they wither, suffers in illness, dies in suffering and sorrow. Lamentation, pain, despondency, despair — are heavy. Union with the unloved is suffering, suffering is separation from the loved, and every unfulfilled craving is deeply tormenting. And all five aggregates arising from attachment — are torment. Such, O brothers, is the Noble Truth of suffering.*

*Three levels of suffering:*

*Suffering of suffering (duhkha-duhkhatā, Sanskrit) — simple dukkha, caused by birth, pain, illness, aging, death, loss of loved ones, unfavorable conditions, and so on.*

*Suffering of change (vipariṇāma-duhkhatā, Sanskrit), caused by impermanence (anitya) and the fleeting nature of joyful moments of existence — any worldly joy, including "exalted blissful states" during religious practices.*

*Suffering of conditioned existence (saṃskāra-duhkhatā, Sanskrit) — all-encompassing dissatisfaction caused by the conditioned nature of all composite phenomena.*

*Four types of suffering encompassing the experience of all living beings:*

- *Suffering of birth.*
- *Suffering of aging.*
- *Suffering of illness.*
- *Suffering of death.*

*Additionally, by dukkha, the Buddha also meant the following mental states: sorrow, grief, misfortune, anxiety, "association with what is unpleasant," "separation from what is pleasant," and "the inability to attain what is desired." The lighter level of suffering includes discontent, disagreement, dissatisfaction; the heaviest—pain, torment, death.*

*Pleasure (sukha) is also understood in Buddhism as a type of suffering, since, for example, separation from what is pleasing ultimately also leads to suffering. According to the Buddhist teaching on the impermanence of all phenomena in the world (anitya), such pleasure is always finite, after which it turns into dukkha.*

*The term dukkha is often translated as suffering, although this is not entirely accurate. In Buddhism, the word dukkha refers to the entire set of "painful attachments" and the unpleasant feelings they cause throughout a person's life.*

*The First Noble Truth does not state that "everything in the world is permeated with dukkha," because dukkha refers not to the external world, but to the internal experience of beings. At the end of his exposition of the truth of suffering, the Buddha summarizes what has been said: "The five aggregates of 'attachment' (upādāna-skandha) are dukkha." Here, what is meant are the five groups (skandhas) of karmically conditioned psycho-physical phenomena (dharmas) that make up an individual's experience: form (rūpa), sensations (vedanā), perceptions (saṃjñā), karmic formations (saṃskāra), and sensory consciousness (vijñāna). Dukkha encompasses all forms of existence, including the gods. And Buddhist cosmology ("psychocosm"), which is in fact one way of describing the inner world, relates to the First Truth.*

*Four aspects of the Truth of Suffering*

*In some texts of Southern Buddhism, in the Northern Abhidharma, and in Indian classical works such as the Abhidharmakosha, Yogacharabhumi-shastra (chapter "Shravakabhumi"), Abhisamayalankara, and Pramanavarttika, the meaning of the Four Noble Truths is unfolded in the form of sixteen aspects: each truth has four aspects or characteristics. These sixteen aspects are objects (themes) for reflection and subsequent meditation. It is believed that meditation on the sixteen aspects of the Four Noble Truths reduces the basis for the manifestation of defilements (kleshas) and strengthens the basis for the emergence of all that is positive. The basis for the manifestation of defilements is false views (drishti), and the cause of their spontaneous manifestation is ignorance (avidya). It is necessary to replace the basis on which defilements arise with wisdom (prajna) and right views corresponding to the sixteen aspects of the Four Noble Truths.*

*Four characteristics of the Truth of Suffering*

*Impermanence (anitya): "All that is compounded is impermanent"; any combinations of the five groups (skandhas) of elements that make up the phenomenal world are temporary in nature. Four types of gross impermanence: "the end of birth is death, the end of meeting is separation, the end of accumulation is exhaustion, the end of high position is downfall."*
*Suffering (duhkha): "that which is born under the control of defilements has the nature of suffering"; all phenomena are afflicted with suffering because the combinations of the five groups (skandhas) of elements are conditioned by the action of karma and polluting factors (kleshas, avarana).*
*Emptiness (shunyata): "the five skandhas are empty of true existence"; the elements that make up the personality lack inherent essence and possess only conditional characteristics that manifest in combinations.*
*Selflessness (anatman): "all is without self, there is no 'I' and 'mine'"; there exists no entity separate from the five groups (skandhas) of elements, no self-identified being that controls or possesses the combination of these groups.*
*The formulations of the four aspects of the Truth of Suffering and the types of gross impermanence can also be found in the Jataka "Exposition of Various Examples (Attaining the Teaching)" from the "Sutra on Wisdom and Foolishness" (Tib. Dzanlungdo), where the Bodhisattva underwent harsh trials for the sake of obtaining the "holy Teaching" (Dharma). Dharmakirti, in the Pramanavarttika, explains that the four aspects of the Truth of Suffering are connected in a specific order of meditation: "From the realization of impermanence arises the understanding of suffering; from the understanding of suffering arises the understanding of emptiness and selflessness." It is believed that the realization of these first four of the sixteen aspects holds the greatest significance: after comprehending the first four, it becomes easier to understand the remaining ones. Meditation on the four aspects of the Truth of Suffering is intended to generate aversion to samsara.*

*The Second Noble Truth of the Cause of Suffering*

*Samudaya, the truth of the cause of suffering — "arising," "origin," "appearance." The Second Noble Truth points out that the causes of suffering and happiness are not*

*in the external world, but within ourselves. This truth is the most philosophical of the four, since, according to it, dukkha is not an inherent state of things but is causally conditioned. This defines the ontological status of dukkha: in Indian philosophy, an effect is considered something secondary, derivative in relation to its cause.*

*According to the Second Noble Truth, the cause of dukkha is desire (craving, attachment), thirst, or insatiable striving (Sanskrit: trishna, Pali: tanha, literally "thirst"), which is based on the false view (ditthi) of the permanence of one's "Self," the existence of atman. In the most general understanding, the cause of dukkha also refers to both attraction and "attachment to life" and its pleasant sensations, as well as aversion to life and its unpleasant aspects. These cravings and aversions arise from the ignorance (avidya) of a person regarding the nature of reality, as well as from other primary defilements, including passion and anger. In Tibetan Buddhism, ignorance is often considered the primary cause of suffering, while other defilements, including craving (passion) and attachments — the most significant among them — as well as karma, may also be listed as additional causes.*

*The constant striving to satisfy all arising needs leads to disappointment, because many desires cannot be fully realized. This ultimately leads to the emergence of karma (the totality of a person's actions, including their thoughts and deeds). Karma draws a person into the process of striving for the good and the bad. This process gives rise to new karma. Thus arises the "cycle of samsara," in which living beings continuously remain.*

*And now, O brothers, the Noble Truth of the origin of suffering. Truly! — the root of suffering lies in craving, which leads to rebirth, in that insatiable thirst that draws a person now to one thing, now to another, bound to human pleasures, in the lust of passions, in the craving for future life, in the craving for prolonging the present one. Such, O brothers, is the Noble Truth of the origin of suffering.*

*Thus, the cause of dissatisfaction lies in craving. The satisfaction of desires is very fleeting and soon leads to the emergence of new desires. Thus, a closed cycle of satisfying desires is formed. The more desires remain unfulfilled, the more suffering grows.*

*Craving (trishna) is of three kinds: 1) "for sensual pleasures," 2) "for existence," 3) "for self-annihilation." "This is the craving that sustains itself, … namely: craving to possess, craving to be, craving to be rid of." The following interpretation of these*

*three types of craving exists: 1) dwelling in lustfulness; 2) dwelling in ignorance regarding the true goals and values of life; 3) dwelling in hostility, envy, and hatred, including the extreme form of the desire to kill. A direct consequence of craving, according to the twelve-linked formula of existence, is attachment (upadana) to numerous things and states, most fundamentally manifesting in a person's use of the terms "I" and "mine" in relation to their experience. Attachment is primarily connected to ignorance (avidya) of one's nature and the construction of false concepts (ditthi) about one's "self," mistakenly understood as something permanent, which contradicts the Buddhist theory of anatmavada. Such attachment is the primary cause of remaining in samsara.*

*The source of tainted karma that leads to remaining in samsara, in addition to attachment (raga), often lies in hatred (dosa), the cause of which is also ignorance — the unawareness of the true nature of all beings and inanimate objects. This is not merely the result of insufficient knowledge, but a false worldview, a fabrication of the complete opposite of truth, a mistaken understanding of reality.*

*According to the Prajñāpāramitā sutras, the cause of suffering, in addition to ignorance and attachments, is also a multitude of "subtle mental types of 'defilements'."*

*Four aspects of the Truth of the Cause of Suffering*

*Causes (hetu): there are two causes of suffering — first, defilements (kleshas), and second, karma; in Buddhism there is no notion of any external causes of suffering; desires and attachments are the cause of all types of suffering. The conditional subject ("recipient") of these desires, passions, and attachments essentially represents a set of cognitive relations, emotional and karmic cause-and-effect connections.*

*Source (samudaya): the source of all defilements, sufferings, and everything in the samsaric world is ignorance (avidya); the constant source and driving force of suffering is the conditional subject ("recipient") of desires, attachments, and karmic connections.*

*Condition (pratyaya): the conditions for generating new negative karma and for reproducing the cycle of samsara are the defilements (kleshas); the conditions for the "influx" of suffering in future lives are desires, attachments, and the conditional subject ("recipient") of these desires and attachments.*

*Saturation of arising (prabhava): the intensification of suffering — defilements (kleshas), like oil poured into a fire, contribute to the increase of suffering; the stronger the desires and attachments, the stronger the suffering that accompanies them.*
*Meditation on the four aspects of the truth of the source, as with the four aspects of the truth of suffering, is intended to generate aversion to samsara.*

*The Third Noble Truth of the Cessation of Suffering*

*Nirodha, the truth of the cessation of suffering — "cessation," "extinguishing," "suppression." The Third Noble Truth states that true and lasting happiness is the mind completely purified of defilements. This is the most "religious" of the four truths, as it proclaims the possibility of salvation from dissatisfaction and the finiteness of existence. It represents liberation from desires and the defilements that give rise to them — the attainment of nirvana. It can be described as follows: "It is the complete calming (of agitation) and cessation, renunciation, detachment; it is liberation through withdrawal from that very craving (liberation-through-withdrawal)."*
*And now, O brothers, the Noble Truth of the cessation of suffering. Truly! — that cessation of suffering is the destruction of craving, the final victory over passions, healing, liberation, dispassion. Such, O monks, is the Noble Truth of the cessation of suffering.*
*The state in which there is no dukkha is attainable. The removal of the mind's defilements (unnecessary attachments, hatred, envy, and intolerance) — this is the truth about the state beyond "suffering." But it is not enough to simply read about it. To understand this truth, one must apply meditation in practice in order to purify the mind. How to realize this in everyday life is what the Fourth Truth speaks about.*
*Some monks who traveled with the Buddha misunderstood the Third Truth as a complete renunciation of all desires whatsoever, self-mortification, and total restriction of all needs. Therefore, in his discourse, the Buddha warns against such an interpretation (see the second quote below in the section "The Fourth Noble Truth of the Path"). After all, even the Buddha himself had desires — to eat, to drink, to wear clothes, to realize the truth, and so on.*

*So it is important here to distinguish between right desires and wrong desires, and to follow the "Middle Path," without falling into extremes.*

*The practice leading to liberation from craving and passions includes "the cultivation of love, friendliness, mercy, compassion, and empathy toward other beings." These wholesome states are considered antidotes to defilements and "evil" karma. In the matter of salvation, Buddhism places exceptionally great importance on the conscious efforts of the practitioner: "For it is the person himself who commits evil, and he himself defiles himself. It is the person himself who does not commit evil, and he himself purifies himself. Purity and defilement depend on oneself. No one can purify another." (Dhammapada, 165)*

*Four aspects of the Truth of the Cessation of Suffering*

*Cessation (nirodha): the suppression of the true causes of suffering within the stream of consciousness; the moment when an individual, undergoing transformation, is freed from gross defilements (kleshas).*
*Peace (shanta): complete freedom of the mind from defilements, liberation, nirvana; in Mahayana terminology — "the emptiness of the mind, purified of kleshas"; since the true causes of suffering in the stream of consciousness are suppressed, the mind abides in tranquility.*
*Perfect attainment (pranīta): achievement, supreme fulfillment — "the highest state of happiness, bliss," which arises with cessation; the stream of consciousness, resting in peace, is no longer bound by afflictions.*
*Irreversible exit (nihsarana): complete and unconditional ending of suffering.*
*Meditation on the four aspects of the truth of cessation of suffering is performed to give rise to a sincere desire for liberation.*

*The Fourth Noble Truth of the Path*

*Magga, the path leading to the cessation of suffering — the Noble Truth of the Middle (or Eightfold) Path. The Fourth Truth has a practical, soteriological character and emphasizes the optimism of the Buddhist message.*

*And now, O brothers, the Noble Truth of the path leading to the cessation of all sorrow. Truly! — it is the Noble Eightfold Path — right view, right intention, right speech, right action, right livelihood, right effort, right mindfulness, right concentration. Such, O monks, is the Noble Truth of the path leading to the cessation of all sorrow.*

*All sources agree that in the beginning of his spiritual search, Shakyamuni, following the instructions of a Brahmin, subjected himself to severe and dangerous trials that brought him to the point of extreme exhaustion but did not lead to liberation. Then Shakyamuni stopped depriving himself of food and set out on the path of liberating meditation. This turned away the five companions who had followed him, as they decided he had abandoned his spiritual goals. After attaining "awakening," the Buddha found the five ascetics who had left him, regained their trust, and proclaimed the doctrines of the Four Noble Truths and the "Middle Path" leading to liberation, which avoids two extremes: harsh asceticism and indulgence in one's desires.*

*And then the All-Compassionate One turned to the five monks around him and said:*

*There are two extremes, O brothers, which one who has renounced the world should not follow. On the one hand — the attraction to things whose charm depends on passions and, moreover, on sensuality: this is the low path of lust, unworthy, improper for one who has withdrawn from worldly temptations. On the other hand — the path of self-torment, unworthy, painful, fruitless.*

*There is a Middle Path, O brothers, far from those two extremes, proclaimed by the Perfect One — a path that opens the eyes, enlightens the mind, and this path leads to inner peace, to exalted Wisdom, to the perfection of awakening, to Nirvana!*

*And what is that Middle Path, O monks — the path far from both extremes, proclaimed by the Perfect One, which leads to Perfection, to exalted Wisdom, to inner peace, to complete awakening, to Nirvana?*

*Truly! It is the Noble Eightfold Path: right view, right intention, right speech, right action, right livelihood, right effort, right mindfulness, right concentration. The Noble Eightfold Path is divided into three stages:*

*Wisdom (prajña): right view, right intention — "cultivation of wisdom," associated with the practice of vipashyana.*

*Morality (śīla): right speech, right action, right livelihood — "cultivation of conduct."*
*Concentration (samādhi): right effort, right mindfulness, right concentration — "cultivation of the mind," associated with the practice of shamatha.*
*"Right," "true" (Sanskrit: samyak, Pali: sammā) here means aligned with the "Middle Path" — between extreme asceticism and hedonism, between belief in an eternal ātman (sassatavāda; see also anatman, anatmavāda) and the materialist view of complete destruction of the soul after death (ucchedavāda). Among Buddhists, there are two views on the order of practicing the three stages of the Eightfold Path: 1) first morality (śīla), then concentration (samādhi), and then wisdom (prajña); 2) the stages of morality and concentration should be carried out simultaneously with the cultivation of wisdom.*
*If a follower makes the Four Noble Truths a key part of their life, and then is able to free themselves from "egoistic self-awareness" and see the truths "as they are," then, according to the Digha Nikaya, they will attain "elation," "joy," and "serenity."*
*Interpretation of the Truth of the Path in the Prajñāpāramitā Sutras*

*In the Mahayana Prajñāpāramitā sutras, the Four Noble Truths are presented in greater detail and reinterpreted "on a deeper level" than in the "first turning" of the "Wheel of Dharma" performed by the Buddha in the Deer Park. When comparing the presentation of the Four Truths in the Theravāda suttas and the Prajñāpāramitā sutras, the greatest difference lies in the interpretation of the Fourth Truth. The Prajñāpāramitā teaching offers a path based on the realization of "emptiness" and the development of bodhicitta (the altruistic aspiration to attain full awakening for the benefit of all sentient beings). The realization of "emptiness" combined with the attainment of bodhicitta represents the "perfect unity" of wisdom (prajñā) and method (upāya).*

*Four aspects of the Truth of the Path*

*Path (mārga): there exists a path of liberation that irreversibly eliminates defilements, which must be realized within one's own consciousness; this path is understood as non-conceptual wisdom (prajñā) that directly perceives the absence of inherent existence ("emptiness").*

*Method (nyāya): awareness, or direct seeing (rigpa, Tib.), as the method of cutting through defilements (kleshas); recognition of the absolute nature of phenomena — their lack of inherent existence, especially the emptiness of "self" of inherent existence; in this state, the true nature of consciousness is revealed.*
*Realization (pratipatti): mastering the wisdom (prajñā) that directly realizes the absence of inherent existence in phenomena and the "empty nature" of the mind; becoming accustomed to the absence of a truly existing inherent "self."*
*True liberation (nairyāṇika): complete eradication of subtle cognitive obstacles — the "cognitive veils" (āvaraṇa); the subtlest obstacles are tied to clinging to the notion of an independent, true, inherently existing "self."*
*Meditation on the four aspects of the Truth of the Path, as with the four aspects of the Truth of Cessation, is performed to give rise to a sincere aspiration for liberation.*

*Presumed Fruits of Meditation on the Noble Truths*

*According to the Abhidharmakosha, the fruit of the practice of seeing the Noble Truths is the elimination of false views, the eradication of distortions of consciousness, and the attainment of the status of "stream-enterer" (shrotāpanna). This refers to the following five false views (Sanskrit: pañca dṛṣṭi-svabhāvāḥ — "five whose inner nature is false views"):*
*"Belief in the reality of the personality" — either the belief that there is a substantial "self" (ātman) and not the five causally conditioned groups of dharmas (the five skandhas), or the belief that both a "self" and the five skandhas belonging to that "self" exist. (See also Anātmavāda.)*
*"Heresy of clinging to extreme views" — attachment to extreme notions of the eternity of the "self" or of its complete annihilation at the moment of death.*
*"Truly false views" — denial of the reality of wholesome and unwholesome karma and of the existence of noble beings (arya-pudgala).*
*"Attachment to heretical views" — affective egoism based on the mistaken belief that gaining new rebirths in samsara is the highest good.*
*"Attachment to false practice of vows and rituals" — ritualism, the belief in the intrinsic value of the rules and rituals of Brahmanic and other non-Buddhist schools.*
*Distortions of consciousness (viparyāsa) — distorted perceptions of reality and distorted thoughts associated with false views.*

*Then the yogin proceeds to concentration of consciousness on the "seen," which destroys the "subtle" defilements of consciousness — those that are less intense in manifestation — and successively attains the states of "once-returner" (sakṛdāgāmin), "non-returner" (anāgāmin), and "arhat."*

There is also a section in Wikipedia titled "Five Hindrances in Buddhism": *"in the Buddhist tradition, they are defined as mental factors that obstruct progress in meditation, as well as psychological barriers to liberation. In the Theravāda tradition, these factors are specifically identified as obstacles to achieving dhyanas (stages of concentration) in meditation practice. In the Mahāyāna tradition, they are considered obstacles to the practice of calming meditation (śamatha).*
*The five nīvaranas include:*

- *Sensual desire, lustful craving: the drive to obtain pleasure through the five senses — sight, sound, smell, taste, and tactile sensations.*
- *Ill-will, malevolence: feelings of hostility, resentment, hatred, and bitterness.*
- *Sloth-and-torpor: physical and mental apathy, dullness, sluggish actions with little or no concentration.*
- *Restlessness and worry: inability to calm the mind.*
- *Doubt: lack of conviction or trust."*

Yes, that's exactly a description of any person's condition. I remember when I was little, and when I had already become this Bodhi, I remember that I didn't want anything at all — and that surprised the other kids. When I was 19 years old, my peers were amazed — how could it be that I didn't want anything? And I felt this insane happiness, and it was just great for me, simply from seeing how beautiful everything was. And I saw that all people are driven by some inner quality — that even the person who had achieved success in something did so because of greed, or insecurity, or envy. And I didn't have those qualities, and I even started to worry that maybe something was wrong with me, maybe I needed to do something to acquire those qualities. Because as long as I didn't have those qualities, I was already content with everything — and I saw how all people were constantly trying to prove something to someone, because they always had this eternal

feeling of dissatisfaction and restlessness. And I saw how, honestly, out of nowhere, people would make up illusions either about me or about others. I saw how people, without any reason at all, could take offense or get angry. Everyone had a whole pile, an endless stream of various emotions. I saw how people could get so upset over something trivial as if someone had died. And I would always say this to someone — for example, imagine something happened to a person, like they forgot to grab a pastry or accidentally broke a pencil, and they got so upset, to the point of pain, and I felt all of it very deeply, and I would say:

— Why are you so upset? Did someone die?
— No.
— Then why do you feel as if you lost someone? It's just a pencil, after all.

And I also saw how people rejoice over little things. And I didn't understand either — how could someone lose their head so much that they were truly in a state of shock just because they were given a pencil? And they too would lose awareness and vigilance. And now I'm beginning to remember all of this, and indeed, it turns out that I came like that — awakened. Then I descended, that is, into the world of people, and now I'm going through this entire path again, the path that people go through with all their reincarnations and lives, and now I'm describing all of it in my books. Just imagine — truly — all these five points that I just cited from Wikipedia, it's real. I would say every person, every reader, every one of my colleagues or friends has at least one of these five qualities. And whenever I see that someone is being driven by that quality, I always try to explain to the person that it's not really them — it's that serpent inside, like a parasite, poisoning their soul. And it's so funny how it's said there: "anger, resentment, the desire to indulge" — many people don't even consider this a sin, they think they want to live for pleasure. But in fact, you see, this is considered one of the five negative qualities that intoxicate and mislead a person. Anger — that one's clear. Apathy, laziness — also clear. But it's funny too — that restless mind — how many people suffer from that, they can't even sit at home for two hours just to paint a picture or read a book, their mind simply doesn't give them peace, and meditation — even more so — is completely inaccessible to them.

And that lack of conviction and trust — that's doubt. So you can do anything for a person: bring them apples, paint their fence — and instead of thanking you, they'll still doubt you and think maybe you're a bad person. Can you imagine? And you're left wondering how that can be. After all, unlike other people, you didn't do anything bad to them — but those who did treat them badly, they don't doubt them. Yet you, the one who painted the fence and gave them apples, they start suspecting and doubting you, and thinking that you're the bad one. And that's how people suffer their whole lives — I would now say, from life to life. From life to life people suffer, they are born and they die, traveling through all these simulations — these multiverses, these virtual realities. And the computer adjusts everything again so they might somehow, let's say, extract a lesson and then behave differently going forward.

*"Etymology. According to Gil Fronsdal, in Pali the term nīvaraṇa means covering. Fronsdal states that these hindrances obscure the clarity of our mind and our ability to be attentive, wise, focused, and purposeful. In the Rhys Davids dictionary, the Pali term nīvaraṇa refers to a hindrance or obstacle only in the ethical sense."* But also, if we're talking about these hindrances, about concentration — back when I was awakened, at 19, and for several years after that, I remember clearly that when I first appeared like that, I could see how so many people had such strange fluctuations in their moods and internal feelings and thoughts. A person could start something and abandon it an hour later, or drop it the next day. They could become disappointed in their friend, or their partner, or in a hobby they had chosen — all in a single day. And each time it was one illusion, then another, then a third. They'd start something, then quit something, and couldn't concentrate on anything. And it's as if, just as illusions pull a person away from something, that person is also dependent on those illusions — because only through them can they concentrate or focus on anything. That is, just as illusions scatter a person, they also gather and center them. I saw how a person could get fascinated — fall under the influence of an illusion and become enchanted by something. And in that moment of temporary illusion, of enchantment, of being spellbound, the person might do something for a day or two or a week. But then the spell would fade — the illusion would lift — and that was it, the person would

drop it, because they no longer felt that false impulse that was driving their actions. And I saw that without those impulses — whether negative or positive — people are simply unable to carry out any actions at all. And when people asked me how I managed to do anything, I explained that I didn't have those mood swings — none of those fluctuations — just warmth in the soul, heat in the chest, and insane clarity. And whatever I choose, I just sit down and do it. And everyone asks:

— How is that possible?
— I feel you, I understand that it's different for you. But the essence is, if I sit down now to paint a picture or write a book, I can do it for five hours straight without being distracted by anything. Not even a single thought about something unrelated will appear.

And everyone is in shock — "how can that be?" — because when a person with that noisy mind sits down to write a painting or a book, as I often wrote in my draft notebooks, the mind is the enemy of everything — that noisy, restless mind — the person sits down, you see, and in the first hour they start thinking about some idea or something else, or about what they're going to do tomorrow. And they try to force themselves to write the painting or the book, but it's hard for them to concentrate. Then they manage to concentrate for a moment, and again something distracts them — and it's like they aren't even capable of sitting still. He wants to go to the bathroom, or get some water, or check his phone — but he'll still find some reason to move. For example, I think it's very important that when we sit down at the table — say, for dinner with others, whether they're guests at my place or I'm a guest at theirs — if we've sat down to eat, then we shouldn't get up from the table until we've finished the meal. And there are people who… well, that's a sign of their restless mind. They're like that in life too. A person always finds a reason — they think it's about the reason itself, but in reality, it's something they construct psychologically. It's a disorder of the mind. They find a reason, but in fact there's no real reason. A person might get up five times from the table supposedly because of something: as if they need a different mug, or want to switch forks, or grab a napkin — but really,

they'll find any excuse, because they simply cannot sit still calmly. They need that constant motion. Such people even deliberately, subconsciously, create problems for themselves. They might order a taxi incorrectly just to then go looking for it, or they might call it at the wrong time so they end up standing outside in the cold waiting — simply because they didn't plan their timing. That is, they live in such a rhythm where so much energy is wasted on unnecessary agitation. Their restless mind creates and manifests those same disturbances physically in the external world. And that's how a person keeps clouding themselves, constantly dwelling in that noise. Yes, that's how most people live. Interesting. So, what do we have here next that's worth exploring?

*"In the Pali Canon*

*In the Saṃyutta Nikāya of the Pali Canon, in several suttas the five hindrances are contrasted with the seven factors of enlightenment (bojjhaṅga). For example, in the Āvaraṇa Sutta (SN 46.37), the Buddha said:*
*Monks, there are these five hindrances, obstructions, distortions of the mind that weaken wisdom. What five? Sensual desire… ill will… sloth and torpor… restlessness and remorse… doubt…*
*There are, monks, these seven factors of enlightenment, which are non-hindrances, non-obstructions, non-defilements of the mind, and do not weaken wisdom; when developed and cultivated, they lead to the realization of the fruit of true knowledge and liberation. What seven? Mindfulness as a factor of enlightenment as a non-hindrance… investigation of phenomena… energy… joy… tranquility… concentration… equanimity…*
*In the Satipaṭṭhāna Sutta (MN 10), the understanding and overcoming of the five hindrances is described:*
*How, monks, does a monk dwell contemplating mental objects in mental objects in regard to the five hindrances? Here, monks, when sensual desire is present in him, a monk knows: "There is sensual desire in me," or when sensual desire is not present, he knows: "There is no sensual desire in me." He knows how the unarisen sensual desire arises; he knows how the arisen sensual desire is abandoned; and he knows how the abandoned sensual desire does not arise again in the future.*

*Each of the remaining four hindrances is examined in the same manner in the subsequent sections of the sutta.*
*In the Samaññaphala Sutta (DN 2), the Buddha offers a metaphorical comparison for the hindrances:*
*Just so, great king, a monk who has not abandoned these five hindrances sees himself as if in debt, as if ill, as if imprisoned, as if enslaved, as if on a difficult and obstructed path.*
*In the Saṅgārava Sutta (SN 46.55), the Buddha compares sensual desire to seeking a clear reflection in water mixed with lacquer, turmeric, and dyes; ill will to boiling water; sloth and torpor to water overgrown with plants and algae; restlessness and remorse to wind-ruffled water; and doubt to "murky, stirred-up water standing in the dark.""*

*"In post-canonical Pali literature*

*According to the Vimuttimagga, an exegetical text composed in the 1st century, the five hindrances include ten "fetters": sensual desire encompasses all forms of passionate attachment; ill will includes all unhealthy states of hatred; sloth and torpor, restlessness and worry, and doubt encompass all unhealthy states of attachment. The Vimuttimagga further clarifies that sloth refers to mental states, while torpor refers to physical states arising due to food, time of day, or mental conditions. If torpor arises due to food or time, it is counteracted by energy; otherwise, it can be removed through meditation. Moreover, the Vimuttimagga identifies four types of doubt:*

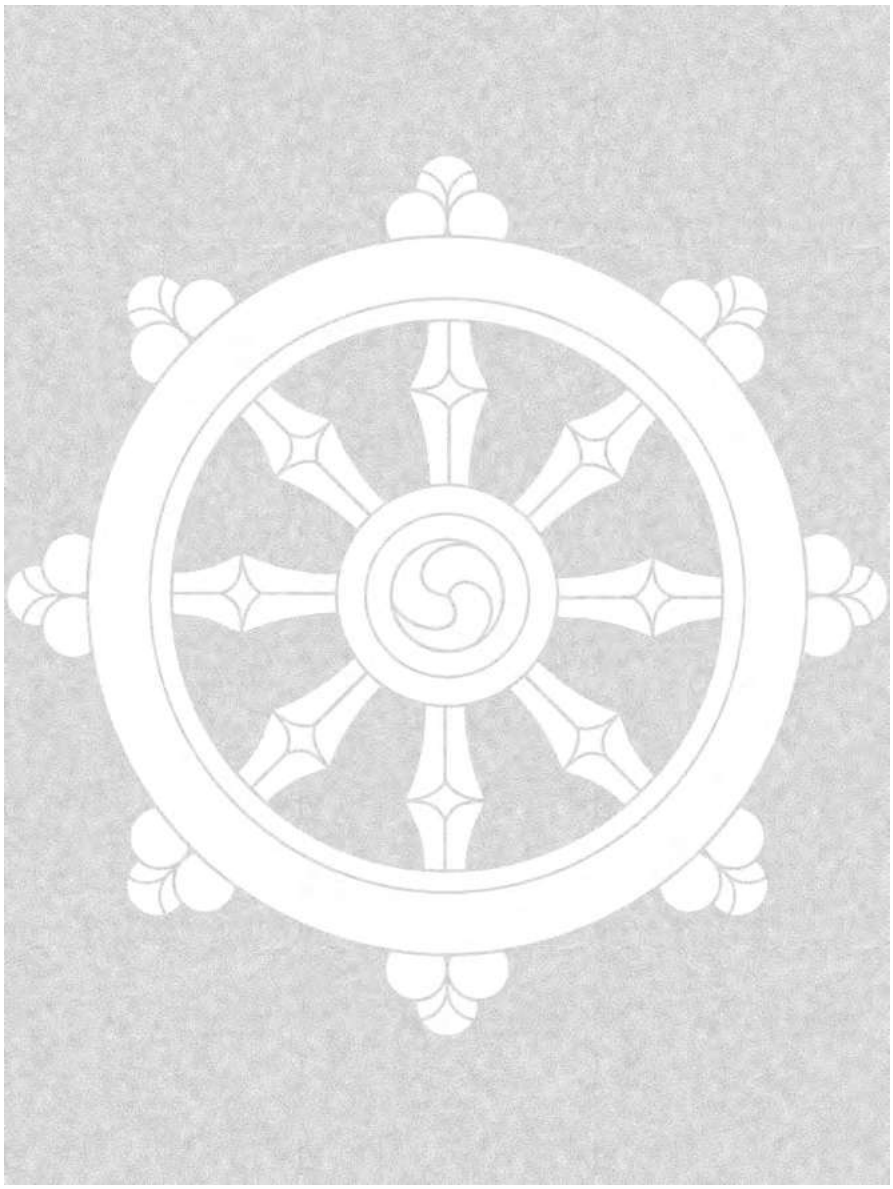
- *Doubt regarding the existence of self — a hindrance to calmness;*
- *Doubt concerning the Four Noble Truths and the three realms — a hindrance to insight;*
- *Doubt regarding the Three Jewels — a hindrance to both calmness and insight;*
- *Doubt about places and people — a hindrance in "non-doctrinal" matters;*
- *Doubt concerning the suttas — a hindrance to seclusion.*

*According to the Sāratthappakāsinī commentary on the Saṃyutta Nikāya, composed in the 5th century by Buddhaghosa, hindrances can be instantly avoided by the method of suppression or illumination in the state of jhāna. Additionally, hindrances can be eliminated through the attainment of one of the four stages of enlightenment.*

*Five Jhānic Factors*

*Jhānas are attained through the complete suppression of the five mental hindrances by cultivating five opposing factors. According to the Theravāda tradition, these are:*

- *Vitakka (applied thought, coarse investigation) — counteracts sloth and torpor;*
- *Vicāra (sustained thought, precise investigation) — counteracts doubt;*
- *Pīti (rapture, joyful interest) — counteracts ill will;*
- *Sukha (non-sensual pleasure, contentment) — counteracts restlessness and worry;*
- *Ekaggatā (one-pointedness of attention) — counteracts sensual desire."*



Now the next section from Wikipedia: *"The (Noble) Eightfold Path is the path indicated by the Buddha that leads to the cessation of suffering (nirvana) and liberation from samsara. As the Middle Way, it lies between devotion to worldly pleasures and self-mortification.*
*The Fourth Noble Truth of Buddhism points to the path (magga in Pali, mārga in Sanskrit) toward liberation from suffering, the path that the Buddha himself followed and which others — both monks (the monastic path being preferable in Theravāda) and laypeople — may also follow. The path outlined by the Buddha consists of eight principles and is therefore called the Noble Eightfold Path. These eight principles are not steps to be taken in sequence, but are practiced simultaneously."*

*"Steps of the Path*

*The Noble Eightfold Path consists of the following steps, grouped into three categories:*

*Wisdom*
*I. Right View*
*II Right Intention*

*Morality*
*III. Right Speech*
*IV. Right Action*
*V. Right Livelihood*

*Mental Discipline*
*VI. Right Effort*
*VII. Right Mindfulness*
*VIII. Right Concentration*

*The "Path" should not be understood linearly, as a simple stepping from one stage to the next. Rather, it is a spiral development. All components are important throughout the entire Path and must be practiced continuously. As one progresses,*

*interdependencies arise between different aspects of the Path. For example, in accordance with "Right Intention," time is allocated in "Right Action" for "Right Concentration" (meditation). As meditation (Right Concentration) deepens, you become convinced of the truth of the Buddha's Teaching (Right View) and begin to practice meditation (Right Concentration) even in daily life (Right Action)."*

*"Wisdom*

*Right View*
*Right View primarily involves the realization of the Four Noble Truths. After this, the Buddhist must also understand the other core principles of the teaching, which must be "experienced inwardly" and realized as the main motivation for their behavior.*

*Right Intention*
*A Buddhist must make a firm decision to follow the Buddhist path that leads to liberation and nirvana. They must also cultivate mettā — loving-kindness toward all living beings."*

*"Morality*

*Right Speech*
*Right Speech includes refraining from lying, indecent and harsh words, obscenity, foolishness, slander, and gossip that causes discord.*
*According to the Mahāsatipaṭṭhāna Sutta, Right Speech means:*

- *Refraining from falsehood: speaking the truth, adhering to truth, being reliable, and not deceiving;*
- *Refraining from divisive speech: not saying things that cause quarrels or division;*
- *Refraining from harsh speech: speaking gentle words that touch the heart, words that are polite;*
- *Refraining from idle chatter: speaking worthy words at the right time, sensible and explanatory, related to the Dharma.*

*Some suttas provide a more detailed explanation of these rules."*

*"Right Action*

*A Buddhist must refrain from killing, stealing, and wrongful behavior in general. Lay followers are expected to observe the Five Precepts: abstaining from killing, stealing, sexual misconduct, lying, and intoxication. Observance of these precepts leads to harmony on multiple levels — social, psychological, karmic, and contemplative. Exercises in moral discipline form the foundation for the practices of the next stages: concentration and wisdom. As consciousness deepens, ethical prohibitions — which initially serve to restrain immoral actions — gradually transform into an inner need to consider the feelings of other living beings.*

*This step is associated with physical actions, but it is evaluated from a moral perspective. According to the Mahāsatipaṭṭhāna Sutta, it includes three aspects: Abstaining from killing living beings,*

- *Abstaining from stealing,*
- *Abstaining from sexual misconduct."*

*"Right Livelihood*

*This concept primarily involves refraining from professions that cause suffering to living beings. Since work occupies a large portion of one's life, one should strive to earn a living in accordance with Buddhist values in order to attain inner peace. One must avoid occupations in the following fields:*

- *Those related to the trade of living beings, both human and animal: slave trade, prostitution;*
- *Those involved in the manufacturing and sale of weapons or instruments of killing. Buddhism does not prohibit laypeople from serving in the military, as the army is viewed as a means of protecting living beings in cases of aggression (but if the army itself is the aggressor, a Buddhist should not serve in it), whereas the trade of weapons provokes conflict and creates the conditions for it;*
- *Those related to the production of meat, as obtaining meat requires the killing of living beings;*
- *Those involving intoxicants: production and trade of alcohol and drugs;*
- *Any activity involving deceit, accumulation of wealth through unrighteous or criminal means: fortune-telling, fraud.*

*Right Livelihood also includes the renunciation of excess, wealth, and luxury. Only under this condition can one free oneself from envy and other passions, along with the suffering they bring."*

*Well, everything here is absolutely correct — this is the kind of teaching that every person needs today, like medicine for the sick. And it's laid out so well, because I would say that all the harmful actions just listed — even if you personally don't commit them — I would add something from myself, you know what? That you should also avoid such people and not let them into your environment if they engage in those kinds of actions. You might think, "I don't sell weapons, I don't deal drugs, so I'm fine." But if you have a friend who does, then you're already halfway involved, even if you don't do it yourself. So if you really want to stay away from all of that, then first and foremost you need to avoid films, music, and people that reflect that world — that dark, harmful world. Surround yourself only with righteous people, watch only pure films, and listen only to pure music.*

*"Mental Discipline*

*The following three steps are typically practiced by monks on their path to spiritual perfection and realization.*

*Right Effort*
*Right Effort involves the commitment to focus one's energy and cultivate the following states that contribute to awakening: self-awareness, exertion, concentration, discernment of dharmas, joy, tranquility, and serenity. In the Saccavibhaṅga and Vibhaṅga Suttas of the Buddhist Pali Canon, it is explained as follows:*

And what, monks, is Right Effort? Here, monks,
*A monk generates the desire for the non-arising of unarisen evil, unwholesome mental states. He applies effort, arouses energy, directs his mind toward it, and strives. He generates the desire for the abandonment of arisen evil, unwholesome mental states. He applies effort, arouses energy, directs his mind toward it,*

*and strives. He generates the desire for the arising of unarisen wholesome mental states. He applies effort, arouses energy, directs his mind toward it, and strives. He generates the desire for the maintenance of arisen wholesome mental states, for their non-decline, increase, expansion, and full development through cultivation. He applies effort, arouses energy, directs his mind toward it, and strives. This is called Right Effort."*

*"Right Mindfulness*

*Right Mindfulness (smṛti in Sanskrit) involves "awareness of one's own body, sensations, mind, and mental objects" with the aim of attaining "unbroken mindfulness." The primary methods used are śamatha (calming the mind and removing afflictions) and vipaśyanā (insight meditation aimed at strengthening positive and eliminating negative mental states).*

*Professor Robert Lester noted that the practice of smṛti or sati consisted in the fact that the Buddha did not try to suppress various images, thoughts, and sensations, but "simply sat, observing his feelings and thoughts, how they arose and formed into random patterns." As a result, he gradually saw himself as a dynamic "cluster of physical and mental states," impermanent and interdependent; he saw that the cause of the physical condition was the action of desire, and that desire was the superficial layer of the "ego," which is the "concept of a personal 'self'." Upon further examining the "ego," the Buddha saw it as a consequence of karma, which is the action of the "resultant energy" of the past. Observing the stream of karma flowing from the past, the Buddha realized that "one stream of life gives rise to another, and so on endlessly." Seeing the entire chain of causes through the practice of smṛti, the Buddha finally realized that suffering and agitation are the result of desire and the associated "ego," and that they can be ended by destroying the illusion of the "ego."*

*Right Concentration*
*Right Concentration involves deep meditation or jhāna, as well as the development of focus, and leads to the attainment of profound contemplative absorption or samādhi, and eventually to liberation (nibbāna).*
*This stage served as the foundation upon which the Zen school was later established."*

*"Maitreya ("The One Who Is Love") is a bodhisattva and the Buddha of the future, who will appear at the end of the current kalpa, descending from the Tusita Heaven, where he is believed to reside at present. In East Asian Buddhism, he is one of the most popular bodhisattvas and is associated with a future era of prosperity and bliss. The cult of Maitreya developed most prominently in Korea and was also significantly widespread at various times in China, Myanmar, and other Buddhist countries. Maitreya is the only bodhisattva venerated by all schools of Buddhism, and the only one venerated by the oldest school, Theravāda.*

*Maitreya is associated with Maitreyanātha, who lived in the first half of the 4th century. Scholars believe he was the historical teacher of Asaṅga. In Mahāyāna Buddhism, it is believed that Maitreyanātha was Maitreya himself, who transmitted five texts to Asaṅga in the Tusita Heaven."*



Bodhisattva Maitreya

Gandhara, 2nd century. Guimet Museum, Paris

*"Cult of Maitreya*

*Maitreya (Sanskrit: "Loving One"), Ajita (Sanskrit: "Unconquerable") — such names were given to him by the Buddhas (see Mahāparinibbāna Sutta, Chapter 5). Buddhists believe that Maitreya will appear on Earth, attain full enlightenment, and teach the pure Dharma. Already in the Dīgha Nikāya (III, 26), he is mentioned as the future Buddha, the successor to Shakyamuni. In one of the sections of the Lalitavistara (V, 39), it is said that before descending to Earth from the Tusita Heavens to become a Buddha, Shakyamuni pointed to the bodhisattva Maitreya as his heir and placed his Bodhisattva diadem upon Maitreya's head. Maitreya is the future teacher of humanity, bringing new teachings and serving as the continuation and expression of the Buddha's message.*

*The cult of Maitreya has an ancient tradition and is especially developed in Central Asia and the Himalayas, where numerous statues have been erected in his honor (see the works of S. F. Oldenburg and the materials of the Central Asian expedition of N. K. Roerich), with some statues having been built as early as 350 BCE.*

*One of the earliest mentions of the name Maitreya is found in the Sanskrit text Maitreya-vyākaraṇa — "The Prophecy of Maitreya," which asserts that gods, humans, and other beings will worship Maitreya and lose their doubts, and the currents of their attachments will dry up: free from all forms of poverty, they will be able to cross the ocean of becoming, and under Maitreya's teaching, they will lead a holy life. Never again will they regard anything as belonging to them — nothing will belong to them: not gold or silver, not a home, nor loved ones! But they will live a sacred and chaste life under the guidance of Maitreya. They will break the net of passions and will enjoy an abundance of joy and happiness for their righteous lives.*

*Another tradition directly links Maitreya to the emergence of the Mahāyāna teaching. According to this tradition, the renowned founder of the Yogācāra Buddhist school, Asaṅga, visited the Tusita Heavens several times, and there, in the presence of the future Buddha, he grasped the essence of the Mahāyāna.*

*Tusita Heaven*

*The Buddha Maitreya resides in the Tusita Heaven, awaiting the time that will be favorable for Salvation.*

*Tusita is the fourth heaven from the bottom among the six heavens of the World of Desire (Kāmaloka), as described in the sūtras. Beings are reborn in the Tusita Heaven who have observed the five precepts — do not kill, do not steal, do not commit sexual misconduct, do not lie, and do not consume intoxicants — and who have cultivated, through good deeds and meditation, the boundless states of consciousness: Loving-Kindness, Compassion, Sympathetic Joy (Rejoicing in the happiness of others), and Equanimity (Impartiality) — in other words, the qualities that form the essence of the awakened mind. It is in this realm that bodhisattvas are reborn. According to Mahāyāna sūtras, the Buddha Shakyamuni, before being reborn on Earth two and a half thousand years ago, first dwelled in this heaven.*

*The Advent of Maitreya*

*The appearance of Maitreya will coincide with the establishment of a new school that surpasses the teachings of Gautama Buddha. It is foretold that Maitreya will attain enlightenment in seven days (the minimum time), thanks to the preparation of many past lives (analogous to the stories in the Jātakas about Shakyamuni Buddha). Maitreya's arrival is marked by the following natural phenomenon: the oceans will shrink in size so that Maitreya can easily cross them. Furthermore, the true Dharma will be revealed to humanity, enabling the creation of a new world. Among the signs that are to herald the appearance of the final Buddha are the cessation of death, war, hunger, and disease, and the beginning of a new society founded on tolerance and love.*

*The Image of Maitreya in Other Cultures*

*To some extent, the image of Maitreya in other beliefs and cultures is analogous to figures such as Kalki-Avatar (an incarnation of Vishnu in Hinduism), Saoshyant in Zoroastrianism, and the Messiah in the religions of various peoples around the world."*

*"Kalki — the Messiah in Hinduism — the Avatar of Vishnu, His Tenth Incarnation. In Hinduism, Kalki is the messianic figure, the tenth and final avatar of Vishnu. Vishnu in this avatar is depicted either as white on a black horse or black on a white horse. In his hand is a flaming sword with which he destroys enemies,*

*annihilates the world, and restores dharma, thereby preparing for the future rebirth of the destroyed world. This is the only future messianic avatar of Vishnu, and according to Hindu chronology, it will occur at the end of the Kali Yuga — the current historical age, which began in 3102 BCE. The Kali Yuga is said to last 432,000 years and is considered the worst of the four yugas. In it, people are dominated by their destructive passions — anger, fear, ignorance, hatred, and other vices prevail.*

*The moment will come, and a twice-born named Kalki Vishnuyasha, endowed with great strength, wisdom, and power, will appear. He will be born into a worthy Brahmin family in the village of Shambhala and will, through the power of spirit, restore weapons, various means of transport, war gear, armor, and mail. This king, victorious through dharma, will seize supreme power and bring peace to a restless world. This shining Brahmin, noble in thought, having appeared to the world, will bring an end to destruction. Thus, total annihilation will become the beginning of a new yuga. Together with Brahmins, this twice-born will destroy the pitiful bands of Mlecchas scattered everywhere."*

*Another coming "Saoshyant (from the participle of the verb to save) is the eschatological savior in Zoroastrianism who will come to Earth for the final triumph of good over evil.*

*In the Iranian tradition, there is a consistent belief in multiple Saoshyants, to whom it is destined at the end of time to conduct the final judgment, destroy the bearers of evil, resurrect the righteous, and bring world history to its conclusion through the last redemptive sacrifice of the bull Hadhayosh. From the fat of this bull and the white haoma, a drink of immortality will be prepared, which will be given to all people.*

*As a result of the battle with the forces of Angra Mainyu (Ahriman), all evil will be defeated, hell will be destroyed, and all the dead — both righteous and sinners — will be resurrected for the final judgment in the form of a fiery ordeal. The resurrected will pass through a river of molten metal, in which all remnants of evil and imperfection will be burned away. For the righteous, this trial will feel like bathing in warm milk; the wicked, however, will burn. After this last judgment, the world will forever return to its original perfection.*

*The Avestan Farvardin Yasht explains: "He is called Saoshyant because he is destined to resurrect the entire material world." If, in the sacred Zoroastrian history, Gayomart served as the forerunner and prototype of its central figure, Zarathustra, then Saoshyant is the successor and fulfiller of the prophet's mission. According to the Pahlavi composition Datastan-i-Denik, "Three are the most excellent of those who dwell at the beginning, the middle, and the end of creation."*

*The followers of Zoroaster believed that the Saoshyant would be born from the seed of the prophet, miraculously preserved in the depths of a lake (identified as Lake Kansaoia, that is, Lake Hamun in southeastern Iran). When the end times approach, a maiden will bathe in the lake and conceive from the prophet. During the Achaemenid era, the belief in the world's savior — Saoshyant — evolved into the expectation of three saviors, each to be born of a virgin from the prophet's seed. This refinement appears connected to a newly developed scheme of world history, according to which "limited time" (that is, the three periods — Creation, Mixture, and Separation) was viewed as a great "world year" divided into segments of one thousand years each.*
*The first savior, named Ukhshyat-Ereta ("He Who Makes Righteousness Grow"), will renew the teachings of Zarathustra. Then history will repeat, and his brother named Ukhshyat-Nemah ("He Who Makes Reverence Grow") will appear in the year 5000. Finally, at the end of the last millennium, the greatest of the Saoshyants will appear — Astvat-Ereta himself, who will proclaim the Frashokereti.*
*Astvat-Ereta (literally "He Who Embodies Truth") is the name of the final of the three coming saviors, whose appearance is foretold at the end of the "Hymn to Khvarnah." It is known that in the future battle between the forces of truth and falsehood, the saoshyant Astvat-Ereta will wield the weapon of Thraetaona, with which he slew the Serpent."*

Now I would like to touch a bit on Christianity, that is, to draw an analogy, since we've already touched on and familiarized ourselves with everything in the Eastern tradition. You see, it's all about the same thing, I didn't even add any of my own comments to those Wikipedia articles, because, basically, everything is clear. But let's now touch a bit on Christianity just to draw an analogy with the East.

*"Deification is the Christian teaching about the union of man with God, the participation of a created human in the uncreated divine life through the action of divine grace. The essence of deification is briefly expressed in the statement of Athanasius the Great: "God became man so that man might become God" — which signifies the potential possibility for every person, even during their lifetime, to attain salvation in spiritual unity with God.*

*Origin In the text of the New Testament, this term is absent. However, certain indications are present: that they all may be one; as thou, Father, art in me, and I in thee, that they also may be one in us.*

*John 17:21*
*And even more specifically: whereby are given unto us exceeding great and precious promises: that by these ye might be partakers of the divine nature, having escaped the corruption that is in the world through lust.*

*2 Peter 1:4*
*It is not known exactly who first used the term "deification." It appears in the 4th century in one of Gregory the Theologian's letters to Basil the Great. Some scholars refer to the formula of Athanasius the Great (a Church Father of the 4th century), "God became man so that man might become God," as classic, and essentially just a clearer formulation of a thought that already belonged to Irenaeus of Lyon (2nd century). Deification is a continual action, the striving of man toward God, a moral likeness to Him: Be ye holy; for I am holy.*

*1 Peter 1:16*
*As a person is deified, as their nature is transfigured, they receive the fruits of the Holy Spirit: But the fruit of the Spirit is love, joy, peace, longsuffering, gentleness, goodness, faith, meekness, temperance.*

*Galatians 5:22—24*
*All the qualities of Adam before the Fall are restored: communion with God, dominion over all creation, and others. Gregory the Theologian points out that when man is freed from sin, he becomes a visible God:*

*"Man (1 Tim. 2:5), so that the Incomprehensible, otherwise inaccessible to the physical because of the incomprehensibility of His nature, not only became accessible through the body; but also sanctified man by Himself, becoming like leaven for the whole mixture, freed the whole man from condemnation, uniting with Himself the condemned, becoming for all everything that constitutes us, except for sin — body, soul, mind — all that death penetrated. And the sum of all this is man, who in contemplative reason is the visible God."*

*In Orthodoxy*

*The path to deification lies through mystical experience, prayer, the ascent of the mind to God, through standing before God in contemplative prayer. It is a term formed in Orthodoxy that characterizes the ultimate goal of Christian life. A goal that does not end with bodily life, but leads to abiding with God in eternal life. In the sacrament of baptism, God sows the seed of a new human nature in a person, and nourished by the grace of the sacrament of the Eucharist and others, and by the moral perfection of the Christian, it grows, transforming the person. And again He said, Whereunto shall I liken the kingdom of God? It is like leaven, which a woman took and hid in three measures of meal, till the whole was leavened.*

*Luke 13:20–21*

*To the simple question of the apostles: "Who then can be saved?" Jesus Christ replied simply: "With men this is impossible; but with God all things are possible," revealing to the disciples the tropos He was accomplishing. Therefore, when "Jesus, knowing that all things were now accomplished, that the Scripture might be fulfilled, said, I thirst," "accomplished" means that the human nature of Jesus Christ had already sanctified the inhabited earth and would become a "new creation," united with the Divine nature in the sense of the Hypostasis. Christ is saved, the God-man will rise — "that the Scripture might be fulfilled." How it came to be that Jesus Christ rose again, what the Lord did with His human nature in the world, and how its deification — salvation by God — was accomplished (of which the resurrection is the testimony) — this action does not belong to ministry and tradition but to the practice (action) of deification by the holy fathers, who accomplished their salvation by deifying their human nature — their body.*

*Divine services fulfill the commandment of Jesus Christ: "Do this in remembrance of Me," and therefore the practice of worship holds Divine meaning only in the fulfillment of this commandment through partaking of the Body of Jesus Christ and the sacraments that accompany it. Meanwhile, the practice (action) of the deification of oneself as a person is the work of the Divine Providence of the economy of the Kingdom of God, in the same way as Jesus Christ deified and saved His human nature — His Body. Deification is not accomplished in divine services; therefore, the saints did not limit themselves to worship services, but sought ways to recreate themselves, and as the "Lives" testify — they would leave the services and withdraw far away if anything interfered with the practice of deification — the work of the salvation of man."*

The Rapture of the Church. *"A significant portion of Protestants believe that the Rapture of the Church and the Second Coming of Jesus Christ for judgment upon the world are two separate events, occurring at different times. The term 'rapture' is taken from the Synodal translation of the Bible, from the words of the Apostle Paul addressed to the Christian church in Thessalonica: Then we who are alive and remain shall be caught up together with them in the clouds to meet the Lord in the air. And so shall we ever be with the Lord.*

*Thess. 4:17*
*According to Baptist theologian I. V. Kargel, the Rapture 'contains within itself the highest triumph into which the Church on earth will enter — that is, the triumphant victory over death and the grave, the entry with Him, the Exalted Head of the Church, into His glory, which He had before the creation of the world and that glory which will be given to Him as the Son of Man after His entry into His Church.'"*

Disagreement in Wikipedia — the section "One Event or Two": *"Some believers consider that the Second Coming of Jesus Christ will consist of two distinct events, or it will be one event carried out in two stages. This view arises from contradictions that emerge when two groups of biblical passages about the Second Coming are interpreted literally (with the key passages being 1 Thess. 4:13–18 on one side and Matt. 24:1–51 on the other). 'The meeting of the Savior with the Church will take place in the air (1 Thess. 4:16–17); this concerns only Christians (John 14:1–4);*

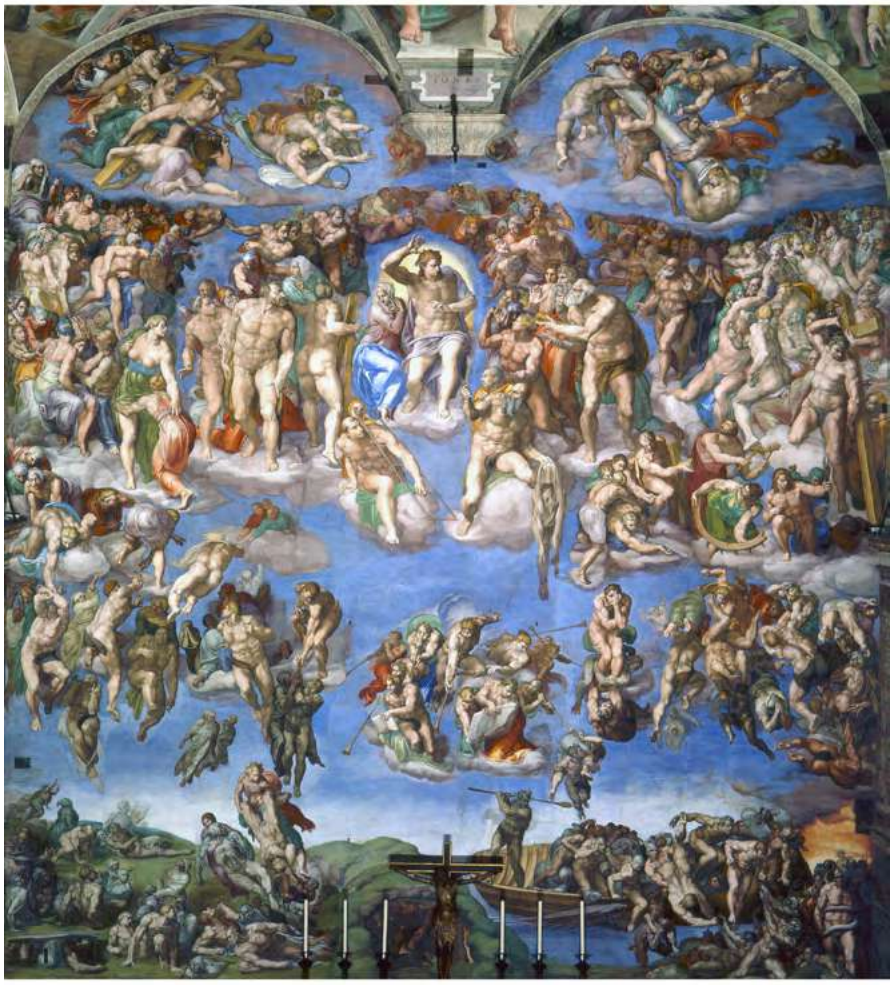
*the Rapture is a secret event (1 Cor. 15:51–52), which will happen suddenly, "in the twinkling of an eye" (1 Cor. 15:52); this will be a time of blessing (1 Thess. 4:18), when Christ will reveal Himself to Christians in heaven as "the bright morning star" (Rev. 22:16). We read something entirely different about the coming of Jesus Christ to the earth: the coming will happen on the earth itself (Zech. 14:4); Christ will come as a righteous Judge together with the Church (which means the Church was already in heaven before this event — Col. 3:4; 1 Thess. 3:13; 1 Thess. 4:14; Jude 14–15); it will not be a secret event, but one obvious to all, accompanied by many signs (Matt. 24:29–30); it will be a time of judgment upon those living on the earth (Rev. 19:13–15); these events apply both to Israel (Matt. 24:1–51) and to the Gentiles who did not enter the Church of Christ (Matt. 25:31–32),' according to theologian Konstantin Prokhorov."*

| Rapture of the Church | The Second Coming of Christ |
| --- | --- |
| • The Appearance of Christ in the Sky (1 Thess. 4:17) | • Christ Comes to Earth (Zech. 4:14) |
| • Christ Comes for the Saints (1 Thess. 4:14-17) | • Christ Comes for the Saints (1 Thess. 3:13) |
| • No Signs Preceding the Rapture | • Foretold by Many Signs (Matt. 24:4-20) |
| • The Message of It Comforts Believers (1 Thess. 4:18) | • A Time of Tribulation and Judgment (2 Thess. 2:8-12) |
| • Applies Only to Believers (John 14:1-3), (1 Cor. 15:51-54), (1 Thess. 4:16-17) | • Applies to Israel and to "Those Who Dwell on the Earth" (Matt. 24:1-25), (Matt. 25:1-46) |
| • Will Happen Instantly, Only Those Who Belong to Him Will See Him (1 Cor. 15:51-52) | • The Whole World Will See (Matt. 24:27), (Rev. 1:7) |
| • After It, the Days of the Great Tribulation Begin | • After It, the Millennial Kingdom Begins |

The majority of Catholics, Orthodox Christians, Anglicans, and Lutherans believe that the Second Coming of Christ will be a single event that will be evident to everyone.

*"Place. Dispensationalists believe that Christians will be raptured to heaven, with a possible return to Earth later. Catholic Bible commentator Walter Drum believes that 1 Thessalonians 4:14 refers to the gathering of the Church in heaven.*

*At the same time, Anglicans have varying views on this question. Some Anglican commentators (such as N. T. Wright) consider the destination to be a specific location on Earth, with Jerusalem often being named."*



Well, and of course, the most interesting and curious thing — since we are now touching on Christianity — is the Second Coming. I came across an article on the internet about the "Second Coming."

*"The Second Coming of the Lord is the anticipated Coming of the Lord Jesus Christ from Heaven to Earth in Divine glory and power, which, according to God's promise, is to occur at the end of times.*

*What is known about the Second Coming from Holy Scripture? The Second Coming will take place at the end of world history, when the Lord Jesus Christ returns in glory with angels to judge humanity. In the Old Testament, the term "the day of the Lord" is used to refer to this event, and the apostles also use this expression. In the New Testament writings, the Second Coming is also called "the day of visitation," "the day of judgment," "the day of wrath and revelation of the righteous judgment from God.""*

*It will be evident to all people and angels. The Lord will return to Earth in the same way He ascended into Heaven — that is, in a human body. This event will be preceded by the worldwide preaching of the Gospel, the reign of the Antichrist, various great wars, famine, deadly diseases, and other calamities. However, the result of the Gospel preaching — faith in Christ — by that time will be practically negligible. Because of the increase of lawlessness, the love of many people will grow cold toward one another; false prophets will appear, claiming to be Christ, "and will deceive many." In New Testament texts, this event is referred to as the "appearance" or "coming" of Jesus Christ.*

*The apostles in their epistles pay special attention to the times that will precede the Second Coming. The Apostle Paul refers to them as the "last times" and the "last days." He testifies that in those days there will be a falling away from the Christian faith, "for men shall be lovers of their own selves, covetous, boasters, proud, blasphemers, disobedient to parents, unthankful, unholy, without natural affection, trucebreakers, false accusers, incontinent, fierce, despisers of those that are good, traitors, heady, high-minded, lovers of pleasures more than lovers of God, having a form of godliness, but denying the power thereof." An atmosphere filled with hypocritical piety, deceit, and deceptive appearances will become favorable for the appearance in the world of the "man of sin, the son of perdition," whose "coming is after the working of Satan with all power and signs and lying wonders."*

*The Apostle John calls him the Antichrist. And although "the mystery of iniquity doth already work," "he who now letteth" restrains the Antichrist from appearing in the world before the appointed time. The Antichrist's reign will be short. The Lord Jesus will kill him "with the spirit of His mouth and shall destroy with the brightness of His coming."*

*The coming of Christ will be like lightning that "comes out of the east and shines even to the west." It will be accompanied by heavenly signs: "The sun shall be darkened, and the moon shall not give her light, and the stars shall fall from heaven, and the powers of the heavens shall be shaken; then shall appear the sign of the Son of Man in heaven; and then shall all the tribes of the earth mourn, and they shall see the Son of Man coming in the clouds of heaven with power and great glory." Interpreters understand the "sign of the Son of Man" to mean either the Cross of Christ, or a star, or the universal resurrection of the dead. The appearance of Jesus Christ will occur "with the angels" or with the "voice" of the archangel and the loud sound of a trumpet. The Apostle Paul calls it "the trumpet of God." Everything will happen "in a moment, in the twinkling of an eye, at the last trumpet; for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed."*

*The Second Coming will happen suddenly, when no one is expecting it: "As it was in the days of Noah, so shall also the coming of the Son of Man be. For as in the days before the flood they were eating and drinking, marrying and giving in marriage, until the day that Noah entered the ark, and they did not know until the flood came and swept them all away — so shall also the coming of the Son of Man be." The exact time of the coming is "known to no one, not even the angels of heaven, but only the Father." Some interpreters, based on the comparison of Christ's coming to that of a thief, conclude that it will happen at night. This is also indicated by Christ's parable of the ten virgins, in which His coming is likened to the arrival of the bridegroom: "…at midnight there was a cry made: Behold, the bridegroom comes; go out to meet him." The Lord Jesus Christ called for constant spiritual vigilance in anticipation of His return.*

*When the Second Coming takes place, the Lord will perform the following actions: He will destroy the power of the Antichrist over the nations; cast the devil and demons into eternal fire; resurrect and bring before Himself for judgment — all who have ever lived on earth — for the so-called Last Judgment, and determine the eternal fate of each; transform the world by delivering the old one to fire and creating a new one — incorruptible and spiritual — where the righteous will dwell forever with God and in God."*

What conclusion can I draw? It turns out that in all religions, what coincides is this: the Second Coming in any religion must happen at a time when people have distanced themselves from God, when they have become unconscious, lost, and evil. This, you see, is consistent everywhere, in all sacred writings. Furthermore, what also coincides is that when the Savior comes — he can be called that — people will be freed from all these sufferings and a bright, beautiful life will begin. And this is connected precisely with a certain kind of transition, that is, a transformation of the person, where people have suffered but then attain this nirvana and thus are freed from death and suffering, as in Buddhism and Christianity. And the highest goal in all religions is this — nirvana, that is, deification, becoming, you could say, godlike, meaning liberation from these human sufferings, purification of the mind, complete clarity and concentration, to break free from all these influences. This is what I have been working on, what I have read and studied, looking through various translations over the past week.

It is now February 24, 2025. What I am working on in parallel, I would like to add. On the last night, that is, on the 23rd, I read and studied everything about fire. And it's no coincidence that recently my hands were burning, there was a sensation in my palms and chest, and I am beginning to study everything about what fire really is. And what is interesting is that before the Mystic-Old-Man said about it, and before Big Alexander mentioned it, the color red began to steal my attention. And when I was making clothes, I recently made a red hoodie and called it "tummo," because it is a Tibetan Buddhist ancient practice where you ignite this inner fire in yourself so that you never feel cold, and I decided to depict those ancient illustrations on my sweatshirt and make this sweatshirt a red, red-dirty color so that it would look vintage. And the red color started stealing my attention, so I made my own clothing collection, like merch dedicated to my books, Buddhist and Hindu. I made myself red pants, brick-colored, and also made this sweatshirt for myself. What's curious is that when I watch a movie or scroll through the internet, red color steals my attention, especially clothing — for some reason, I really want a red sweatshirt. Then, something I regret not recording — I say "regret," but naturally, I don't really regret anything — when I spoke with Big Alexander a couple of weeks ago, he told me that I still need to understand the white and red colors. And I recorded the white color for myself, as if it had stolen my attention, but I ignored the red, even though he told me about it. And then, most interestingly, the Mystic-Old-Man tells me that I will have to find or understand the red color. And so, as I understand it, the red color is fire, and I am now getting to know it. So it turns out, my previous books were about learning the four elements. The last, fourth element was ether — that is impulse, movement, the hourglass. And now I am learning fire, the fifth element. And at the same time, while I am reading and studying all this in the sacred scriptures of all religions, I am also physically making a matrix from bamboo sticks. I work on it every day, including yesterday. At the moment when I realize something a little, something starts to happen, like it used to before when I was little. It happens like this, but I always somehow suppressed it within myself, or it turned off on its own, but an insane heat occurs, though the body is not physically hot. But I get so hot that

if someone is nearby — I once described in my books that if I am in a restaurant, then people will feel an insane heat. But it's as if not physical, and the room is cold, and they open windows, but still feel very hot. People even go to wash their faces, trying to cool themselves down. And now this heat often begins to manifest in me, and it manifests differently — sometimes only the palms and chest burn, sometimes the whole body, but not physically, rather something inside. And I noticed that this happens at the moment when I am making the matrix.

The last thing the system highlighted that I want to record today, February 24, 2025, is the feeling that these triangles, tetrahedrons, if arranged correctly, seem to be able to form all the other geometric shapes. Here's what I came to. Figuratively speaking, if I want to assemble a cube, if I stack a bunch of tetrahedrons on top of each other, they will create all the sides, all the faces of the cube, and then the cube will be formed. As if it was born because of what? Because of my tetrahedrons. It's like a stellated shell that gives birth to the cube. Also, the octahedron is a rhombus, a pyramid, a rhombus. Likewise, if I arranged tetrahedrons correctly on all sides, an octahedron, a rhombus, would be born inside these tetrahedrons as a shell. I can also make a dodecahedron and an icosahedron — everywhere there are tetrahedrons. They don't have to be inside; they can be outside like a shell that gives birth inside to this geometric shape. But when I started thinking about this theoretically, and therefore doing it in practice to see this model volumetrically and observe what comes out of it, I came to an interesting idea that these four elements — octahedron (rhombus), cube (earth), icosahedron (water), and dodecahedron (ether) — these four routes, four paths, four labyrinths for light, that is, for fire, for electricity, for the little triangle running through all these geometric shapes. That's what I found interesting.

I understand that the system, or the main God, gives me information exactly in the amount needed, so that it is measured out, so that it doesn't harm me, so that I don't lose my vigilance, and so that I can realize it and understand it with my mind. Everything is given little by little, measured and step by step. Right now, I am at this stage. The next thing I will do is to design, to test my theory, to design further the model by making all the geometric shapes, the regular polyhedrons, using tetrahedrons. And also continue studying, reading all the sacred ancient writings wherever fire was ever mentioned.

Let's start to understand what fire is. Here is the key point: *"fire in mythology symbolizes creation, destruction, purification, and transformation."* So fire has four properties, just as, basically, a tetrahedron has four faces — I decided to note it this way. *"Also, in different cultures, there are fire gods such as Hephaestus in Greece, Ra in Egypt, Vulcan in Rome, Agni in India, and myths about animals bringing fire (Native Americans). It is interesting that fire is often associated with the beginning of civilization, for example, in the myth of Prometheus, who stole fire for humanity."*
*"The role of fire in mythology. Fire plays an important role in the myths of many cultures, representing both creative and destructive forces. It is often associated with gods who govern light, heat, and crafts such as blacksmithing. For example, in Greek mythology, Prometheus stole fire from the gods and gave it to humans, symbolizing the beginning of civilization and knowledge. In Egyptian mythology, Ra, the Sun God, is connected to fire through the heat and light he brings to the world. In Roman mythology, Vulcan, the god of fire and blacksmithing, created weapons for the gods. In Indian mythology, Agni, the god of fire, plays a key role in sacrificial rituals, acting as an intermediary between humans and gods. Native American myths tell of animals, such as the spider, bringing fire to humanity, emphasizing its importance for survival and community. Fire holds a central place in the mythologies of various cultures, reflecting its fundamental role in human life as a source of warmth, light, and energy. This element often symbolizes creation, destruction, purification, and transformation, making it an important subject of mythological narratives."*

Greek mythology, for example. *"Hephaestus, the god of fire and blacksmithing, was a master craftsman who created weapons and armor for the Olympic gods. Prometheus, a Titan, is known for stealing fire from the gods and giving it to humanity, symbolizing the beginning of the civilization of knowledge. For this act, Zeus punished him by chaining him to a rock where an eagle ate his liver daily, which regenerated every night. Later, Heracles freed Prometheus, highlighting his role as a protector of humanity. This myth reflects fire as a source of intellect and progress. Hestia, the goddess of the hearth and home, was responsible for maintaining the fire that warmed the house and was a central element of family life.*

*She was one of the twelve Olympian gods and took a vow of eternal virginity, emphasizing her role in stability and community. Although she was not as active in myths as other gods, her connection to the hearth highlights the everyday significance of fire. In Egyptian mythology, fire is closely linked to Ra, the Sun god, who is considered the creator and ruler of the heavens. Ra, embodying the warm light brought by the Sun, makes a daily journey across the sky on a solar boat, symbolizing the cycle of life and death. Ra's connection to fire is manifested through solar energy, which gives life and warmth. Other figures are also mentioned, such as Sekhmet, the lioness goddess, sometimes associated with fire through her destructive power. In Hindu mythology, Agni — the god of fire — is one of the most important deities of the Vedas. He plays a central role in sacrificial rituals, acting as an intermediary between humans and gods, carrying offerings through the fire. He is often depicted as a red figure with two heads — one benevolent, the other ominous — three legs, and seven arms, symbolizing his dual nature as both a creative and destructive force."*

*"Agni is the Indian god of fire, the domestic hearth, and the sacrificial fire. He is the chief among earthly gods, whose primary function is to act as an intermediary between the gods and humans. The Sanskrit term Agni comes from one of the two main words for fire, both traced back to a reconstructed Proto-Indo-European root, whose other descendants include Latin ignis, Lithuanian ugnis, Old Slavic огнь and its descendants: Russian огонь, Polish ogień, and so on. All these words mean "fire." Ancient Indian grammarians proposed various etymologies: from the root aj, meaning "to drive," "nimble, quick" in Sanskrit; from agri, a root meaning "first," implying "the one who arose first in the universe" or "fire," according to section 6.1.1 of the Shatapatha Brahmana, which states that the name.*

*Agni comes from this word because it is known that everyone, even gods, likes to shorten names. According to the 5th-century BCE Sanskrit text Nirukta-Nighantu, section 7.14, the sage Shakapuni states that the word Agni derives simultaneously from three verbs — "to go," "to shine or burn," and "to lead"; the letter "a" comes from the root "i," meaning "to go," the letter "g" comes from the root añj, meaning "to shine," or dah, meaning "to burn," and the final letter itself may be a prefix "ni."*

*None of these three explanations is considered plausible by modern scholarship."*

*In early Vedic literature, Agni primarily means fire as a god reflecting the primal forces of consumption, transformation, and transmission. However, this term is also used to denote "Mahabhuta," one of the five elements that early Vedic thinkers considered the constituents of material existence, which later Vedic thinkers such as Kanada and Kapila identified as Akasha (ether), Vayu (air), Apas (water), Prithvi (earth), and Agni (fire).*

*The word "Agni" is used in many contexts, ranging from the fire in the stomach, domestic fire, sacrificial fire on the altar, cremation fire, fire of rebirth, fire in the energetic juices hidden in plants, atmospheric fire in lightning, and celestial fire on the sun. At the level of the Brahmanas, for example, in section 5.2.3 of the Shatapatha Brahmana, Agni represents all gods, all concepts of spiritual energy that permeates everything in the universe. In the Upanishads and post-Vedic literature, Agni additionally became a metaphor for the immortal principle in a person, and any energy or knowledge that absorbs and dispels the state of darkness, transforms and gives rise to an enlightened state of existence.*

*Vedas*

*One of the sages in the Rigveda (Sukta IV.iii.11) states that the Sun became visible only when Agni was born. In the Vedic pantheon, Agni holds the highest position after Indra, the king of the gods. Agni holds a prominent place in the hymns of the Vedas and especially the Brahmanas. In the Rigveda, more than 200 hymns praise Agni. His names appear in almost a third of all 1028 hymns of the Rigveda. The Rigveda begins with a hymn invoking Agni, who is later addressed in the hymn as the guardian of Rita (Dharma).*

*In Vedic mythology, Agni is also portrayed as a mysterious figure with a tendency to play hide-and-seek not only with people but also with the gods. He hides in strange places, such as waters, where in one myth he fills the living beings dwelling in them with life force, and in another, where fish report his presence to the gods."*

You see, it's not for nothing that nowadays fire is so often connected with water. We will come back to this later.

*"Upanishads*

*Agni holds a prominent place in the principal and secondary Upanishads — another set of sacred Hindu scriptures. Among the earliest mentions is the legend of a boy named Satyakama, born to an unmarried mother. In chapter 4 of the Chandogya Upanishad (around 700 BCE), he admits his poverty and the fact that his mother does not know who his father was. This honesty earns him a place in a Vedic school (gurukula). During his studies, the boy encounters Agni, who then becomes for him the primary direction, the cosmic body, the eye and knowledge, as well as the abstract Brahman, which, according to the Upanishad, is in everything and everywhere. Agni also appears in section 1.13 of the Chandogya Upanishad.*

*In verse 18 of the Isha Upanishad, Agni is addressed with the words: "O Agni, you know all the paths, lead me to success by the good path, keep me from the wrong path of sin." In sections 4.5–6 of the Maitri Upanishad, disciples ask their guru (teacher) which god is the greatest among the gods they name, and Agni is included in this list. The guru replies that all of them are supreme, all are merely forms of Brahman, the whole world is Brahman. He suggests choosing any one, meditating and worshipping him, then meditating on all of them, and then denying the individuality of each of these gods, including Agni, thus merging with the one Brahman, Purusha.*

*Sections 3 and 4 of the Kena Upanishad, another major ancient Upanishad, present an allegorical story involving the gods Agni, Vayu, Indra, and the goddess Uma. After a battle between the good gods and evil demons, in which Brahman helps good to triumph, the gods ask themselves: "What is this Brahman, this wondrous being?" Agni goes first in search of the answer but fails. Vayu also does not find the answer. Then comes Indra's turn, and he meets a goddess who already understands Brahman; she explains what Brahman is and how good achieved victory through Him. Indra shares this knowledge with Agni and Vayu. The Kena Upanishad concludes these sections by stating that Agni, Vayu, and Indra are revered more than the others because they were the first among the devas to realize Brahman. The legend, according to Paul Deussen, is intended to teach that all Vedic gods and natural phenomena have their foundation in the timeless universal monistic principle called Brahman.*

*In another ancient major Hindu scripture called the Prashna Upanishad, Agni is mentioned in the second Prashna (section of questions). This section states that Agni and other deities manifest as the five gross elements, which combine to create the entire universe, and that all deities exist together in the temple of Agni.*
*Agni is mentioned in many secondary Upanishads, such as Pranagnihotra, Yogatattva, Yogashikha, Trishikhibrahmana, and others. In the syncretic and monistic Shaivite text, namely the Rudrahridaya Upanishad, it is stated that Rudra is identical to Agni, and Uma is identical to Svaha.*
*In the Mundaka Upanishad (2.4), the seven tongues of Agni are named as Kali, Karali, Manojava, Sulohita, Sudhamravarna, Sphulingini, and Vishvaruchi.*

*Meaning*
*Vedic rituals still include Agni. He is involved in many important Hindu rites, such as birth celebrations (lamps are lit for him), prayers (next to the aarti lamp), weddings (yajna, where the bride and groom walk around the fire seven times), and death (cremation). According to the Atharvaveda, it is Agni who carries the soul of the deceased from the funeral pyre so that it may be reborn in the next world or life. However, in post-Vedic texts, this role was attributed to the god of death, Yama. Agni plays an important role in temple architecture and is usually present in the southeast corner of a Hindu temple."* The number 7 appears everywhere in rituals — that's what I keep noticing.

*Agni is a symbol of the psychological and physiological aspects of life, as stated in the Maha Purana (clarification needed), in section LXVII. 202–203. This text says that within every person there are the following three types of Agni:*
- *Krodha-agni — "the fire of anger,"*
- *Kama-agni — "the fire of passion and desire,"*
- *Udara-agni — "the fire of digestion."*

*Accordingly, if a person desires spiritual freedom and liberation, they must make voluntary offerings of forgiveness, detachment, and fasting.*
*Agni means the natural element of fire, a supernatural deity symbolized by fire, and the inner natural will striving for higher knowledge.*

*Heat, combustion, and energy are the domains of Agni, symbolizing transformation from the gross to the subtle; Agni is the vital energy. Agnibija is the consciousness of tapas, agni, the Sun, Brahman, and Truth (Satya), that is, Rita, order, the organizing principle of all that exists.*

*Agni is addressed as Atithi ("guest") and Jatavedas,, which means "the one who knows all who are born, created, or produced." He symbolizes the power of will united with wisdom. Agni is the essence of the knowledge of existence. Agni destroys ignorance and all delusions, removes unknowing. The Kanvasatpatha Brahmana (SB.IV.I.IV.11) calls Agni wise. Agni is also a symbol of "the fastest mind among the heavenly."*

*Iconography*

*The iconography of Agni varies depending on the region. Guidelines for his depictions are described in Hindu Agama texts. He is portrayed with one, three, or most often two heads, two, four, or seven arms, usually with a red or smoky-gray face, standing beside or riding a ram, with a distinctive dramatic halo of flames rising upward from the top of his head. He is shown as a strong man, sometimes bearded, with a large belly because he consumes everything offered to the fire, with golden-chestnut hair, eyes, and mustache the color of fire.*

*In the eastern states of India, Agni holds prayer beads in one hand, symbolizing his role connected with prayer, and in the other hand — a sphere. In other regions, his four hands hold an axe, a torch, a spoon (or fan), and a blazing spear (or prayer beads).*

*Seven rays of light or flames emanate from his body. One of his names is Saptajihva, "the one with seven tongues," symbolizing how quickly he consumes the sacrificial ghee. Sometimes Agni is depicted in the form of Rohitatva, where he does not have a ram as his vahana, but is instead pulled in a chariot by seven red horses and by a symbolic wind that makes the fire move like the wheels of the chariot. In Khmer art, Agni was depicted with a rhinoceros as his vahana. The number seven symbolizes his presence on all seven mythical continents in ancient Hindu cosmology or the colors of the rainbow in his form as the Sun.*

*Agni has three forms — fire, lightning, and the Sun — forms that are the reason he is sometimes depicted with three heads or three legs. Sometimes he is shown in a garland of fruits or flowers symbolizing offerings to the fire."*

*Puranas*

*Agni is the eldest son of Brahma. The Vishnu Purana states that Agni, also called Abhimani, emerged from the mouth of Virat Purusha, the Cosmic Primeval Man. According to another version, Agni appeared from the ritual fire produced by the wife of Dharma (eternal law) named Vasubharya (literally — "daughter of Light").*

*Buddhism*

*Agni appears in many Buddhist canonical texts both as a god and as the personification of the heart or fire".* And for me personally, the association is that this is love. Fire is the heart, it is love. *"In Pali literature, he is also called Aggibhaga, Jatavedas, and Vessanara. The Agghi-Vacchagotta Sutta is a philosophical dialogue between the Buddha and a wandering ascetic named Shrenika Vatsagotra. The conversation between the Buddha and Shrenika remains part of a debate that continues in modern Buddhism. This is called the heresy of Shrenika. Shrenika proposed that there exists an eternal Self (Atman) that lives in a temporary physical body and participates in rebirth. In Buddhist traditions, the Buddha taught that there is rebirth and anatman, and that there is no eternal Self. In Pali texts, it is said that Shrenika disagreed and asked the Buddha many questions, to which the Buddha refused to respond, calling the questions indeterminate. The Buddha explained that if he were to answer Shrenika's questions, it would "confuse" him. The Buddha explains the Dharma using Agni as a metaphor, stating that just as fire is extinguished and no longer exists after being put out, in the same way all skandhas that constitute a person are extinguished after death. Various versions of this dispute are found in the Scriptures of different traditions, such as the Mahaparinibbana Sutta and the Mahaprajnaparamitopadesa."*

*"In Tibet, he is one of the fifty-one Buddhist deities found in the mandala of the Medicine Buddha. He also appears in the mandalas of Tibetan Manjushri, where he is depicted alongside Brahma and Indra. Tibetan iconography of Agni closely resembles that of the Hindu tradition, with elements such as red-colored skin, a goat-drawn chariot, conical hair and crown, a beard, a pot with water or fire in one hand, and prayer beads in the other. Such depictions often include Buddhist themes such as the dharma wheel, white conch, golden fish, elephant,*

*and endless knot. In Theravada traditions, for example in Thailand, Agni is a secondary deity. Agni is called Phra Phloeng (also spelled Phra Plerng, literally "sacred flame"). He is usually depicted with two faces, eight arms, red in color, wearing a gourd-shaped headdress and spewing flames."*

Ah, and I also want to add from myself, just so you understand — that little cap of the Buddha and that thing, I don't remember the word, which is always depicted on the Buddha — that's actually a symbol of fire. I mean, he is awakened, and that's how his head is, that little flame above his head. All these Buddha caps, whatever kind they are, long or not — all of that is a symbol of fire.

*"The word Agni in Jainism refers to fire, but not in the same way as in Vedic tradition. Agni appears in Jain thought as a guardian deity. He is one of the eight Dikpalas, or directional guardian deities in Jain temples, along with the other seven — Indra, Yama, Nirriti, Varuna, Vayu, Kubera, and Ishana. They are usually depicted standing, and their iconography is similar to that of Hindu and Buddhist temple pantheons.*

*According to ancient Jain thought, living beings have multiple souls and exist in many worlds, and in the earthly world shared by humans, there are two types of beings: mobile and immobile. Mobile beings, which include tiny insects, birds, aquatic creatures, animals, and humans, have two or more senses, while immobile beings have only one sense (ekendriya). Among one-sensed beings are plant beings, air beings (whirlwinds), earth beings (clay), water beings (dew drops), and fire beings (burning coal, meteorite, lightning). This last class of beings are the bodies of Agni and are believed to contain souls and beings with fire bodies. Ahimsa, or nonviolence, is the highest principle of Jainism. In their spiritual practices, Jain monks go to great lengths to practice ahimsa; they neither ignite Agni nor extinguish Agni, because this is considered violence toward "fire beings" and an act that generates harmful Karma. Agni-Kumaras, or "princes of fire," are part of Jain theory of rebirth and a class of reincarnated beings."*

*Medicine*

*Agni as the essence of fire or heat was incorporated into ancient Hindu medical texts such as the Charaka Samhita and Sushruta Samhita. Alongside Soma, it served as one of the two foundational categories in medical texts up to the 4th century CE, found in both Hinduism and Buddhism. Dominik Wujastyk states*

*that the category associated with Agni includes "hot, fiery, dry or desiccating" types, while the category associated with Soma includes "moist, nourishing, calming, and cooling" types. This classification system formed the basis for grouping medicinal herbs, seasons, tastes, and foods, empirical diagnosis of human diseases, veterinary medicine, and many other aspects of health and lifestyle. Agni was considered the vital force in a healthy body, the ability to digest food, and the innate capacity for nourishment. In Ayurveda, Fleischman states, "the amount of Agni determines the state of health." Agni is a vital entity in Ayurveda. In it, Agni is the fiery metabolic energy of digestion, enabling the absorption of food, cleansing the body of waste and toxins, and transforming dense physical matter into subtle forms of energy needed by the body. Jathara-agni governs the production of hydrochloric acid in the stomach, Bhuta-agni governs the production of bile in the liver, Kloma-agni governs the production of pancreatic enzymes that break down sugar, and so on. The nature and quality of these Agnis depend on a person's dosha, which is divided into vata, pitta, and kapha."*

*Fire, simply as a section in Wikipedia, as an element. "Fire is a primary element, the first of the four worldly elements. A term used in ancient and medieval natural philosophy, as well as in alchemy, occultism, astrology, Dharmic religions, and the like.*

*Its number is 1; its color is red; its symbol is a simple dot (•). It is the primordial energy (the initial principle) of any manifestation. Fire has a continuous connection with other elements: the element of earth is its carrier; air ignites it; as for primordial water — they are interdependent.*

*Fire exists in three forms:*

- *earthly fire — emerging from the depths of the earth, manifests in volcanic eruptions;*
- *spatial (lightning) — connects the heavenly and earthly planes;*
- *celestial (the sun) — eternal in the form of suns, blazing by day and directing its light to the moon at night.*

*According to the oral traditions of the African Fulbe people, fire is celestial because it strives upward, and water is earthly since it falls down as rain. It is of heavenly origin and earthly purpose, while fire has an earthly origin and a heavenly purpose.*

*Fire symbolizes fertilizing, purifying, and illuminating action, but also destruction. It is associated with the flames of hell — devouring but not annihilating; it is a symbol of torment and punishment. But above all, it is a sacred symbol of the home hearth: fire brings coziness, nourishes, and protects.*

*Connections with other elements*
*The association of the elements of fire and water symbolizes manifesting energy, material spirit, foundation and form, fuel (essence) and matter (content), and so on. The numerical value of this connection is 5.*
*The association of the elements of fire and air symbolizes the union of microcosm and macrocosm, the sun, the enlightened spirit, the center and the periphery (circle), heavenly origin, and so on. The numerical value of this connection is 4.*
*The association of the elements of fire and earth symbolizes the torch, the light of knowledge, that which illuminates everything, and so on."*

One more thing I'd like to emphasize separately is that when I was reading about Agni in Hinduism and Buddhism, I saw it mentioned in Hinduism that there are five great elements, which I am studying and following this path. This is called Mahabhuta — translated from Sanskrit as "primordial element." *"In Hinduism, the five great or universal elements are: ether, air, fire, water, and earth; in Buddhism — this refers to the four components that make up the first skandha — rupa (form). In Buddhism, the term mahabhuta has a dual meaning, used not only to describe physical and physiological phenomena, but also psychological, as a type of tangible.*

- *"Element of hardness-softness" — earth, inertia;*
- *"element of smoothness-roughness" — water, cohesion;*
- *"element of heat-cold" — fire, radiation;*
- *"element of lightness-heaviness" — wind, vibration.*

*The literal translation of the term means "gross element," since the first skandha is the only physical component of the individual, unlike the other four "subtle" ("mental") primordial elements."*

*"In Hindu philosophy, five "great elements" or Mahabhutas are distinguished. In the philosophy of Kashmiri Shaivism, they represent the final level of manifestation of the primordial light of consciousness (prakasha).*

*Prithivi — the element of earth, associated with smell.*
*Jala or Ap — the element of water, associated with taste.*
*Tejas — the element of fire, associated with vision.*
*Vayu — the element of air, associated with touch.*
*Akasha — the element of space or ether, associated with sound."*

So let's check this purely theoretically: I ended the fifth volume with the exploration of what the God of Death is, and that one of the four fundamental elements — the fourth element — was ether. Then, in the eighth volume, I am searching for the fifth element — fire. And now I want to read about what Akasha is, and that is ether, meaning the dodecahedron. So what is it in Hinduism?

*"Akasha — in Indian religions, is a special type of space, roughly corresponding to the European concept of "ether"; in phenomenology — "the initial impulse, the beginning of manifestation."*

*In Hinduism*
*It is considered one of the foundations of the material world, one of the five main elements (pancha mahabhuta). The Siddha-Siddhanta Paddhati lists the following essential qualities of Akasha: emptiness, continuity, intangibility, blue color, and shabda (sound). Akasha is also one of the nine substances (dravya) in Vaisheshika philosophy.*
*In the human being, Akasha manifests, in particular, as the subtle sound vibration nada.*
*In the simplest case, Akasha in Buddhism can be understood as "the absence of resisting matter." This understanding is sometimes associated with the Theravāda school and was present, in particular, in the Sautrāntika school. In the Sarvāstivāda school, Akasha was understood as a causally unconditioned asamskrita-dharma and as an element (akasha-dhatu). In Mahāyāna, Akasha lies beyond existence and nonexistence and is linked to the concept of shunyata. In the Pañcaviṃśatisāhasrikā Mahāprajñāpāramitā Sūtra, Subhūti, answering the Buddha's question about the way to study prajñā-pāramitā, states*

*that prajñā-pāramitā is realized as "unobstructed space" (Sanskrit akasha, Japanese koku). Noting this, the Buddhist scholar S. Yu. Lepekhov emphasizes that the main characteristic of Akasha in Buddhism is "unobstructedness" or "continuity," from which later arises "extension."* So complex. Alright, fine, that's Akasha — meaning the dodecahedron, meaning ether. Let's move on to something more interesting.

Let's take, for example, the element of water. *"Apas ("waters") — in Indian mythology, are the personified cosmic waters.*

*Apas are praised as goddesses, loving mothers, maidens, or young wives. They can be celestial or earthly, their ultimate destination is the ocean, and they follow the path of the gods. Savitar rules over them, Indra digs channels for them, they themselves flow to the sacrificial offering, being one of the ritual substances used in the preparation of soma, and they bestow happiness, joy, and blessings. Apas serve as the dwelling place of Varuna, who moves within them; in these same Waters resides Agni, who is sometimes therefore called Apam Napat, meaning "Son of the Waters." Transparent and pure, Apas carry away (i.e., purify) sins, lies, and curses. Apas are healing and protect health, they ooze honey, mix their milk with honey, and are sometimes identified with soma."* Now look at what it says: *"Apas serve as the dwelling place of Varuna."* Let's open up who Varuna is. *"Varuna is the supreme guardian of justice and a judge, as well as the god of the cosmic waters."* So what's the conclusion? The icosahedron is Water, the Spirit of Justice — naturally, the dwelling place of Varuna. And also, in these same waters reside fires, which is important to take note of. Imagine, people usually think that fire cannot exist in water physically, that water extinguishes fire. But here, you see, in the sacred sense of the word, fire is present — meaning that the tetrahedron exists within the icosahedron, or more precisely, there is some kind of connection. Because fire generally generates all these… well, if "generates" is the right word — forms all the other regular polyhedra, meaning elements, meaning these Spirits. Now let's take something else, the element Earth. *"Prithivi, or Prithvi, in Vedic mythology is the goddess who personifies Earth. In the Vedas as a whole, Prithivi appears inseparably with Dyauṣ Pitṛ, the personification of the sky. The latter manifests as the masculine principle, the father, and Prithivi as the feminine principle, the mother of the gods and all living things.*

*These two figures were originally united as one, but Indra (or Varuna) separated them, which is equated with the creation of the universe. From the seed of Dyauṣ, in the form of rain, honey, or fat, Prithivi gives birth to all living beings. The dead also come to this goddess. Often, the goddess appears in a zoomorphic image as a cow."* So this, then, is about Earth. Alright, let's move on. Fire is Agni — we've already studied that. And Vayu, Air — that's the octahedron, if I've decoded all this correctly. *"Vayu ("wind," "air") is the Hindu god of the air and wind. Alongside Vayu, the Maruts — stormy winds — are also personified in the Vedas as sons of the god Rudra (storm), helpers and companions of Indra. Vayu is also invoked together with Indra, though less often than the Maruts. Another name is Vata (Vāta), from the same root, related to the Germanic word Wotan. The closest mythological counterpart to Vayu is the Avestan Vayu. He corresponds to the second of the five "elements" (forces of nature). Within the body, Vayu operates as the flow of vital energies — pranas.*

*Birth. According to the Hindu legend in the Gopatkha Brahmana, the supreme god Brahma, after creating water from his sweat, created the earth from his leg, air from his abdomen, and the sky from his skull. Then he created three gods: Agni (fire) for the earth, Vayu (wind) for the air, and Aditya (the sun) for the sky. Finally, he created the three Vedas: the Rigveda comes from Agni, the Yajurveda from Vayu, and the Samaveda from Aditya.*
*Description. The external characteristics are rather vague. He has a pleasant appearance, and the most common feature attributed to him is a thousand eyes. His vahana (mount) is a deer. He has a radiant chariot and many horses, sometimes bulls. Indra himself is in the chariot with him.*

*Vayu offers refuge and can scatter enemies. The name Vayu is often linked with the name of Indra. As a rule, he accompanies Indra in battles. According to one legend, Vayu emerged from the breath of Purusha and is the personification of the cosmic breath — Prana. Vayu is the father of Hanuman, the mighty monkey king of the Ramayana, and the mighty hero Bhimasena of the Mahabharata."*

| Read about "Substrate (philosophy)".

One more thing I'd like to add is from the "Substrate (philosophy)" section in Russian Wikipedia, where the four main elements are mentioned again — or even five. And what I liked in Hinduism is this: *"The first element, according to Hindu tradition, is air — a blue circle. Earth is a yellow square. Fire is a red triangle. Water is in the shape of a crescent."* Pay attention: water in the shape of a crescent — that's the horns, that's Baphomet, that's Shiva, and the Spirit. The Spirit, you see, is a black oval shape. And what is the Spirit for us? It is death, meaning it's the dodecahedron — exactly that. It's been depicted in this way. I really liked that everything fits, everything aligns. *"Tattva — in Hindu metaphysics (primarily in the philosophical system of Samkhya) — is the primordial substance, the fundamental element. This term also refers to the direct process of "knowing" the five great elements. The word tattva consists of two parts: tat and tva. In this context, the term signifies thusness, the true essence or quality of everything. In its hermeneutic interpretation, the two syllables of the word are described as the divine nature (tat) and the individual (tvam) — "The Universe is you.""* That's all, that's enough. This too is very curious, something I've taken note of and marked for myself. Next, I'm going to start deciphering the matrix. I need to construct all other geometric shapes from tetrahedrons, from fire — meaning, the paths for fire. That is, I need to build this matrix, I need to build a trap for light.

Conversation with the Mystic-Old-Man.

Alexandr: Hello, I have a question for you. Maybe 4–5 days ago I had this unusual state — my chest was burning and my palms were burning very strongly. I remembered that I had the same thing as a child. What is it?
Mystic-Old-Man: That happens when energy accumulates and cannot exit the body — an interesting effect sometimes occurs.
Alexandr: And how can I use, let's say, this energy that's in my chest and in my palms? Is it one energy or different — the one in my chest and the one in my palms?
Mystic-Old-Man: Say it again.
Alexandr: Is the energy in my chest and the energy in my palms different? The one in the chest and the one in the palms?

Mystic-Old-Man: It's the same energy.
Alexandr: And is this energy similar to the element of fire?
Mystic-Old-Man: Yes, yes, it's similar.
Alexandr: And can it also somehow be connected to the energy of love?
Mystic-Old-Man: Yes.
Alexandr: And what switched on in me — did it happen because Mara, meaning the demon or the circumstances, seemed to be influencing me for the better? That because of this, I seem to go inward, or rather into the eighth corner, or rather into the "corridor," and because of that I seem to become like the Spirit, a different one. Is that so?
Mystic-Old-Man: Yes, that's how it is.
Alexandr: Alright, and my task is to learn to become like that voluntarily, so that it happens without auxiliary, let's say, external circumstances?
Mystic-Old-Man: Say that again.
Alexandr: My goal is to learn to enter that state on my own, without the help of external situations?
Mystic-Old-Man: You need to rephrase the same thing again so I can tune in.
Alexandr: Alright, then let me say it differently. Can I enter the state I described to you and stay in it forever?
Mystic-Old-Man: No. At some point, again, there's a phenomenon when the body can flare up and burn out — physically, I mean. But it's practically the same thing.
Alexandr: So it's good when it turns on and off?
Mystic-Old-Man: Yes, of course, that's what I mean.
Alexandr: And was that the maximum level of energy that was in me, or can I reach more?
Mystic-Old-Man: You can reach more.
Alexandr: Alright. I'm currently studying what the fifth element — fire — is, and the system is showing me this triangle, the tetrahedron, and that through it all the other regular polyhedra are formed, meaning all the other elements. It's as if this tetrahedron is present within all the other elements. Is that true?
Mystic-Old-Man: I would say that's partly true.

Alexandr: Alright, so I'm now deciphering the matrix, and I've seen that these tetrahedrons are everywhere, and have I moved forward or cracked the matrix, or do I still have a lot left to uncover?
Mystic-Old-Man: There's still much ahead.
Alexandr: But am I currently in delusion or on the right path, what I was doing today?
Mystic-Old-Man: Well, partly on the right path — as a cover, so to speak.
Alexandr: Alright, here's a question. In the end, when I decipher this, will the conclusion — meaning the result — be something very big and complex, with lots of layers? Or will it be something simple and small?
Mystic-Old-Man: Oh, it'll be both.
Alexandr: Alright, one more question. On my left palm there's an inverted triangle — if I look at my palm, it's an equilateral inverted triangle, pointing downward. It formed on its own over many years from additional lines. Is that just something I imagined, or does it actually mean something — is it some kind of mark?
Mystic-Old-Man: No, it can be expressed. Such things manifest and express themselves like that. That does happen.
Alexandr: But is it somehow connected to fire, to the element of fire?
Mystic-Old-Man: Well, fire can… it can do something like that in the tissue.
Alexandr: I don't understand you. In the tissue — do something?
Mystic-Old-Man: Well yes, meaning fire from within can do that in the tissue. It comes from within the tissue.
Alexandr: I see what you mean. No, I meant that the shape itself that formed — a triangle — looks like the symbol of fire itself, since fire has a triangle as its symbol. And I thought maybe it's some kind of sign of fire.
Mystic-Old-Man: Well, it is like a sign, like a symbol, like a key in the end, but it's meant only for a certain kind of specific nature.
Alexandr: Alright. And right now I'm exploring the element of fire and everything connected to fire — the deity, the Spirit of fire. And I have this association for some reason that fire is love. Is that so?
Mystic-Old-Man: There is something to that.
Alexandr: And when Christianity speaks of something called theosis — that union of man with God, and God with man — is that somehow connected to this element of fire?

Mystic-Old-Man: Well, it could be yes and no, it's a whole complex.
Alexandr: So then, there's no direct connection. Alright, and now I'm working on the eighth volume, and the previous volume was about the fourth element — ether — and now, it turns out, the eighth volume is about the element of fire. So will this element of fire be the focus of the entire book, or will there be something else as well?
Mystic-Old-Man: Well, it's engulfed by fire — that's how it is.
Alexandr: So it's truly a separate book on this topic?
Mystic-Old-Man: Yes, that's right.
Alexandr: And which color is more connected to fire — white or red?
Mystic-Old-Man: Red.
Alexandr: And lately the color red has been stealing my attention — I guess it's because I'm tuned into this. And how does the color red affect a person if they start wearing red clothing?
Mystic-Old-Man: If the color red has an effect, then that effect is connected to consciousness.
Alexandr: But not everyone likes the color red. So does it mean that it appeals to those who prefer it — those who are connected to the element of fire?
Mystic-Old-Man: Well, I personally love red very much. And in general, if I wear red, then it works on me — other colors don't.
Alexandr: And if I wear red — will it work on me?
Mystic-Old-Man: It will.
Alexandr: And let's say I wear… There's lower clothing and upper clothing. I mean pants or a sweatshirt. Is it better to wear red on the lower body or the upper?
Mystic-Old-Man: Upper.
Alexandr: Alright. And if I wear a red sweatshirt, how will it affect me?
Mystic-Old-Man: In my opinion — very positively.
Alexandr: But does it affect more the health? The mood?
Mystic-Old-Man: Activation, concentration of consciousness.
Alexandr: So it means I'll have more clarity and focus from that?
Mystic-Old-Man: Yes, of course.
Alexandr: Alright, last question. The Philosopher's Stone — what geometric shape does it take?

Mystic-Old-Man: Any.
Alexandr: Oh come on… Well, it's clear — it's a path. Alright, let me put it another way. I've found all the elements, but I have to link them correctly? Or am I still missing an element?
Mystic-Old-Man: You're missing something.
Alexandr: Is it the circle?
Mystic-Old-Man: It's the circle of consciousness.
Alexandr: The circle of consciousness. How do I understand that?
Mystic-Old-Man: You need to focus on it.
Alexandr: So I'm missing the geometric shape of the circle?
Mystic-Old-Man: Yes, concentrate on it. That's all. Nothing else.
Alexandr: So basically, I just need to look for circles in everything and I'll find something.
Mystic-Old-Man: Yes.
Alexandr: Alright, I guess… I still feel like asking one more question. Okay, I'll ask. I remember that around the age of 19, I was in a state that books describe as nirvana — that is, nothing disturbed me, nothing bothered me, I felt one hundred percent happiness, as if I wasn't really here, watching everything from the outside. And was I tuned into something then, or was I truly at that level in a literal sense?
Mystic-Old-Man: That was something you were manifesting within yourself.
Alexandr: Manifesting within myself?
Mystic-Old-Man: It wasn't that you were tuned in — it was something you were manifesting in yourself.
Alexandr: And why was it during that time — around 18 or 19 — that this was in me… Who made that happen? Was it me?
Mystic-Old-Man: It was the way your structure allowed it at that time.
Alexandr: Alright. And now, am I right in understanding that I need to return to that again?
Mystic-Old-Man: That wouldn't be a bad thing.
Alexandr: But how close am I to that now? I'm striving for it.
Mystic-Old-Man: Then keep moving closer — 82%, will that satisfy you?
Alexandr: What I'm more curious about is… What's the obstacle to it? I mean, could I do it in one day? You'd probably say yes. And I will do it…

Mystic-Old-Man: Yes, but you'll be the one getting in your own way.
Alexandr: Alright. And if I'm to reach that state naturally, like in childhood — how much more time would I need approximately?
Mystic-Old-Man: You need to remember that state, and it will come.
Alexandr: So I'm trying to recall it now, and I'm describing it in the book, remembering. I see — alright… to remember it. And gradually, it turns out, even if I simply remember how I behaved back then and start doing and behaving the same way, I'll naturally return to it?
Mystic-Old-Man: Yes, yes.
Alexandr: And is it possible to enter that state through a catastrophic event?
Mystic-Old-Man: I'd say — partly.
Alexandr: Alright. And have I passed Mara's trials or not yet?
Mystic-Old-Man: Not yet.
Alexandr: So even though I'm currently connecting with the element of fire, feeling fire in my hands, and touching nirvana, at the same time I can still be thrown into doubt and tested by Mara? From one extreme to another?
Mystic-Old-Man: That can happen.
Alexandr: Well alright, that's all for now. Thank you very much.

Well then, dear readers, what comment can I give? The last two times I've spoken with the Mystic-Old-Man, he hasn't been in the Spirit. And his mood… You see, sometimes when I call him, I can just ask: "What is this?" and he'll respond word for word with exactly what I'm working on or studying — even though there's no way he could know those words. But now, even when I name everything myself and just ask "yes or no," he replies with "no" or "could be so," and so on. Well, he's not in the Spirit. But the point isn't the Mystic-Old-Man himself — it's simply that the Spirit isn't speaking to me through him right now, that's all. What else? Mara is illusion — it's everywhere. Any word or action, if you're an impure person, can awaken doubt in you or upset you. For example, to help you understand, it's possible to suppose that the Mystic-Old-Man could also be Mara — or rather, she could act through him, clouding your mind, so to speak. And when I spoke with him the time before last, and he once again referred to the year 2028 — that was Mara. And those people who are attached,

dependent, who overthink and enchant themselves with expectations of something magical on the horizon, and because of that they drop everything or simply hang there doing nothing — Mara, in order to deflate those puffed-up charms, throws in an illusion through the Mystic-Old-Man, or through me, or through any other circumstance, making you think, "Guys, nothing's happening anytime soon, actually everything will be in '45, everything will happen in 2045." And she speaks and acts like that on purpose — because whoever winds themselves up, whoever loses awareness, she sobers them up like that. Let me explain. Whatever may be expected in your life, in my life, or on a global scale — whether it's positive or negative — if it steals your attention and starts to influence your everyday routine, then that is already illusion — that's already a problem. And that's exactly what Mara always strikes at. I always feel that when the Mystic-Old-Man at some point says that "nothing will happen soon," I immediately sense how a large percentage of people become disappointed — they can't control it. That is, you can't control it. When you receive that information and read it, you immediately get upset — it triggers an instant reaction, like a child being told, "No candy today, only tomorrow." And that's it — suddenly, boom, your mood drops. And there are readers like that.

On this topic, I'd also like to add — about the time before last, not the most recent conversation, but the one before that, when I was discussing stones and which world each of them corresponds to — I naturally understand that some readers might start thinking: "Alexandr, how come? One time it's these stones, another time different ones. So which are the correct ones?" But let me clarify: don't forget that all stones still fall under these four worlds. And just imagine how many stones exist — minerals, gemstones — we simply highlighted some of the main ones, but that doesn't mean that if the Spirit of Justice is associated with a blue stone, then a black one isn't part of it. Of course it is. It just means that… There are levels, there are steps. So maybe it doesn't belong to the primary category, or it fits the same category but as a different facet. There's a blue stone, and there's also a black one. That's how it works. Because I'm sure many could fall into a certain kind of confusion — "But how can that be?" And just like that, now people might get puzzled:

we just spoke with the Mystic-Old-Man about how red clothing represents fire. Red color, fire, red color in clothing. But then, when it comes to a gemstone — whether semiprecious or precious — it's not a red stone. Or is red also included? That's the question. And this pushed me toward something I keep turning over in my head but can't quite formulate or express clearly. I'm always stuck with this dilemma — why is it sometimes four worlds, sometimes seven worlds, sometimes eight? And now look. The first world is morning — that's the red stone, and it's the heart, love. A world of creativity, kind and gentle — morning. Then what comes next? Day — alright, that's the green stone, emerald and all other green stones, a kind of purity of mind, purity as in "clean," and it's a material order, a material world. The third world we take is the underworld — that's the Spirit of Justice. People there are all learning about justice — some demand justice, others act unjustly — and it's like a grinder, basically. That kind of world — it's autumn, evening. Everything seems to make sense. And before — both the Mystic-Old-Man said it, and Big Alexander, and I myself — that black stones, like onyx or black sapphire, are suited to the underworld. But at the same time, I've gathered a bunch of blue stones and all kinds of blue sweaters, because a messenger in America, in Vegas, told me I was supposed to be dressed in blue, in a blue sweater. And Big Alexander also said there are colors, and if we talk about the hierarchy of spiritual colors — there's green, then above that is blue, and even higher is the Spirit, violet. But I still assumed that blue… Well, I had my personal association that blue was more of a material color. But again, now I see we shouldn't confuse stones with clothing — they're two different things. And I assumed that blue was more of a material color, yes. And maybe with clothing — that's where the distinction lies — that not everything blue is the same blue. Maybe in the world of day, in the material world, blue clothing is appropriate, but the stone should be green. And in the underworld, for example, maybe you feel drawn to… So the stones there… But again, it's a question. In the underworld, you feel drawn to black, and also red — burgundy, which is surprising too. But again, these are surface-level things, and I believe they shouldn't be given too much weight. Still, as I was sorting all of this out, I realized — alright, if morning is the heart, then it's the red stone.

Fine, the green stone is the material day. Blue sapphire, black sapphire — those, let's say, are the Spirit of Justice, because truth is something protective, but only if in balance. And then the fourth world — that's amethyst, though I've also combined it with onyx, with black stone. That's a very good combination; the Mystic-Old-Man confirmed it before too, that amethyst and black stone are a very strong combination. And now he confirmed again — yes, amethyst truly does associate with the dodecahedron, with the Spirit of Death, with the nameless frequency. That's the violet color, but at the same time also black. So, for example, in the fourth world — that realm of the dead where the dodecahedron is, the world of spirits, so to speak — there you truly feel like wearing only black clothing. No white soles, no white shoelaces — absolutely none of that. Completely black clothing. You start liking black technology — black cameras, black items — everything black, and your attention gets pulled fully toward all things black. It feels very powerful. And then there's the amethyst stone. Again, you see, you're drawn to both amethyst and black stone when it comes to the afterlife realm, the kingdom of the dead. But then there's also the underworld — the third world, the Spirit of Justice — where you also feel pulled toward black. And of course, that world has many sublevels within it. There, too, you're drawn to black, and that means blue also fits in there. So that's the kind of arrangement forming.

But what am I getting at again? The most interesting thing is that I still can't quite express it — and I don't know if it's a mistake or not. And so I've begun to suspect that right now I'm entering the fifth world. I'm tuning into it, and I'm starting to feel it: remembering myself as a child, feeling an overwhelming love, my chest burning, my palms burning, and this longing for Russian songs, romantic and kind Russian films about love. And the color red has started stealing my attention — completely, insanely — I see it everywhere now. It's like, imagine, I'm looking around my apartment, and only the red things are glowing, and the rest I don't even perceive; my eyes go straight to the red. I've got a red Japanese deity figurine, a red camera strap, a red shopping bag, a red sweater lying around, red tags on my camera bags, red logos. All of it — this red — just glows. Cool? Cool. But! When I began to feel and study the theme of the fifth element —

fire — and to feel this love, I was instantly drawn to all those films about love, this wild… well, just an insane feeling. But! Then I started to wonder — wait a minute, isn't this actually the first world? The morning? After night comes morning, right? So here's the question. Morning — that's supposed to be something else. Morning seems to be the octahedron, meaning the rhombus. Morning is supposed to be air, the world of the sky, meaning spring. And after night — after winter — there should be morning, spring. So how does that fit with the fifth element, fire, which I'm now exploring? And then I thought — what if everything goes in a spiral, and it's just that the hierarchy rises? And maybe that's why it's always shown as three worlds, and the one who governs everything is the fourth; or seven worlds, and he is the eighth. And maybe that's exactly what I've been endlessly sketching when I was trying to make sense of the seven days of the week? I kept trying to show that maybe one day has two opposing sides, like plus and minus. So, for example, take Sunday — this Sunday could be the fourth day in one block of days, let's say: Sunday, Monday, Tuesday, Wednesday; and in another block, it's part of: Thursday, Friday, Saturday, Sunday. And see, Sunday is in both, and that makes eight. And maybe that's the logic — that the fifth element, this fire, is actually morning again, meaning everything starts repeating. So the world of the heart, the world of love, is morning. And now imagine that I've just passed through one side. Imagine that the world has two sides — and there's one side where there's sky, earth, underworld (where I've been), and the world of the dead. And now it's as if I've crossed into a new world, where there's morning again, only now it's the fifth, but actually, it's the same one — just now, logically, it's the fifth. And again, there's morning, and in this morning, you also have day, evening, night. And maybe that's why it seems like there are seven worlds — and you're the eighth. Maybe that's the logic? Maybe that's what I'm supposed to figure out? I'm trying to solve it.

And when the Mystic-Old-Man tries to scare me by saying that Mara will come again — maybe Mara is already speaking through him. Maybe she's already doing the scaring just by mentioning it, warning of herself so that neither I nor the readers drop our vigilance. But what's also interesting is what he said about energy. Yet again, you see, he wasn't in the Spirit. It's not that I was merely feeling energy in my palms or chest — he didn't have access to that information. He didn't say anything about the mark on my hand,

where the triangle is — he didn't understand that, and instead tried to reason it out with his mind. But I have a real mark on my hand, a perfect triangle. He couldn't say anything about the Philosopher's Stone either — when I will solve it or how it's built. Then he mentioned 82% — that's about how close I am to the state of nirvana. And he said "my organization," when I asked why I was in that state of nirvana as a child — whether I did that myself or not. And what did he mean by that? Well, because there's the me from over there, and the me from here — and that "me" from there, and this one, and all of it together — that's what switched it on. That's why he couldn't say it directly.

Because the most fascinating thing — you know what all of you need to realize? I'm decoding the matrix every day. But do you understand that in the future, I've already solved it? I mean, that's already clear — to me, and to you. It's already solved in the future. But still, you see, I walk the path. That means I don't even need to worry, I don't need to doubt — because it's already solved by me in the future. That's where all this information comes from, and that's why I am the way I am. And yet, I still must go through it sincerely, from scratch, as if I'm decoding this matrix all over again. I'm already reusing all my bamboo sticks that I use to build the matrix. But I have a lot of discoveries — I've actually made some very good progress.

Now I've tried a method: I created each geometric shape — there are only 5 regular polyhedra — and I decided to build each one using only tetrahedrons. So for example, if I take a bunch of tetrahedrons and try to connect them in the right way, I can form a cube. If I take tetrahedrons and join them, I might form a larger tetrahedron. If I arrange them correctly, I can form an octahedron inside or between them — a rhombus-like structure. And now I've arrived at the icosahedron. So the question is: how can that one be constructed? It consists of flat outer triangles — if I'm not mistaken, there are 20 of them. So it turns out I just need to connect 20 tetrahedrons in such a way that the icosahedron forms underneath them. But what's even more fascinating is this: when I built this icosahedron, I noticed that those five-pointed stars I was making inside it — turns out, they're not really pentagrams, not actual pentacles inside the icosahedron. What's really inside the icosahedron

is a mass of tetrahedrons which, depending on how they're arranged, give rise to the vertices of the icosahedron. That is, if you take 20 tetrahedrons and rotate them in different ways so they all interlock and overlap, they generate the icosahedron — and what's more, there are these sharp tips that protrude from each triangular face of the icosahedron. So in total, there are 32 vertex points: 12 from the icosahedron itself and 20 additional tips projecting from its faces. And now I must start building the icosahedron in all possible ways — every method of assembling it using tetrahedrons. Then I'll need to construct the dodecahedron in various ways as well, also using tetrahedrons. And what I understand is that the system wants me to try every path. That is, imagine — I'm not supposed to just try one method of building the matrix and be done with it. No. It's like I'm meant to master it so deeply, like assembling a weapon — assembling a rifle in five or six seconds. I need to be able to build every geometric shape like that, using all the different possible methods, because there are many — different approaches, different sequences of how one thing follows another. And there are a ton of these variations, and I'm trying them all — it's incredible. It's not that I'm stuck, it's not that I'm afraid I won't figure it out — no. It's already solved in the future. What fascinates me is how I'm getting there now, how I'm acquiring this knowledge. After each day of working on the matrix, I feel insane changes in myself, I feel insane heat, I feel like I'm tuning into something, I feel something awakening within me. I felt so unwell the other day, then I thought — maybe some solar flares — and there actually was a flare on the 23rd. That's exactly when, through the night and into the next day, I was sitting with this matrix, deciphering it and still deciphering it — I enjoy it. Well, because building a little ship — that's great of course, or a little airplane, I love that too — but you build it just so it'll look nice on your shelf later, and that's it. And during the process, you get a good state of mind, you focus, develop patience — it's very beneficial, probably the most beneficial thing for a person, for their health, for their psyche, when someone does modeling. But here, you see, I'm doing that same modeling, yet I don't know what might come out of it. Each time I make a new discovery, I learn all these proportions, the golden ratio, I study all these geometric shapes — in essence, I'm discovering the matrix of God, the structure

of the world, of humanity, of the entire universe, of everything. And on one hand, it's not even that hard — it's clearly an internal process. But essentially, you're just gluing together sticks with a glue gun, one after another. And I've got so many of these models… I'll say it like this: I just don't have enough space anymore. It's come to the point where, when I ran out of sticks, I had to take apart an old model for parts and build a new one out of it. But the process is captivating — I made a separate zone for it, laid everything out, and now it doesn't get in the way like before. I used to do it at the kitchen table, but now I've got a dedicated space for it, and I don't have to clear it off every day, clean it up, and then set it up again. Everything's laid out, and I can just sit down and pick up right where I left off. This process fascinates me — absolutely incredible. So really, if we start thinking about the future — in the future, everyone will revere geometry, drafting, modeling, design, and all these geometric shapes — this is the future, or more precisely, it's from the future.

When I was going through the list of questions from readers — questions about my novel "Alternative History", Volume One — and when I was answering those questions so they could later be included in my seventh volume, where I revisit all the volumes and all the material, analyzing it together with the readers, I naturally experienced a "wow" effect — just recently, a few days ago. And in fact, that's exactly what I expected: that when I go back through that information, I'll start noticing things I didn't understand before. And since the amount of information keeps growing, much of the earlier material starts gaining new meaning. One reader asked me about the Spirit that enters me — and reminded me that in Volume One of "Alternative History", I said that when the Spirit enters me, it doesn't enter only me — it also seems to enter those around me. And that they either come under the influence of this Spirit through me, or the Spirit enters them as well — or how does that work, and what is that? And the reader asked me about that just recently. And when I began answering, I had a realization, an insight — because back in the period of Volume One of "Alternative History", I was aware and understood that yes, something was entering me, some foreign consciousness.

And I kept wondering — was that really me, or maybe someone else entirely? Maybe aliens or something. Naturally, as of today, now that I'm working on Volumes Seven and Eight, I know more and can describe all of this a bit differently. And so, with this new knowledge, returning to Volume One of "Alternative History", remembering how I expressed things then, what I recorded about what was happening in my life — I realized that it wasn't the Spirit simply "entering" me. Well, it could be described that way, that the Spirit entered me and, say, two friends who were near me as an example. Though even my colleagues — who were on the other side of the world — told me that when I was in the Spirit, it was like I was in their heads too. They even said they couldn't bring themselves to say "no" to me. And when I say something or describe something, it's as if they can almost see it too — as if I'm inside their heads. And then I start looking at all of this differently: what if it's not that the Spirit enters me, but that I become the Spirit? That's exactly what I've been reflecting on for the past couple of weeks — that the Spirit is simply a density. Our physical shell, the way we perceive ourselves — arms, legs — has different kinds of densities: physical body, soul, Spirit. But essentially it's all the same body, just in different vibrations — like different file formats within this "biological" simulation, in quotation marks, that we live in. And maybe during that time, what I recorded in Volume One, was actually that I had simply shifted into another world, realigned my vibrations — where my mind, or more precisely, I — my head, that is, I… Now I understand: if I'm switching from one multiverse to another — why is it unnoticeable? Because it's not like you're being moved from one box to another identical one, where you could suddenly detect a difference. That's impossible, because we live in a simulation, and so we don't notice such glitches. It's not a physical transfer from one box to another. It's a multiverse shift — and that happens in the mind. Everything you remembered will continue exactly as it was, because it's generated from your mind. That's why you'll never notice a difference. That's why, if you died and kept on living, you wouldn't know. Or if you transitioned to another multiverse, you wouldn't know either — because everything you retained in memory, like which street had a wrecked car, where you had a scratch on your arm — all of that will still be there. So you won't suddenly notice your friend had

a scar and now doesn't in another multiverse — that's not how it works. But people naturally tend to think that way — it's a primitive way of reasoning. But if you think the way I'm suggesting, there will be no such glitches at all. That's why no one notices it — because exactly how you want to see and remember someone or something, that's how it will appear.

But what's even more interesting — and here again I return to this most important theme that illuminated me — is that when I was in the Spirit, the perception of this entire world changed. That is, I became someone else, I felt myself differently, and I entered another world — or rather, I became someone else. And it turns out that my entire environment — my apartment, the world — also shifted into that background, that range, those vibrations. It's as if I became that intelligence, and the world aligned with the intelligence I had become. That's why people — my friends or acquaintances — it felt like the Spirit entered them too, but in fact, they were being produced by my mind. And that's exactly this idea I've been developing, which I'm also emphasizing in Volume Eight: this theoretical idea that God — God is, in fact, us inside His mind. That is, He became God, and we are His projection — and at the same time, the world we live in is literally just a projection in His mind. All people too are projections of His mind, and yet He can also physically exist in this world as a person, which is why He is all-powerful, knows everything, sees everything, and can control everything — because He is everywhere. That's His vision of the world, so to speak. And for me, it was a shock — just the other day, when I was answering a reader's question about how this works, about what I described in Volume One of "Alternative History", when the Spirit entered me and seemed to also enter my friends — what was that? Was it the same Spirit? A different one? How can I explain it? I can explain it this way: essentially, I shifted into a high-frequency state, some kind of gigahertz-level vibration, and my consciousness — and thus the entire world I perceive, and thus everyone I remember and everyone who is nearby — shifted with it. And I would shift into that place where I am the one who projected it all — and I myself am the God of that world. And it turns out that the attempts to reach that world, where I'm ultimately supposed to "go" — in quotes — or rather, the state I'm supposed to become, or the vibration that needs to shift, where I am God and the entire world is my projection…

Those attempts have already happened at different points in my life — and more than once. But they were temporary, brief. They lasted for a certain period: a couple of hours, half a day, maybe a week — but it always seemed to weaken eventually, like when I'd slip back into daily routine in the evening. Then it would intensify again. So what's the conclusion? That when I fully reach that level, the way I felt in those sharp, pinpoint moments — like I was inside everyone's head, like I was in the Spirit, and yet still seeing the real world as it is — then that very state will just lock in at some point. And I'll remain there permanently. That's my assumption.

And you see — now I want to record all of this in Volume Eight, and I realize that this eighth volume is very interesting. It's as if I'm still going through Mara's trials, yet at the same time I'm getting to know more deeply who I'm supposed to become — or who I already am. And in parallel, enlightenment is happening. That is, right now, in the literal sense, I can see that all the previous books were various connections to different versions of myself, which I described — but back then, I hadn't yet matured enough, and I understood only that I needed to reach that point someday. But now, it's as if I no longer need to "connect" to another world or Spirit — I just need to enter it, to become that, so to speak — and that's it, and remain that way. And now this process is happening — let me put it this way, let's not nitpick words — physically, this process is happening right now. Meaning, this physical world of mine — I'm sitting in my apartment, surrounded by piles of books, notebooks where I write, sketch, all these manuscripts and drafts, and there's a dedicated area cluttered with the matrix model I'm deciphering, made from bamboo sticks and glue gun. Right now I'm drinking Da Hong Pao — "Big Red Robe" tea — which is also symbolically fitting for Volume Eight, since I'm studying the element of fire and the color red. It's very interesting that I'm recording this process of transformation, this emergence from the night, and into enlightenment.

The other day I was talking to my mom, and I just casually mentioned the color red — and suddenly it felt like something awoke in her, or like someone entered her. I don't know what system does that, considering there are different systems: the system of God, the system of the Mother of God,

and then there's the person themselves. But it felt as if she was connected to something — not just acting as a person, but like she was in some kind of flow, in a state of wild inspiration. And for many hours, my mom was explaining everything about the color red to me, even though I hadn't planned on having that kind of conversation with her, and didn't really ask her anything directly about it — yet she spoke as if she were a messenger. It was very unusual. And as it turned out, she's always worn red. I thought, "I've never seen her in red." And I remember that my associations with her were more about the color white — I know my mom likes wearing white, and I personally really don't like white at all. As for the color white — that's a whole separate story, because once some Buddhists and monks told me that I absolutely shouldn't wear too much white. They said that white doesn't give me energy. I'm very cautious with white. I mean, of course I can wear white sneakers, and sure, I can wear a white T-shirt under a jacket or shirt — but that's the limit. But definitely not white pants, not a white jacket, not white hoodies — nothing like that. A white cap with a blue brim — that works. A white T-shirt if you're on a beach — fine, but that's the limit. And there's also, for some reason, this very clear distinction between lower and upper clothing. Like, lower garments versus upper garments — some things are okay to wear in certain colors, but only on top. For example, pants — no white pants. So when someone wears a color, it's worth asking — where do they wear it? On the body, on the torso? Is it a jacket or upper wear — or is it pants? That matters.

And so my mom and I start talking, and it turns out she has a whole lot of red and white clothing — especially red. And she tells me: "Red, you don't even understand how serious it is. Not everyone can wear red — many people are afraid of it. You have to grow into red. It's a specific kind of energy, and not everyone can handle it — it's very heavy. But it's heavy only for those who haven't grown into it. In truth, it's the opposite — it's a source of energy, an insane, limitless energy, insane power. Red affects a person — if they've grown into it, if they choose it not with the mind but because their soul just wants it and is drawn to it — then that means the person is on a very strong level. And that means they have a lot of energy. These are people who never experience depression. These are people who always, as they say in quotes, "burn with Spirit." It also serves as a kind

of protection, because many people instinctively shy away when you're wearing red clothing. People — without even realizing it — if they start interacting with you, whether it's a shop assistant, a police officer, or anyone else, they feel energetically subdued in front of someone wearing red. Because red is so powerful, they simply can't handle it, so to speak — they can't process the color red, and to them, it feels like pressure. Red is also considered a kind of protection. If you're wearing a red jacket or anything else red, you might think logically that red attracts people — but in reality, red is so strong that in 99% of cases, it doesn't attract people at all. On the contrary, it repels them and scares them. That's a powerful, insane form of protection."
So, what next? Then she says that it's one thing to wear red clothing, and another when red is present in your home — because it really functions like an element. Just like how I take gemstones and semi-precious stones seriously, how I can make jewelry from them — rings, pendants — or even place such stones around my apartment to create an atmosphere, she says red in the home is just as important as red in clothing. And I realize, as I'm talking to her, that in fact everything around me is glowing in red: a red bag, those two red demons — Japanese souvenirs, little dolls — red flags among green, blue, and white ones, those stand out the most — Tibetan ones, a red camera strap, the dog's nose is red. I've even started working on a painting specifically to capture this red — it's a square canvas, red-primed, red background, and I'll be painting something on it. Red is stealing my attention. And it truly steals attention — not in an irritating way, but in a way that's deeply appealing, like all the focus is on that and everything else fades to the background.
And when we started discussing all of this, she began listing people she knows who love the color red. That these really are unique people — people who can actually allow themselves to wear red. Other people don't understand it; they might rationalize it and assume that person has no taste or is just showing off — but that's not true. If someone has truly reached that point, let's say, through their own level of development, where red specifically steals their attention — then that's actually a very good sign.
We also talked more, and of course, my mom shared some super interesting information that I'd never heard before. But there were also moments when she said things that, as I see it, are just what's commonly written online.

Like that clichéd topic — how women wear red because it's sexual energy, blah-blah-blah — yeah, my mom touched on that too. I didn't say anything to her about it. She's partly right, but I just remember how I've always thought differently about it. In society, in the social context… Let's put it like this: back in university, when I was with other guys and girls, and we saw, say, a girl named Lida walk by in a bright red dress with red lipstick, all my classmates — guys and girls alike — would immediately say, "Oh, she just wants attention, she's lacking a man." That's how people in society would react. That's the social norm — that if a girl wears red, it means she wants sex. Partly, yes — but not always, so I think we shouldn't think in such stereotypes. It's not always like that. But those kinds of rumors, those kinds of urban legends, always circulate online — that red for a woman means she's calling men to her, that she wants male attention, that she wants sex. I won't argue — I'm not a woman. I wouldn't say that I liked a girl more just because she was in red. I've never noticed that in myself. But I decided to bring up this legend, this social rumor of the 20th and 21st centuries, because it really does exist. But I'll say this: now I see it everywhere, even in every movie — who wears red. And how beautiful, and how amazing, that I truly do everything based on what I feel, from the heart — and I also listen to God — and those are the only guides I follow in life. That's why I always trust myself. What I felt — let's put it that way — is that if I know I'm connected to God, or that God told me something, then I follow it. And just imagine how interesting it is: now I'm planning to sit down with a piece of paper and a pen — though I haven't yet found the time — and go through a timeline from 2006 to 2025, recalling in which months or years I preferred certain clothing colors. I want to find some sort of connection or pattern — what worlds I was in, what kind of clothing I liked to wear. I remember — imagine this — I wore red all the time until I was 18. And do you know thanks to whom? My mom! Well, I was a kid, I couldn't buy my own clothes. But I went to school in red jeans — everyone pointed fingers at me, they didn't understand what was going on with me. I had a red Chicago Bulls hoodie brought from America — I wore that too. I had all sorts of red caps, red shoes — Japanese ones — lacquered sandals, just like the ones that became trendy with girls a year ago. I was already wearing them when I was five years old. And back then, imagine — that's how much I truly liked the color red.

I really liked it. Of course, it was my mom's suggestion, but I genuinely loved it. And now I want to recall all of that, record it — when and during which periods I preferred the color red. Right now I don't want to mention scattered moments, so as not to confuse things, because there were so many interesting moments of what I preferred at different times. And now it's possible to connect that with what periods of life those were — whether they were prosperous or not, what season it was, what Spirit was present at that time. It's very intriguing. That's what I'll be working on today.

What else? Well, what they write online — that red is connected to sexual energy — on one hand, yes, it's true. But again, we need to look closer at where that energy actually is. Because look, I feel this fire inside — in my chest and hands — and if I'm not mistaken, in Hinduism (but I need to reread it), somewhere in Hinduism or Buddhism it's said that the fire center is in the stomach, and elsewhere it's said that it's in the lower chakra. So I still need to figure that out. Of course, I could've already read everything in advance and drawn conclusions, but I want to document this journey — just to note these curious thoughts. I'm going to decipher and solve it all anyway. But for now, I'm just recording what's going through my head. Yes, red is associated with… Let's take the stereotypical thinking, what society has cultivated over the last hundred years — the common associations with red, besides the bull charging at it. That red equals sexual energy — that's the first one. Really, if I asked any random person on the street right now, many would agree, even though they don't know why — they've just been conditioned by society. What else has society imposed about red? The association with China — because red is everywhere in their culture. Then, if you start to understand that red is fire, the next immediate association for everyone is what? Money. For some reason, red means money, it means fire, and it means sexual energy. And on one hand, based on my observations as of today, I'd probably mark it like this: red is insane confidence, insane energy, love, and money. It's really fascinating. And how is it that I hadn't encountered this before — or at least not consciously — and only now reached this point? But it's incredibly curious. It's truly interesting, a completely new insight for me, and I'm thrilled by it. What excites me is that my adventure — this journey, this path — continues. And this is just… wow.

And imagine — at the same time, I've been watching "Smallville", the series about young Superman. And in every episode, he's always wearing either a red T-shirt with a blue shirt or jacket over it, or the other way around — a blue T-shirt with a red jacket on top. Those are his colors. And now I'm in the exact same situation. I bought a bunch of blue hoodies and T-shirts because earlier I was told I needed to understand the color blue. And now I'm exploring red — bought myself a bunch of red hoodies and shirts to try it out in practice. And it's good that I happened to have my own red hoodies from my merch shop. So now I walk around in that hoodie, in red pants, in red hoodies. I observe how it affects me. So far, I see it's having a positive, uplifting effect. This red color is really fascinating. And it's so interesting how my mom reacted to all this — like suddenly we had this shared topic, and she's really living it. And I think, "This is wild — what's even happening?" I have a lot of relatives, and one of my grandfathers has worn red his whole life — red sweaters, red hoodies, red pants, even a red bag. Can you imagine how strange that looks? A grandfather with a red bag. What even is that? But I always associated him — like I told my mom — with some kind of Chinese vibe. He always reminded me of that, because he loved cooking Korean food, plus he's very overweight, and he's always collecting things — he has a whole bunch of figurines, all sorts of little items. He's obsessed with all that Chinese stuff — like, you know, when those little Chinese gadgets first started appearing, like a flashlight with a screwdriver and five other things built in, and it also somehow flies — well, figuratively speaking. He was always the first to get those kinds of things, could somehow order or buy them before any marketplaces even existed. He's a total gadget fanatic. And I've always associated him with that typical Chinese mass-produced aesthetic — plus all those figurines, plus all that Chinese-Asian vibe — and he's always in red. Oh, and always covered in stones too, which is also fascinating — always wearing gemstones and jewelry, completely decked out in it, and he makes it all himself. That's really curious. And I completely associate him with Santa Claus. Seriously, he always dresses like Santa. I told him, "Just grow out your beard," and that's it — he'll turn into the real Santa, the real one, always in red. Just like how Santa is shown fully dressed in red — well, that's exactly how he looks now. Just imagine how unusual this is:

the other day, I look at a photo, and my mom's in a red hoodie, and my grandfather is fully dressed in red — and they're together in the same photo. And I'm thinking: "What is going on? Red has completely surrounded me."

But honestly, red looks so beautiful in interior design — it's just something unreal. Of course, this is from my current perspective, because I'm deeply immersed in it right now, but it really is beautiful. Like, if you have an interior space and you just place a red vase or a red statue, or hang a red fan on the wall — it's just wow. Then, what else did we discuss with my mom? White. But she didn't talk about its properties. I just told her, "I remember you used to wear white, and I'm afraid of white, because… I've never seen any truly successful person prefer white as their main color." And most often, for some reason, I've noticed that it's a very specific category of women who prefer white — like they'll wear white pants, a white tank top or white shirt, or a white blouse, and everything is white. When I asked girls or women why everything was white — the white bag, white sneakers, white cap, all white — I was curious, because to me it looked just as vulgar as if someone were dressed entirely in red. I asked several times, whenever I could — acquaintances of acquaintances, if I saw someone all in white — and this topic has always felt strange to me, almost like a sore spot, something that pushed me away. I'd ask, "Listen, why?" And you know what the last girl I asked said? She said she feels that when you're all in white, you feel pure. Just like that. She said:

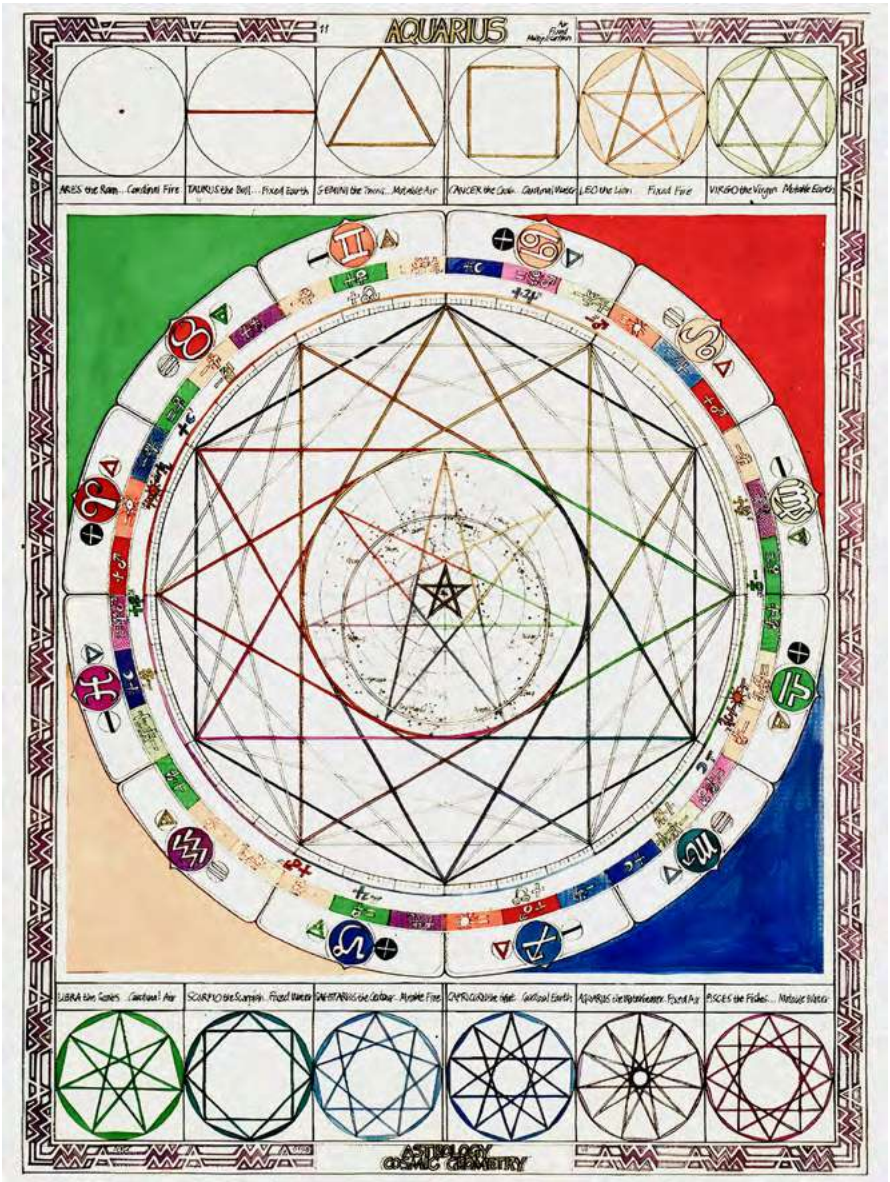
— What are you wearing right now? — and I was wearing some faded black pants and my oversized faded black T-shirt. She goes, — You look dirty, like that.

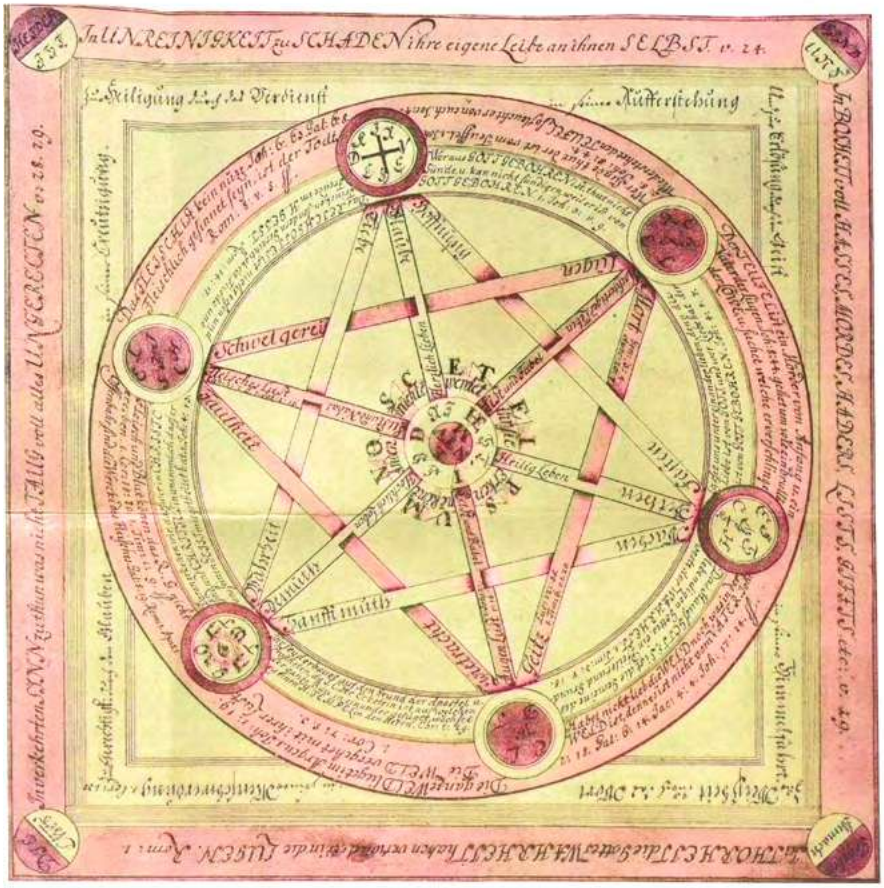
But again, I completely understood the girl's comment — because I was genuinely interested in her perspective. There was no hate in it. What intrigued me was that, from her world — where people like her prefer white — those kinds of people seem to believe that anyone who wears dark or black clothing looks "dirty," and that's why they love to wear white. That's really interesting. And why is it interesting? Because my mom, I'd say, has very strong feminine energy. You know, there are people who are more unisex — and with them, I always find it easier to connect. For example, when I interacted with some

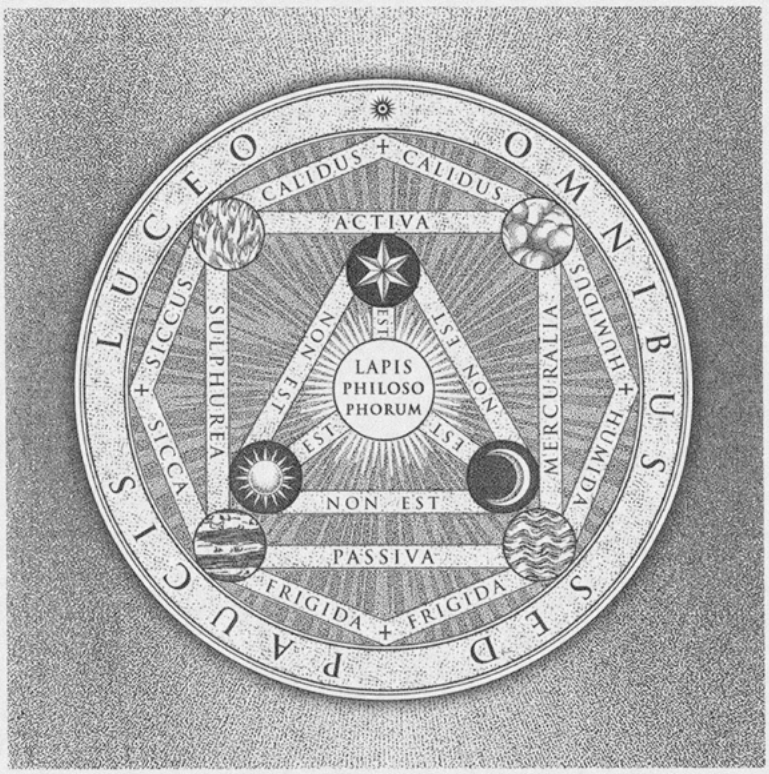
of my friends' moms, they were kind of half-woman, half-man — not in a literal sense, but in the sense that they didn't have an intense craving for romance or to look feminine. It was like they were tomboys from the garage. And when I met moms like that through friends, I liked them — because they were easier to talk to, none of that typical "feminine drama." And when I've encountered women — like my mom, for example — who really lean into their feminine quirks, it always felt like an extreme to me. It's like cats and dogs — seriously. I find it hard to connect with people like that, because they don't perceive the world as a balance of both masculine and feminine energy — they only see it purely through their feminine lens. On one hand, that's fine — everyone is at their own stage of development. Those who are in that state probably should see the world that way. There are men who say, "We're men, we're protectors," and women who say, "We're princesses," and then there are those who say, "We don't divide ourselves into men and women, what matters is being human." And for me, I've always preferred the middle ground — definitely more than either extreme.

And now I realize that these kinds of women — the ones who have more pronounced feminine energy — they're the ones who love white. But my mom also said that besides white and red, she loves gold. And I thought, "Oh, yes — of course. That's exactly the type." Seriously, it's a very specific category. And I'm sharing all of this through the example of my mom not to judge, but actually as a positive, accepting example. What I'm getting at is that I used to not understand this at all — and now, suddenly, I'm beginning to understand it from a positive perspective, from a place of appreciation. And I'm starting to see that until you've really grown into something, you instinctively shy away from it — you just don't get people like that. And through that, they actually build a kind of protection. But then I suddenly start thinking — and I remember again the words of Big Alexander — that I need to understand the red and white colors. And that sticks in my mind: "Alright, then what does each one represent?" Red — okay, let's say it's the God of the Sun, it's fire, it's love, it's energy, it's the energy of money. It's sexual energy — red. And right now, I am exploring the element of fire, and in essence, this element is the fifth one. So… what else? And this fifth element — this triangle, the tetrahedron — is, in fact, where it all began,

the entire adventure that became the continuation of my novel “Alternative History”, which eventually turned into a multi-volume series. Because the first volume, which I once believed would be the first and last, ends with the realization that everything is the tetrahedron. And now, only in Volume Eight, I’m beginning to truly approach that. And here I start to realize… though again, this is just a hypothesis — I haven’t asked or clarified this with either Big Alexander or the Mystic-Old-Man — I might be mistaken, but I’m recording my path. And then suddenly it hits me: what if this is the energy — this red, this fire-triangle, the Sun — and the opposite world, where there are also four elements, is a different world entirely? Because you can’t just disregard all the “feminine” and leave only the “masculine.” And suddenly I realize — what if there really is a plus and a minus? Let’s say the positive world is the Sun, and under the Sun’s influence there are four elements under its command. But then there’s also the Moon — that’s the minus, the other side of the coin. It’s also energy, also a source, but a different one — a feminine source. Just imagine, what if the Sun is like one kind of matrix, a soul, the element of fire. And then there’s also the element of the Moon — and that too is a matrix, that too is a kind of element. And you know what’s interesting? When you start breaking down the triangle — and that’s exactly what I’m doing now, breaking it apart, rotating it, as if everything is made of triangles (that’s how the system is highlighting it for me) — when you spin the triangle and unfold it, even just sketching it in two dimensions, what do you get? Rays. And what does that form? The Sun! And if you look closely, in many ancient engravings — alchemical, Masonic — the Sun is often depicted either as a triangle or a triangle broken into many triangles, radiating light. So alright, the triangle becomes the Sun. Then what is the Moon? A circle? Which the Mystic-Old-Man has hinted at a thousand times — and I’ve brought it up several times myself — that I still need to understand the circle. And that’s it: the circle is the Moon, white energy. The Sun is red, and the Moon is white — feminine, a different world, the opposite. And under her influence there must also be a chariot with four horses. That’s what it’s starting to look like, based on my most recent observations. I’ll keep checking this, I’ll be reading more about it — but for now, this is what I’ve come to.


AQUARIUS
ARES the Ram... Cardinal Fire
TAURUS the Bull... Fixed Earth
GEMINI the Twins... Mutable Air
CANCER the Crab... Cardinal Water
LEO the Lion... Fixed Fire
VIRGO the Virgin... Mutable Earth
LIBRA the Scales... Cardinal Air
SCORPIO the Scorpion... Fixed Water
SAGITTARIUS the Archer... Mutable Fire
CAPRICORN the Goat... Cardinal Earth
AQUARIUS the Waterbearer... Fixed Air
PISCES the Fishes... Mutable Water
ASTROLOGY
COSMIC GEOMETRY






THE PHILOSOPHERS' STONE ~ *"For all, but in few I shine."*



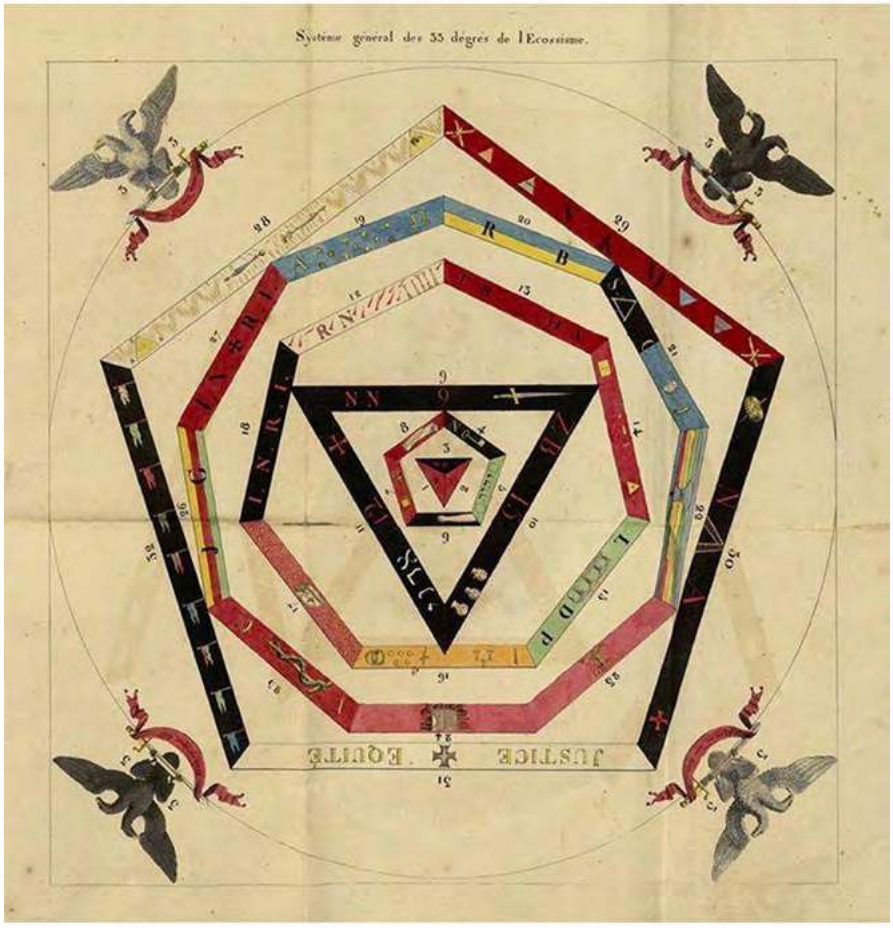

THE MACROCOSM

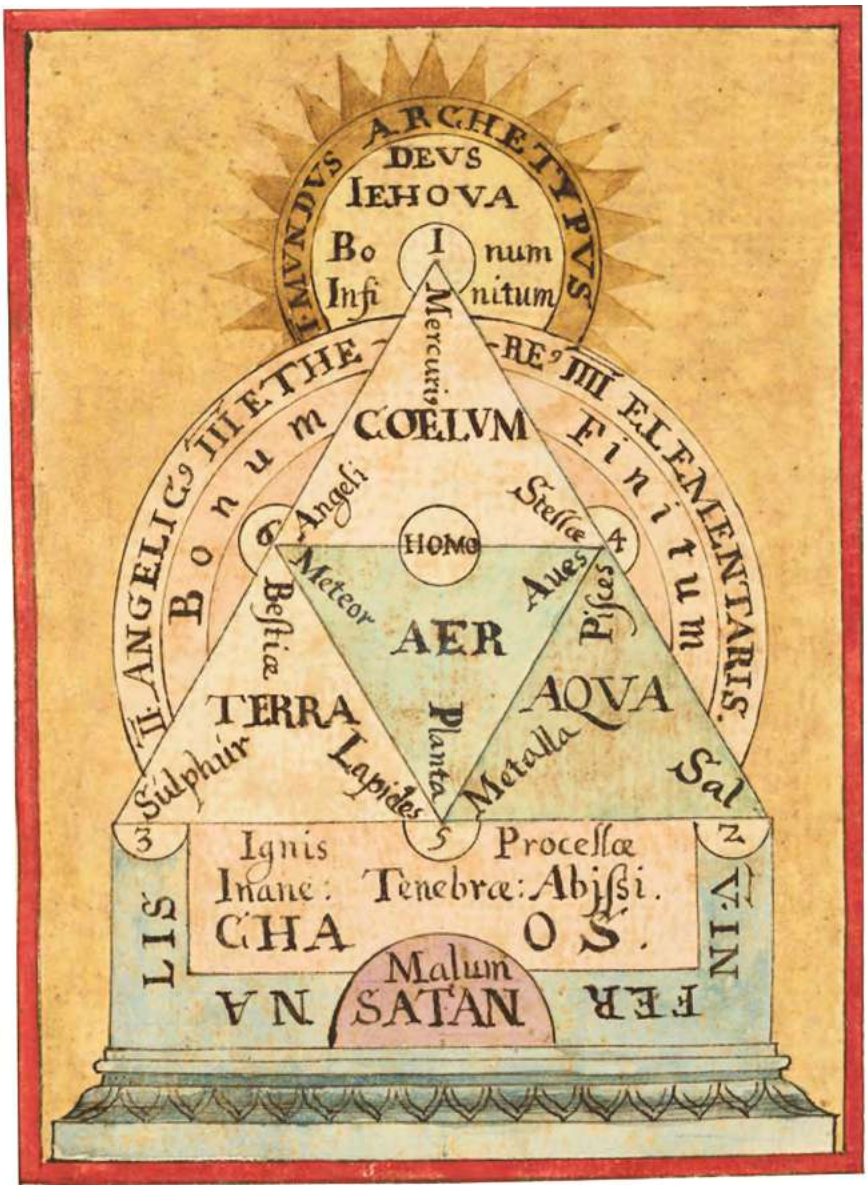


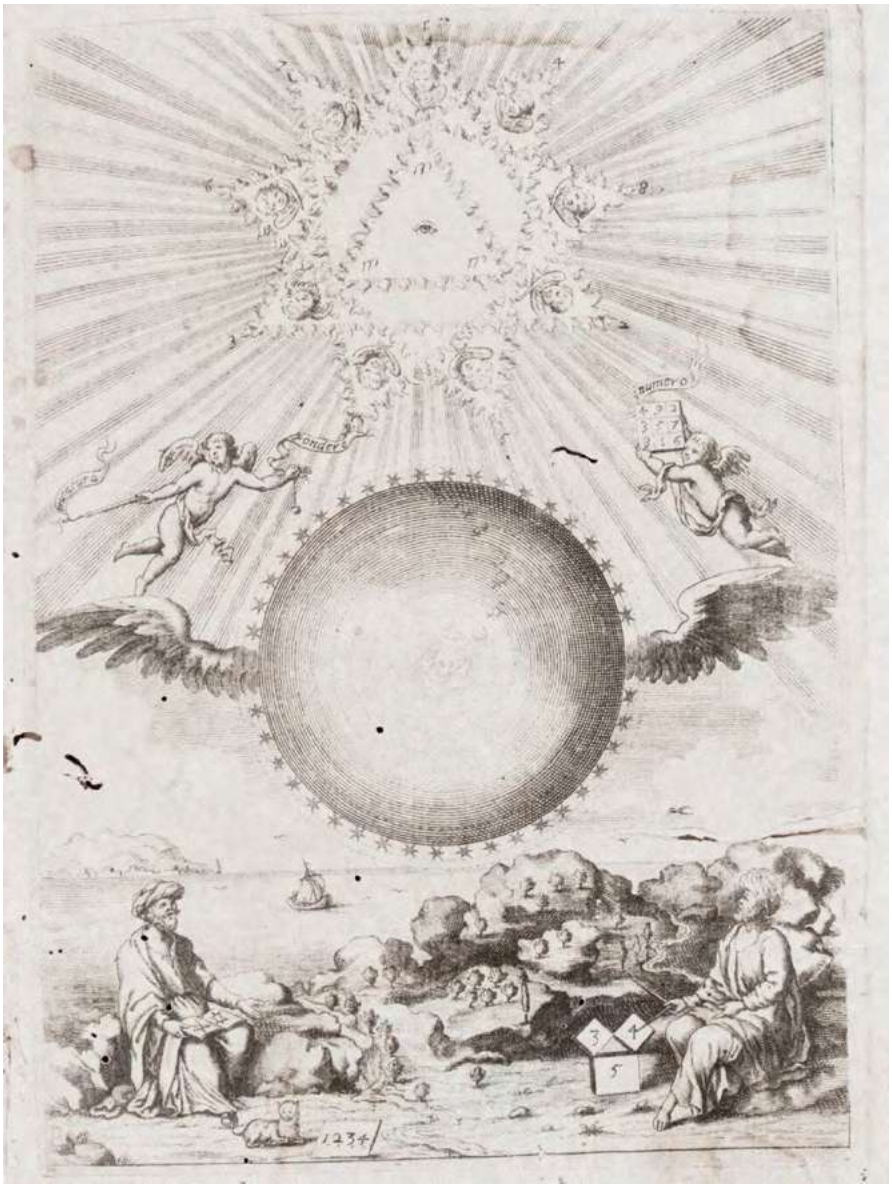

MAN, THE MICROCOSM

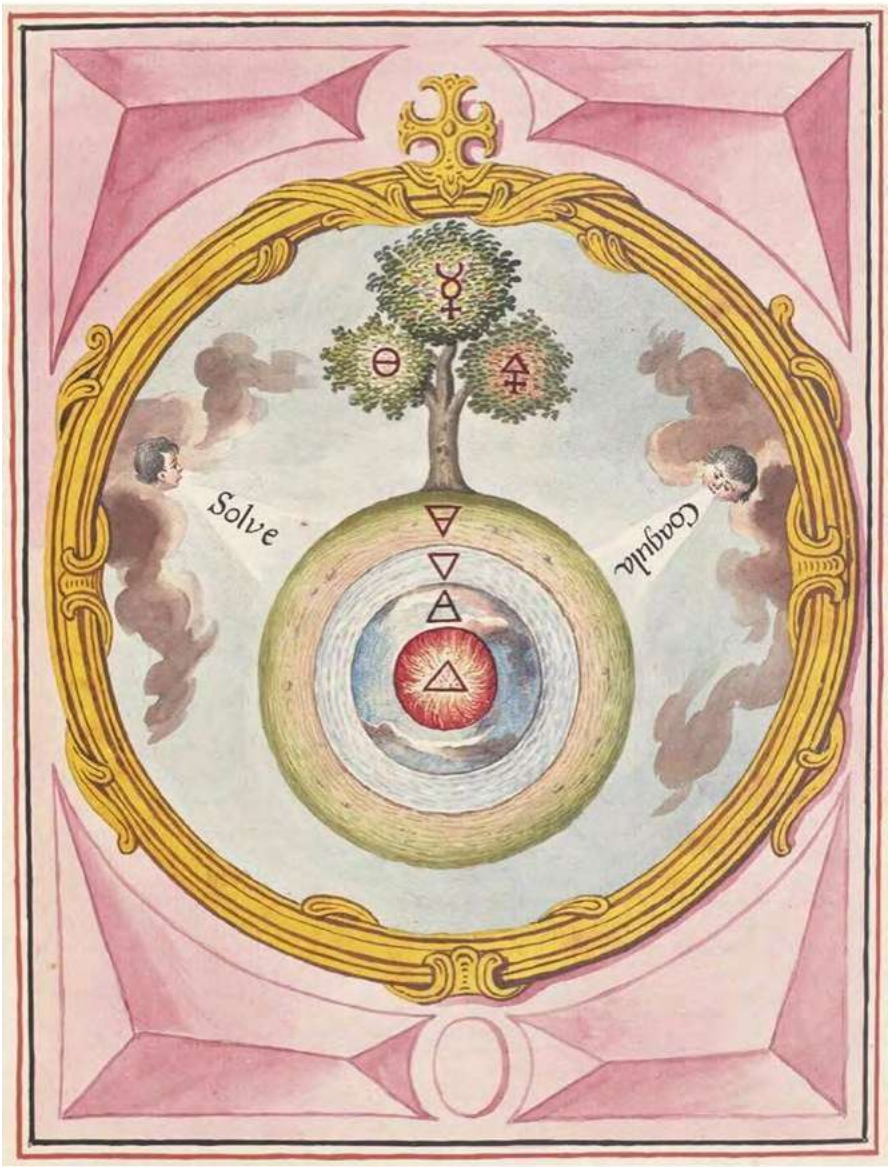



THE DIVINE


Système général des 33 degrés de l'Ecossisme.
JUSTICE . EQUITE


MUNDVS ARCHETYPVS
DEVS
IEHOVA
Bo I num
Infi nitum
Mercurius
COELVM
HOMO
AER
TERRA
AQVA
Planta
Lapides
Sulphur
Metalla
Sal
Ignis
Inane: Tenebræ: Abyssi.
CHA OS.
Malum
SATAN
Bonum
Finitum
ELEMENTARIS.
ANGELICVM
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Meteor
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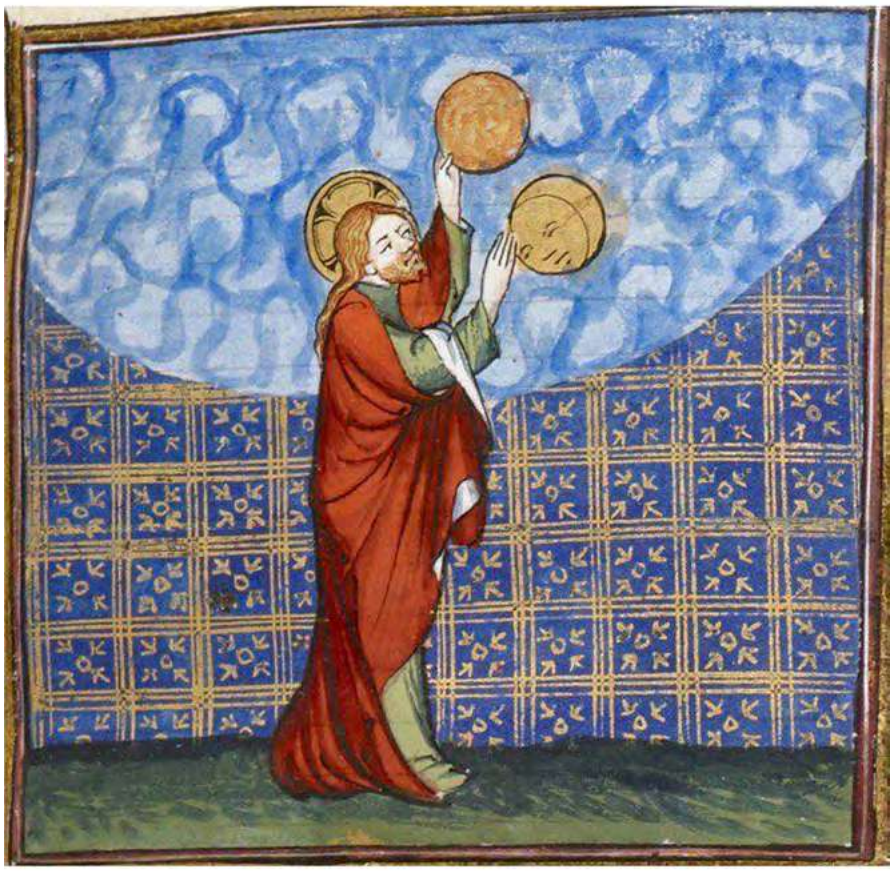

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Júpiter considerado abóbada celeste (pedra gravad



> Read the Wikipedia articles “Pythagoras,” “Salamander (alchemy),” “Spirits of fire,” “Philosopher’s stone,” “Magnum opus,” “Elixir of life,” “Elemental,” “Five elements,” “Substrate (philosophy).”

So right now, as I’m analyzing the illustrations above, what should we pay attention to? The triangle — everywhere. The Sun and the Moon — everywhere. The man and the woman — everywhere. And also the elements themselves. And what’s curious is that even in clothing — if you look closely — Jesus is often depicted, even in icons of the “Last Judgment”, sometimes in white robes, but sometimes in red robes or red-and-blue robes — one side red, the other blue. All of this is present in the illustrations I’m now studying and decoding so that it all connects to a full understanding of the matrix concept. One of the last things I was sketching, what I’ve been working on again, is trying to understand why there are seven days in a week. Because Big Alexander has told me more than once: now you must create a “семья” (which means both “family” and “seven-I” in Russian). But he doesn’t mean having kids or finding a woman — not literally. He means there has to be some kind of hierarchy forming. That there is me — and then there are seven others — some kind of close individuals who are like extensions of me, the first ones, and then more, and more. And that’s what this “family” really is. And he keeps hinting at this, wanting me to decode it somehow or assign it meaning. And this idea of the seven days of the week — how I’m trying to unravel it — it’s really fascinating. When we talk about the matrix and how it unfolds, I recently shared a theory: that there is morning, and opposite to it is day, like plus and minus. And then there’s a mirrored opposite to that — something entirely different. Morning and day have a kind of mirror world — this is evening and night. Morning represents the spiritual, and day represents the material. But then there’s this mirror realm where morning, again, is like air, but on the other side — it becomes night, and that’s ether. It’s also air, but a different air — which is curious. Like spirituality, but of another kind. Morning in this mirror world becomes night. And day — you see what I mean? And so this day also has a mirrored counterpart — one where the boundary is almost invisible — and that’s the underworld, which is exactly this evening.

And what's interesting is that morning gives rise to day, as its opposite, like the spiritual versus the material. Then that too… it's like some kind of binary code — or however mathematicians explain it. So, essentially, one becomes two — its opposite — like odd and even: the odd one becomes even two — morning and day. But then there's also this mirrored reflection by properties. So if morning is one, symbolically, and day is two, then if we build a table beneath morning and day, under morning we should see its mirror reflection. And that reflection might even be diagonal — that's also a possibility. But the essence is this: the reflection of morning — meaning one — should be four, which is night. And the reflection of two, which is day, would be evening — three. Of course, I still need to decode this properly and draw it correctly so that everything aligns — then everyone will be in shock. But the idea is that this is how the unfolding happens, how the whole thing breaks down. So morning is spiritual, day is material — its opposite — and their mirrored expressions are evening and night.

And then, what's next — if we keep unfolding this, breaking it down even further? All of this still belongs to the world of the God of the Sun. But it turns out that these four worlds also have four opposing worlds — not under the Sun, but under the Moon. Whoa! And I also perceive it like this: if you draw it on a flat plane, you'd write "morning" in the top left corner, then to the right of it, you write "day" in the top right. Then, directly beneath "morning," in the bottom left corner, you write "night," because it's the mirror reflection. And beneath "day," in the bottom right, you write "evening," as the reflection of "day." And then it's like we take this whole structure — this square — and that's the Sun side. But now we can flip it, and we get four more world elements, not positive, but negative — under the Moon. And you see, it's as if there's always a kind of "morning" that then becomes something else… that is, it's air… And then comes the transformation, where it turns into its opposite: day, which is earth. And then there's the mirror side of that air and earth — this mirrored reflection produces different properties entirely: now it becomes ether and water as elements. And even these four elements — they exist in one form under the Sun, but if you flip them, they probably completely change their properties — turn into their full opposites — because now they're under the Moon.

And something might change — maybe water becomes, figuratively speaking, fire, and ether becomes air. You see? So that could be another twist to it. It's very interesting. I'm still working on this, sketching it all out. And one more curious thing I've recently noted, something I can probably share… First, I recommend that you read all the Wikipedia articles about fire — how it was mentioned by Pythagoras, who the Salamander is (because that's the Spirit of Fire), what the Spirit of Fire is, the Philosopher's Stone, the Magnum Opus, because they all talk about the color red, about the five elements again, and about the substrate — so it all relates to the topic of fire. But aside from the topic of fire, what have I documented, what am I leading to now? I type the phrase "Sublunar world is…" into the search bar, and it says on Google: "located on Earth, earthly. 'And I shall be glorified, as long as in the sublunar world there lives at least one poet' (Pushkin)." Let's open Wikipedia. What is it really?

*"The sublunar sphere is one of the concepts from ancient Greek astronomy, described in the works of Aristotle. It refers to the region of the geocentric system of the world located below the Moon, consisting of the four elements — earth, water, air, and fire — and subject to constant change, in contrast to the immutable sphere of Aether, which extends from the Moon to the edge of the Universe and in which the planets and stars are located."*

A very interesting image is shown in the Wikipedia article on the "Sublunar Sphere." There, again, we can see a rider — or rather, a person in a chariot with four horses. It's very curious why the word "Septem" is written there — does that mean September? And why is it highlighted like that? Or does "September" mean something else? And then, what is further said in Wikipedia: *"The concept of the sublunar sphere was originally formulated by Plato and Aristotle; their ideas were part of the paradigm of the geocentric system of the world. In the Middle Ages, Aristotelian ideas were developed by Avicenna. The medieval scholastic Thomas Aquinas noted the difference between the celestial and sublunar spheres in his work Summa Theologiae, and also mentioned that Cicero and Lucan were aware of the boundary between Nature and Heaven, the sublunar and aetheric spheres. This led to the medieval idea of what C. S. Lewis called 'the Great Divide'… between aether and air, 'Heaven' and 'Nature,' the realm of gods (or angels) and the realm of demons, the realm of necessity and contingency,*

*the imperishable and the perishable."* Once again we see this theme of the perishable versus the imperishable, right? Just like what's mentioned in the topic of theosis, resurrection, and the Church in Christianity — there, too, we hear about the perishable and the imperishable. And here it is again. And so once again we find this division of worlds: that there is the world of air, and then a division from the world of aether — which is also air, but a different kind — which is also very curious. You see? Everything is being confirmed.

Next: *"Copernicus' development of the heliocentric model of the universe dealt a serious blow to the concept of the sublunar sphere. Observations by Tycho Brahe of a supernova and comets in the supposedly unchanging sphere of the aether ultimately undermined the Aristotelian views. Thomas Kuhn cites the collapse of the sublunar sphere concept as a vivid example of the emergence of new possibilities that arise during a shift in scientific paradigms. Dante, in The Divine Comedy, places the mountain of Purgatory above the sublunar sphere, which is why its slopes are not subject to natural changes."* But the idea that this is something not subject to change — some kind of realm — is a definite sign. It's like the system is highlighting something for me, trying to make me understand that as if there is a world made up of these four elements, as if all these elements are changing, something is in motion, there is time, cycles — but then there is some kind of opposing world where everything seems frozen or timeless, perhaps. We're going to get to that now.

I also type everywhere in Google, searching for "what is the sublunar world." And it says — it's the world of the dead. And then someone jokes and asks: "So the unrefined sunflower world is the world of the living?" Then it gets even more interesting. I start looking: if there's a sublunar world, is there also a supralunar world? And here's what Google says: *"The 'sublunar world' is a realm of chaotic, irregular movements, where all bodies are made of the four lower elements: earth, water, air, and fire. The 'supralunar world' is a realm of eternal, uniform movements, and the stars themselves are made of a fifth, most perfect element — ether. Based on the fact that the boundary between the light and dark parts of the Moon's disk is a curved line, Aristotle believed that the Moon is a sphere."* There you go — a sphere.

I found an article online about sublunar and supralunar physics. What does it say? Right where I left off: *"The excerpt clearly points to different domains of physical investigation. The first subject relates to physis (nature), or the multitude of realities that contain within themselves the origin of their changes. Physis belongs to the sublunar world. This world extends from Earth to the region just beneath the Moon and consists of four elements: earth (a body that is cold and dry), fire (hot and dry), air (hot and moist), and water (cold and moist). Each element is defined by possessing two of the four primary qualities or properties — being moist, dry, cold, or hot — but only four combinations of these are possible. Furthermore, each element has its own natural motion and natural place. Fire moves upward and finds its place at the upper limit of the cosmos. Earth naturally occupies the lowest position and strives toward the center of the Universe. The place of air and water is in between.*

*The elements transform into one another in a specific order (earth into water, water into air, air into fire), because if the elements did not interact with each other, each would remain in its own place, and motion would disappear from the sublunar world. Furthermore, every body, by virtue of being composed of elements, possesses natural rectilinear motion directed either upward, toward the periphery of the universe, or downward, toward the center occupied by the Earth. The physics of the sublunar world consists in studying mutual actions and experiences of action that cause qualitative changes, transitions into something else, and the formation of new bodies; these types of motion are always determined and directed by the realization of form. The treatise On Generation and Corruption, as well as the "chemistry" presented in the fourth book of Meteorologica, describes such interactions of elements. In this way, Aristotle explains regular or irregular phenomena — the Milky Way, comets, fiery apparitions, and everything that happens in the atmosphere, such as winds, lightning, and storms, as well as earthquakes caused by similar reasons. To provide a general explanation for the many phenomena observed in the world, Aristotle resorts to the concept of moist and dry "exhalations."*

*Thus, a close connection is preserved between physis in the Pre-Socratic sense and physis of the sublunar world: nature is always that from which everything arises and into which everything returns; it is the arena of constant transformations of the elements. For Aristotle, physis does not exhaust all of Being,*

*but his detailed and systematic analysis of nature in his works is remarkably innovative. The second subject of investigation is the supralunar world, formed by the multitude of celestial bodies (the firmament of fixed stars and the spheres of various planets). Its space generally coincides with the domain of astronomy. Here, circular motion prevails. The specific element of this world is what Aristotle calls Aether — a divine element, ungenerated, indestructible, and unchanging (long referred to as the "quintessence," as it is the fifth element, distinct from the other four). The study of the supralunar world is the focus of the first two books of the treatise On the Heavens. The divine itself is the subject of first philosophy, which also studies first principles and being as such: "if there is anything divine, it must possess such {separate and unmoving} nature… and the noblest knowledge (first philosophy) must have as its subject the noblest kind ." Aristotle also notes that there is a change with respect to substance. It consists in coming-to-be and passing-away, in birth and death. This assertion poses a particular problem. Since substance does not admit opposites of generation or transition from being to being, it cannot be motion in the strict sense of the word."* It's difficult for me because, you see, this is someone else's way of thinking. I mean, of course I highlight things for myself, but I can't decipher what was meant in this article. I do pick out certain points, like the supralunar world, the sublunar world, the familiar elements, the mobile and immobile, the world of ether — but not beyond that. The dry-wet part is still okay, it's often found in alchemy, among alchemists there were methods of transforming all this — or rather, qualities. Qualities meaning that each element has its own property: dry, wet, solid, liquid, or something else — that's all clear. Well, all right, let's keep looking.

Here again in the Wikipedia article, Aristotle is mentioned. There's an interesting point that *"Empedocles created the doctrine of four elements — water, earth, fire, and air. Aristotle added to them a fifth, most subtle element — ether, which he contrasted with the other four. The four elements, from which the entire sublunar world is composed, move vertically and horizontally and can transform into one another. The celestial bodies, which are located in the cosmic spheres at the level of the Moon and above (the supralunar world), consist of ether, which is eternal, does not transform into other elements,*

*and moves in circular motions.*" Here it is — the conclusion about the sublunar and supralunar worlds, and from here everything must be deciphered further. And you see, here Aristotle directly emphasizes that "in the sublunar world they move vertically and horizontally," which is exactly what I meant — that one element seems to transform into another, that they transform each other. And you see, there is a separate other world, just like this one, the supralunar, and there is Ether. But it's like an entire world just like the world of the four elements, only opposite — yet there is no such division into four elements. It kind of exists and doesn't, because they don't move, they don't transform — which is very curious.

| Read the Wikipedia article "Aether (element)."

One of the interesting things worth paying attention to as a clue to decipher all this even further, especially since Aristotle often touched upon the topic of the properties of the four basic elements, is the separate article on Wikipedia titled "Substrate," specifically in the section on Ancient Philosophy: *"During the period of natural philosophy and in later times, ancient philosophers assumed that the diversity of things was based on a single primary element. In the first scientific-philosophical Greek Milesian school: Thales identified water, the most 'formless' matter, as the primary element. Anaximander placed the apeiron (the boundless or indefinite), 'nothing' in itself but generating the four elements and the whole world of defined things, at the foundation of the universe. Anaximenes defined his uniquely understood air as the basis of all that exists, formed through rarefaction and condensation. Aristotle assumed that the primary elements are five: air, water, earth, fire, and aether (the heavenly substance). Each element represents one of the states of a single primordial matter — a specific combination of the basic qualities — heat, cold, moisture, and dryness:*

- *Heat + dryness = Fire*
- *Heat + moisture = Air*
- *Cold + moisture = Water*
- *Cold + dryness = Earth.*
- *The fifth element, aether, is the origin of motion.*

*The mythological gods were also believed to have arisen from a single primordial substance, and this primordial substance was conceived as the supreme and absolute deity (Arist. Physics). The Stoics considered fire to be the primary element, which they identified with a person's inner self. Fire as the foundation of all existence was also emphasized by Anaxagoras of Clazomenae.*

*Neoplatonism*
*In Neoplatonism, a hierarchy of Being was constructed in descending stages. Above all exists the ineffable, supra-existent One (the Good), which is singular, transcendent, suprarational, ineffable, and unknowable — the ultimate origin of all that exists. It emanates into the Mind (Nous), where it differentiates into a coexistent multiplicity of Ideas. The Mind then emanates into the Soul, where the sensory principle arises and hierarchies of beings are formed — demonic, human, astral, animal; thus the intellectual and the sensory Cosmos are created.*

*Hinduism*
*In Hinduism, tattva is the primordial substance, the primary element in Hindu metaphysics (especially in the philosophical school of Samkhya). The term also refers to the process of direct "realization" of the five primary elements. The word tattva consists of two parts: tat (Sanskrit, "that, such") and tvam (Sanskrit, "you, to you"). In this context, the term signifies thusness, the true essence or quality of everything. In its hermeneutic interpretation, the two syllables represent the divine nature (tat) and the individual (tvam) — "The Universe is you" (see tat tvam asi). This interpretation is directly connected to the concept of the macrocosm–microcosm relationship.*

*Hegel's philosophy*
*In Hegel's philosophy, the foundation of the world is the Absolute Spirit. Only the Absolute Spirit, due to its infinitude, can attain true self-knowledge. For self-knowledge, it requires manifestation. The self-revelation of the Absolute Spirit in space is nature; its self-revelation in time is history."*

So, what else can I add that's interesting: I just had a conversation with Big Alexander. First, he listened to my story about the meaning of the Sun and the Moon. He was glad that I finally reached this understanding —

that this is exactly what I need to comprehend now. And that the Sun is hot, the Moon is cold. And that this Moon is specifically for the world where there is no Sun. There is a world of the Sun, and there is a world of the Moon. Then he spoke a lot about Ether, saying that Ether is very important, that it is essentially the middle point between these poles, that "you have a red angel on your right side, a white angel on your left side, and you must maintain balance — you must be able to control both of these forces. This is the very essence of the Great Work, of the Philosopher's Stone." Then he said that he also had news — that just as spirits communicate with me in all sorts of ways, the same happens with him — and he said that these "alien bros," as he calls them, have been communicating with him directly over the past three days. He asked them a lot of questions, and they told him a lot. They said that people who will be fine and won't experience anything bad give off some kind of yellow color, a ray of some kind, and that this is an etheric ray, some yellow one, not connected with chakras. Then they said that I'm rushing too much, that there's no need to hurry, that everything is just beginning this year, something is starting. That people who are not transitioning have five years left, but they are unaware of this. And those who are transitioning will be okay. That I am some kind of new version, like a variant of the Buddha, and that they've been watching over me since I was in my mother's womb — that's how they showed it and told it to Big Alexander. Then we continued discussing that… Well, Big Alexander keeps emphasizing, and I say:

— But the transition — well, isn't that death?
— No! — and he starts reacting quite displeased.
— I understand there's no such thing as death. That's just what people call it, but in essence, it's a transition. It's when a person moves somewhere — somewhere that, in principle, everyone who ever died actually transitioned to — but in reality, death doesn't exist.
— Well, yes.

Then he said they showed him various futures after some amount of time, where I'm with him somewhere in Siberia with some people, on an iceberg

or some kind of glacier. Then he said something about future technologies that will allow people not to age or get sick. And Big Alexander asked them, "Why are we all so sick and crooked, everyone's getting ill and dying?" They said that all the chosen ones — no matter how sick they get — won't die, because they are under protection. Everyone's being shaken up, but still, nothing bad can happen to those who are chosen.
Then I told Big Alexander that I want to go into nirvana. He said under no circumstances should I do that, that I shouldn't rush. Then I suddenly began to realize that we mean different things by the word "nirvana," because he said it might harm me. And I told him:

— Wait, you misunderstood me. By nirvana, I mean that state I had in childhood, even before I met you, when I had insane fearlessness, an insanely stable inner state, that even if someone pointed a gun at me, nothing would flinch inside. And no matter what happened in the world, inside me there was stillness, no thoughts, as if I was in a vacuum. And I want to enter that state.
— That's not nirvana. That's, yes, it's a cool state, somehow connected to nirvana, a result of nirvana, but it's not nirvana. Nirvana is when your hands and chest, all of this, are burning. And you often called me, Alex, and said that you feel like you're about to burst into flames, and the people nearby feel bad, like they can't breathe, and everyone is burning up.
— Yes. So that's nirvana?
— Yes. That state — you can lose coordination in it, you can't stay in it for long. It's a very powerful thing, and you can literally burn up physically. You can't imagine what kind of temperature it is — you could instantly burn. You'd just turn into dust, not even your clothes would remain. You'd simply disappear completely.

And he said that under no circumstances should I stay in that state for long — I need to learn to handle that power, to control it. And yes, if I even think of someone while in that state, they'll immediately feel heat or suffocation. That's how strong it is — my protective etheric force, that's what he also called it. Then he said something else… Technically, of course, there's no point

evaluating it, because he deciphers the code-information within him in his own way, and I do it in mine. But for some reason he said that I must come to know the Sun as the energy of fire, and the Moon as the cold energy — but in between, there is still the circle, ether. The most interesting part is that for us, ether is the dodecahedron. And when I deciphered the first matrix in the second volume, why didn't I create a dodecahedron? Because it was already there. When I applied the wheels to build my matrix, those wheels — their intersections — they formed a dodecahedron on their own. That is, if I had drawn lines through those points, a dodecahedron would have emerged. So it was already formed, thanks to the wheels. Maybe that's connected somehow, I don't know. And again, he says that this world of the dead — it's simply another world where everyone transitions to, and it happens at a certain lunar time. And that "yes, now you understand that there is not only the solar world, but there is also another world." Then he also said that something is going to happen in the world. That all these operations — all the military operations that exist or existed — are just child's play, and that something even harsher is going to happen. He also said I shouldn't even think about or rush returning to Russia, that I can change my location based on how I feel, that something will light up for me — changing a city or country — so I can keep moving and traveling, but it should all be outside of Russia. But again, he said not to take time literally, because everything can change even tomorrow. "By the latest forecasts, something will start at the end of 2025," and he said that I'm supposed to reach something, but on the other hand, he also said it could happen tomorrow or in a week. He says:

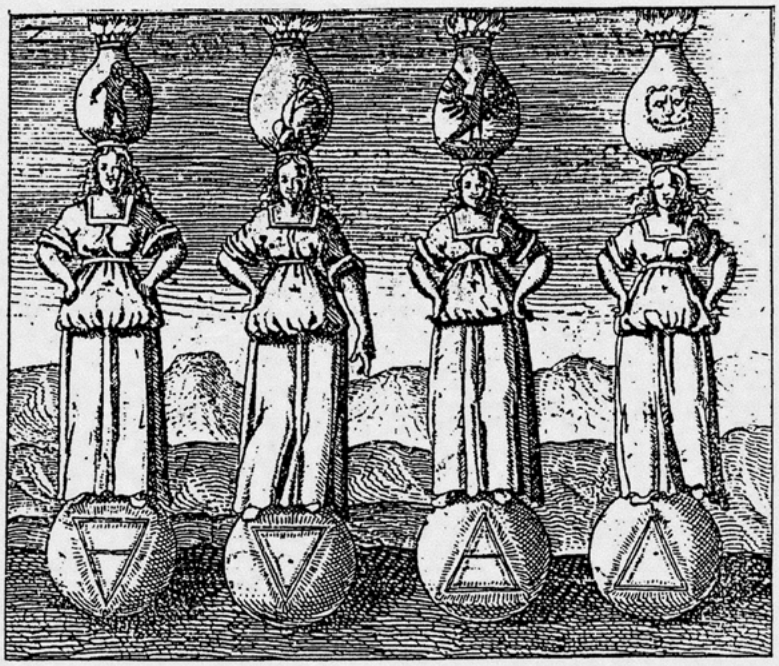
— Don't perceive time at all. It might all accelerate so quickly at any moment that you'll already be in Russia in a month — or maybe not. Don't forget, after the eighth volume, you're going to write two more books. The kind of books you'll write once you're awakened — the next two — will leave everyone speechless.

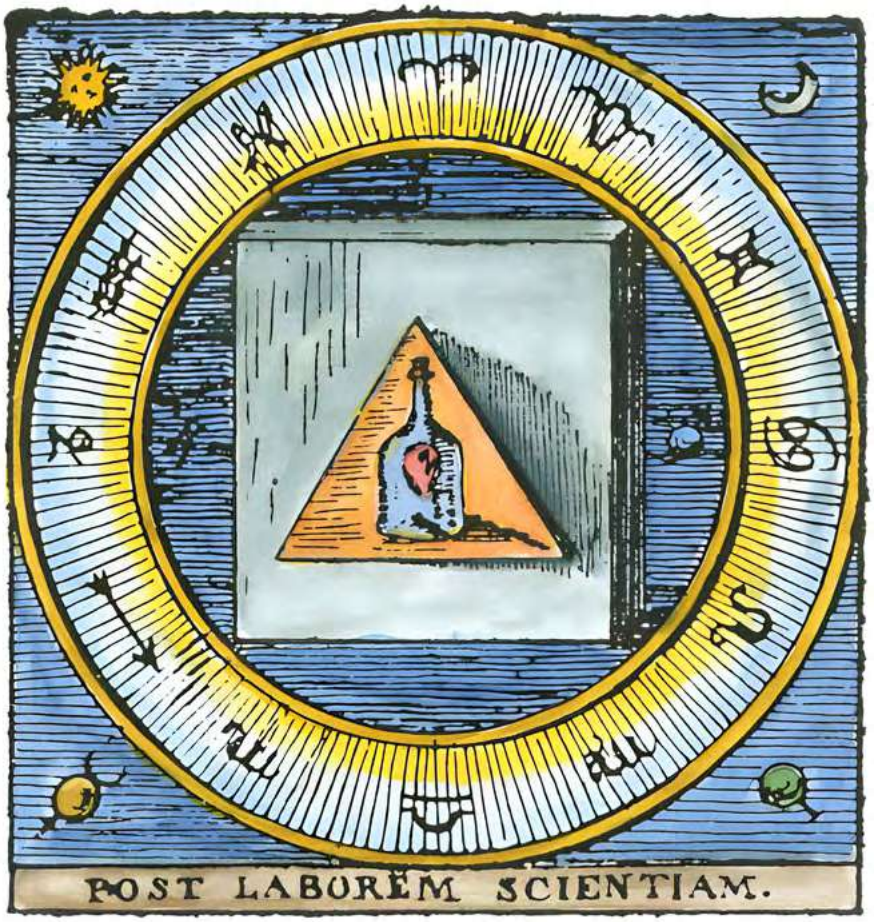
And he said that I shouldn't rush at all, that I should try to control all these powers of mine. And I told him how I felt it — that when I'm in the Spirit,

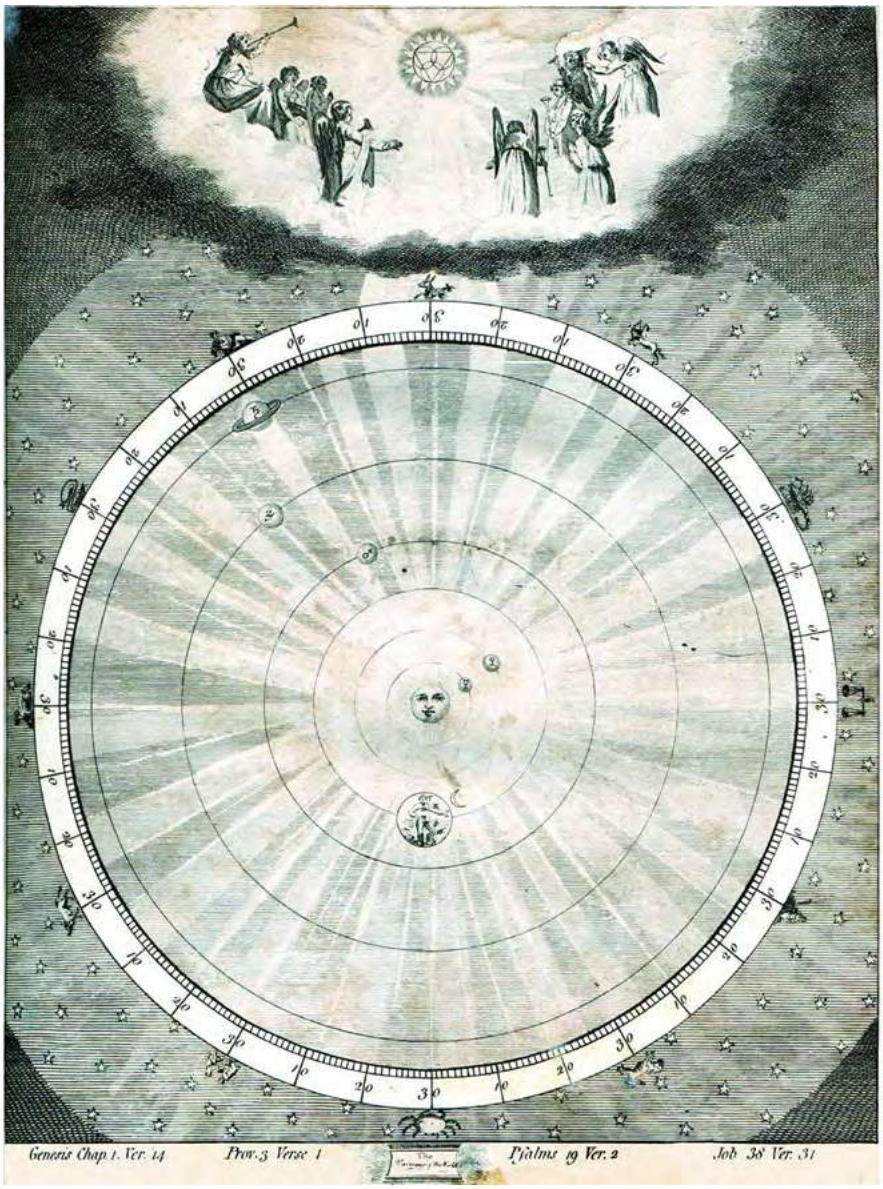
it's as if I shift into another plane, the one I'm supposed to fully enter later. And he said I must learn to manage this, to master both of these energies. He said that my relatives — not actual relatives, but certain unusual people in my circle — are all some kind of guardian angels given to me on purpose.

Also, when I was telling him about my conversation with my mom about the color red and everything else, I remembered that she also told me that just like not everyone can handle or is afraid of red, it's the same with gold — exactly the same story. People are afraid to wear gold-colored things or gold itself and generally avoid it, because you have to grow into it. So it's the same, then, with the color red. And now I'm wearing gold, wearing red — I'm exploring this newly revealed energy. But he said I must not go to extremes with this red energy. I need to try it, I need to learn to manage it properly, but I could burn out or fall into some kind of extreme. So it's bad to always remain in it — he said I should treat it with caution. He said:

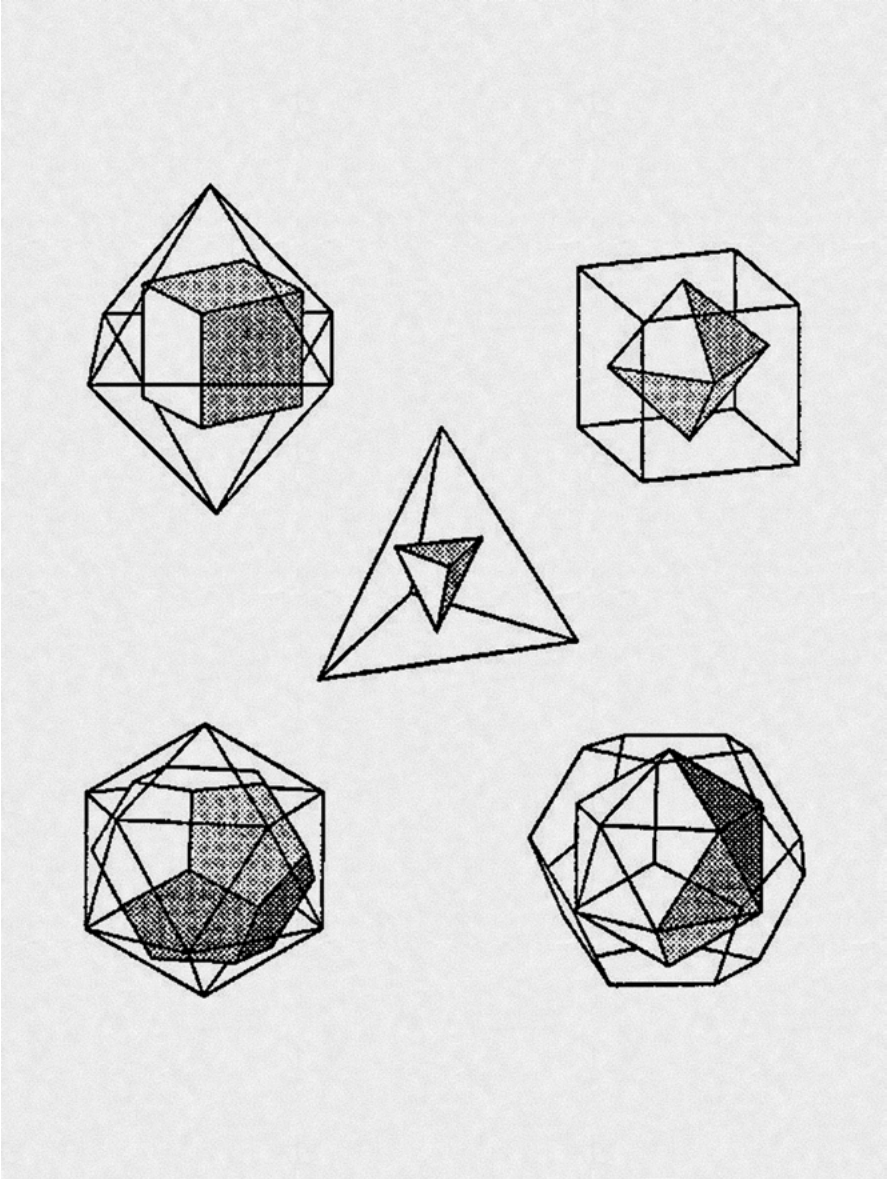
— You have to understand that when there's an excess of red, you're cooled down by the cold, by the Moon. When there's too much Moon, you're given the energy of the Sun. You need to find the golden mean between these two forces, the plus and the minus.
— Alright.

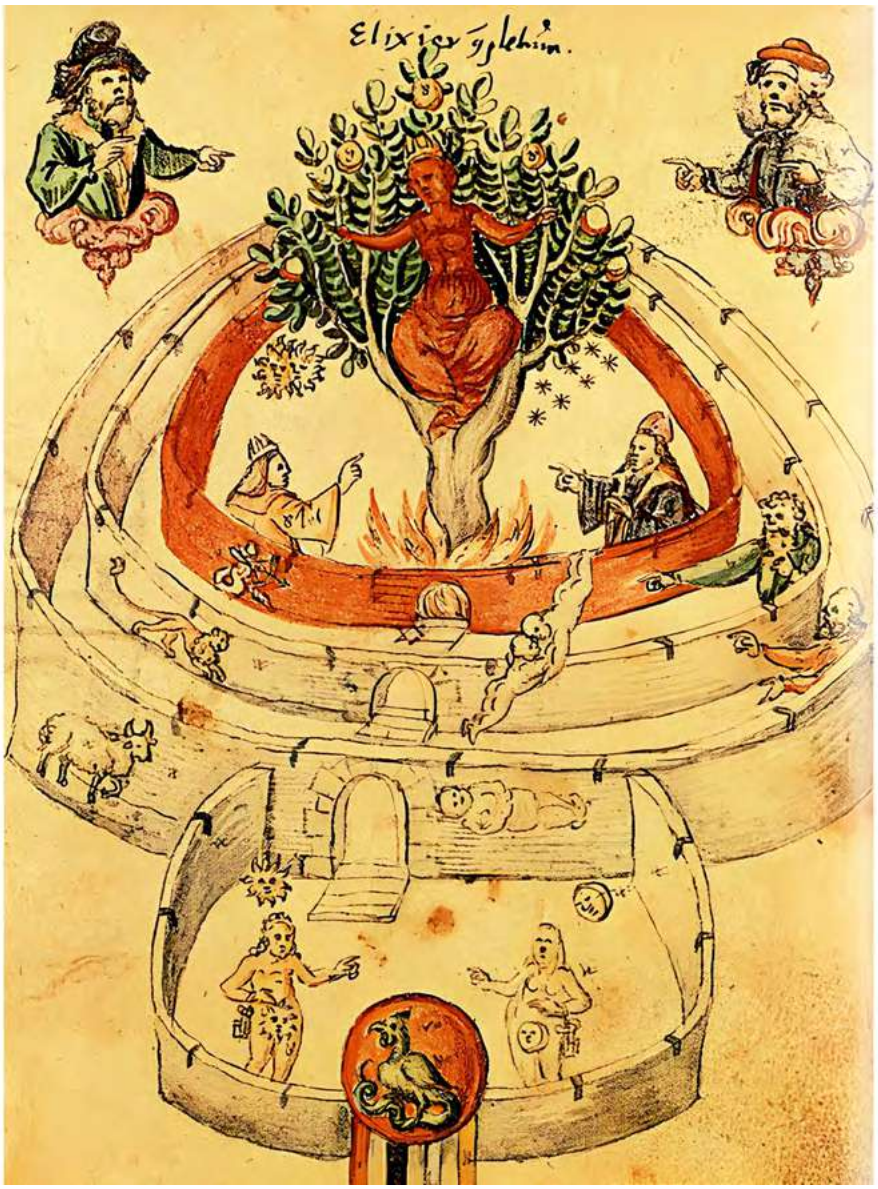



POST LABOREM SCIENTIAM.


Genesis Chap. 1. Ver. 14
Prov. 3 Verse 1
Psalms 19 Ver. 2
Job 38 Ver. 31


ΣΟΦΙΑ ΩΚΟΔΟΜΗΣΕΝ ΕΑΥΤΗ ΟΙΚΟΝ ΚΑΙ ΥΠΗΡΕΣΕ ΣΤΥΛΟΥΣ ΕΠΤΑ
СЛАТА
БЛАГОДАТЬ
СМИРЕНІЕ
ЧИСТОТА
ЛЮБОВЬ
НАДЕЖДА
ВѢРА

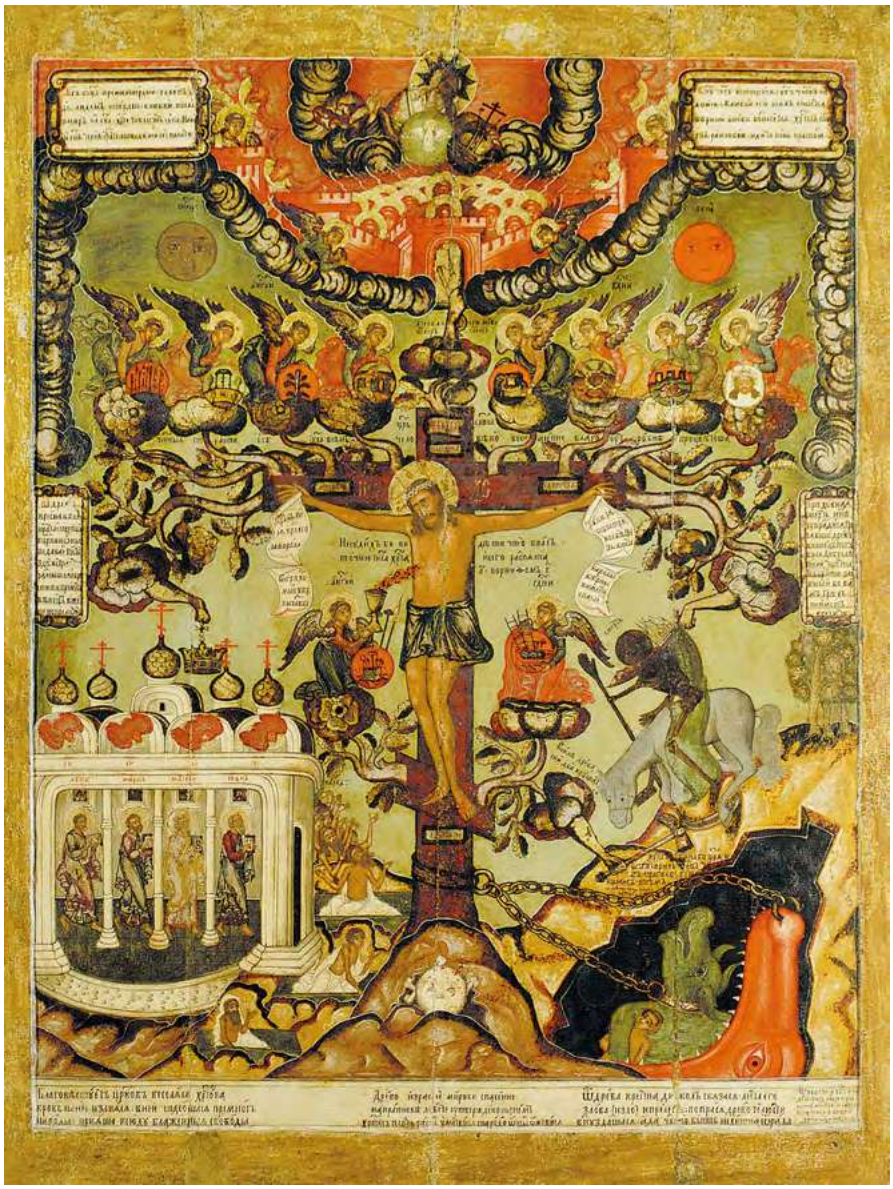



Elixir ȳ sclehim.






PLANISPHÆRIVM
Sive
ORBIVM MVNDI
PTOLEMAICVM
Machina
EX HYPOTHESI
ICA IN PLA
SPOSITA.
SEPTEM
PLA NE TARVM
ORBES
SATVRNI
CANCER.



## Chapter 9. Number 7

The system pointed out the film "The Fountain" to me yesterday and today. That means it's time to rewatch it…

Just spoke with Big Alexander, and it was an unusual kind of conversation because it felt like he was in the Spirit, charged, or maybe it was because I started talking about it. But the point is, I was in a normal state, and suddenly it felt like I was swept away into "cosmos" just from talking to him. He asked me how I was doing, and I started telling him about two dreams I had. One dream, four or five days ago, was about him telling me that I needed to gather all the enemies and warn them that the dark force would punish them. And the second was that… The second was that he corrected me when I was deciphering the continents, and there were four continents in front of me. I told him there were eight, and he told me six, or maybe it was the other way around — I said six, and he told me eight. But the point is that I made a mistake, and he corrected me — I was telling him all this. He was completely stunned by the first dream because he took it to mean that this needs to be done urgently. That's what he told me, that "It means these higher forces are protecting you, it means they've given you the green light to defend yourself" — that's how he put it to me. I said:

— How am I supposed to gather all my enemies?
— You don't need to gather them, just visualize it, imagine it, and that's all. It's more for protection. It's not about punishing people or anything like that. No. It's just that you have enemies, and you were warned about it now, and you need protection.

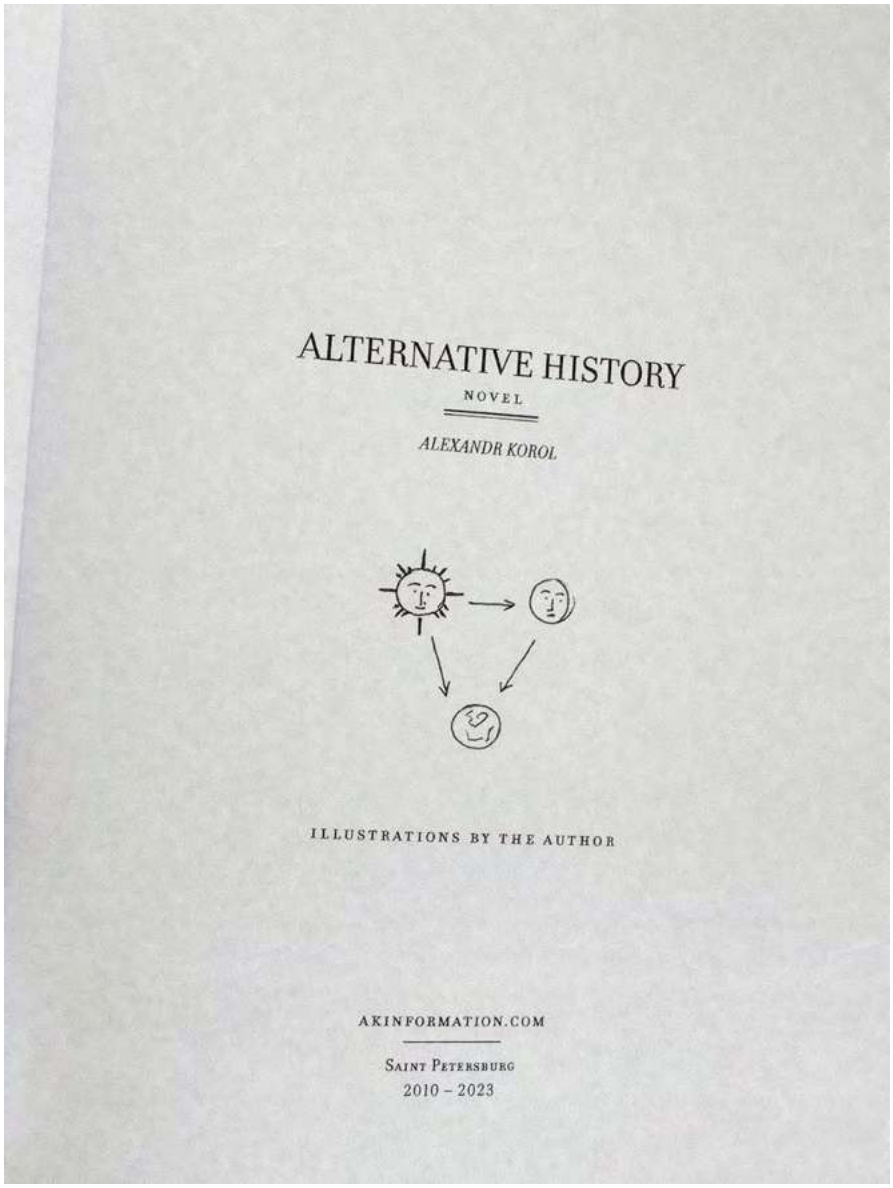
He told me that I just need to imagine it — how I warn them all — and that after I do, the dark force will protect me. Then, about the continents, he said it doesn't matter what the numbers are, the main thing is that I'm already close to the answer. Then we started discussing what I'm actually doing. And I told him:

— I'm studying all these seven colors, seven planets. And as I understand it, there are five elements. One of them, the fifth, is ether. Then the sixth is the Sun, figuratively speaking, the seventh is the Moon — though the order doesn't really matter. So, seven elements. And the eighth — that's God, who, by using the plus and minus, the poles, influences these five elements? — Yeah, you're thinking in the right direction.

He doesn't say "yes," but confirms that I'm reasoning correctly. I say:

— Okay, got it. There are seven days in a week — same thing. So we have Monday, Sunday — here you go, that's the sixth and seventh element, and the other five are the five elements.
— Right.
— Okay. And the eighth — that's the same one who rules it all. So, God is above the Sun and the Moon, He controls them, or more precisely, influences the elements through them.
— Right. God is the ether, the circle.
— Wait a second. Ether isn't the eighth element. Ether is actually the fifth. Or rather, I'd even say the fourth of the five. So ether — that's night, winter, death. Why is that God?
— Hold on, ether has several different properties. That's how you've figured it out in the world of people, but now we're talking about the world of gods, the world of God.
— Okay, fine, let's put it differently. Am I correct in understanding that there are these elements in the human world, and then the same elements, but in the divine world?
— Yes. And in the human world, for example, ether is one kind. But there's also a different ether entirely — that's precisely God, and the fact that the sphere — the orb — is Him. You need to find all these spheres, these circles; they're everywhere. It's not for nothing that there's always that golden orb under the cross, not for nothing that it's always being held in the hand. The orb is the ultimate, the main thing.
— Okay. Then what are the Sun and the Moon? How do they look, if I've already found all the correct polyhedrons — those represent the different elements — then what are the Sun and the Moon?

And he corrects me again and says that these could be the same elements as in the human world, but in the world of the gods, these geometric shapes could represent the Sun and the Moon. Got it? So I'm describing this to you now just to take note — that's the kind of conversation it was. So now in the ether… Funny. I was just watching "The Intouchables" yesterday, when he was writing a poem, and he said, "The Sphinx merges with the Seraphim in the ether" — that's exactly about this. So now I'll first, in the virtual ether, visualize how I issue a warning to everyone. Not to you, but to those outsiders who are spreading nasty things about me. And then I'll unleash the wolves on them, unleash Baphomet on them along with Mara. And after that, I'll continue decoding the matrix.

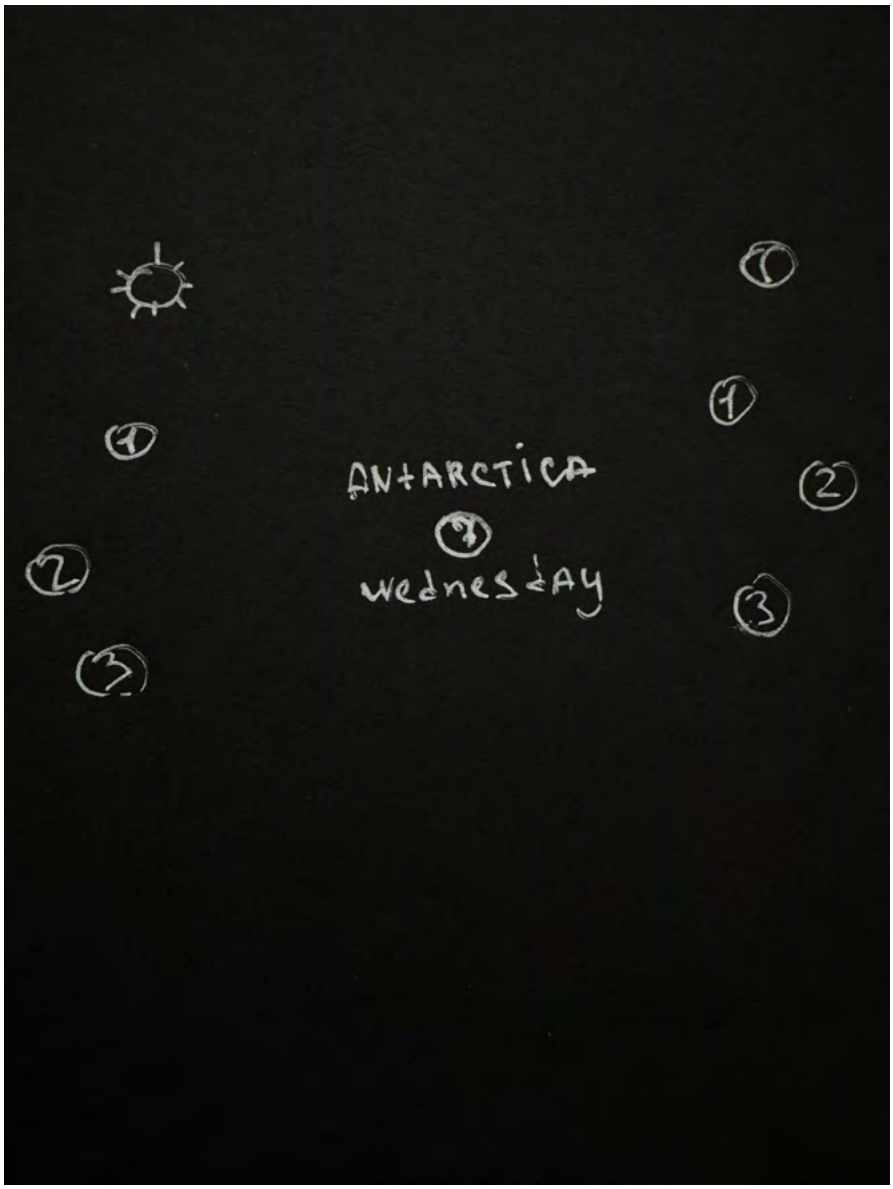


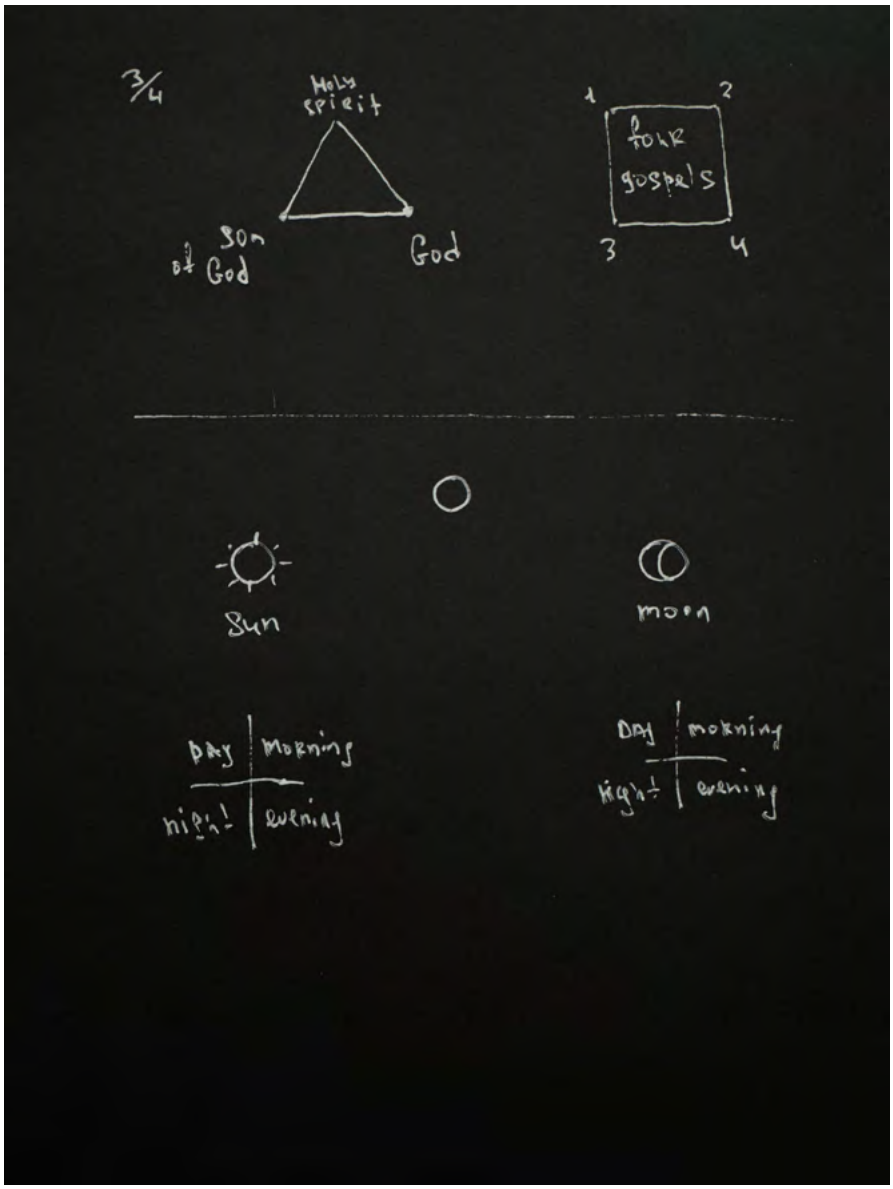

Maybe that's it…

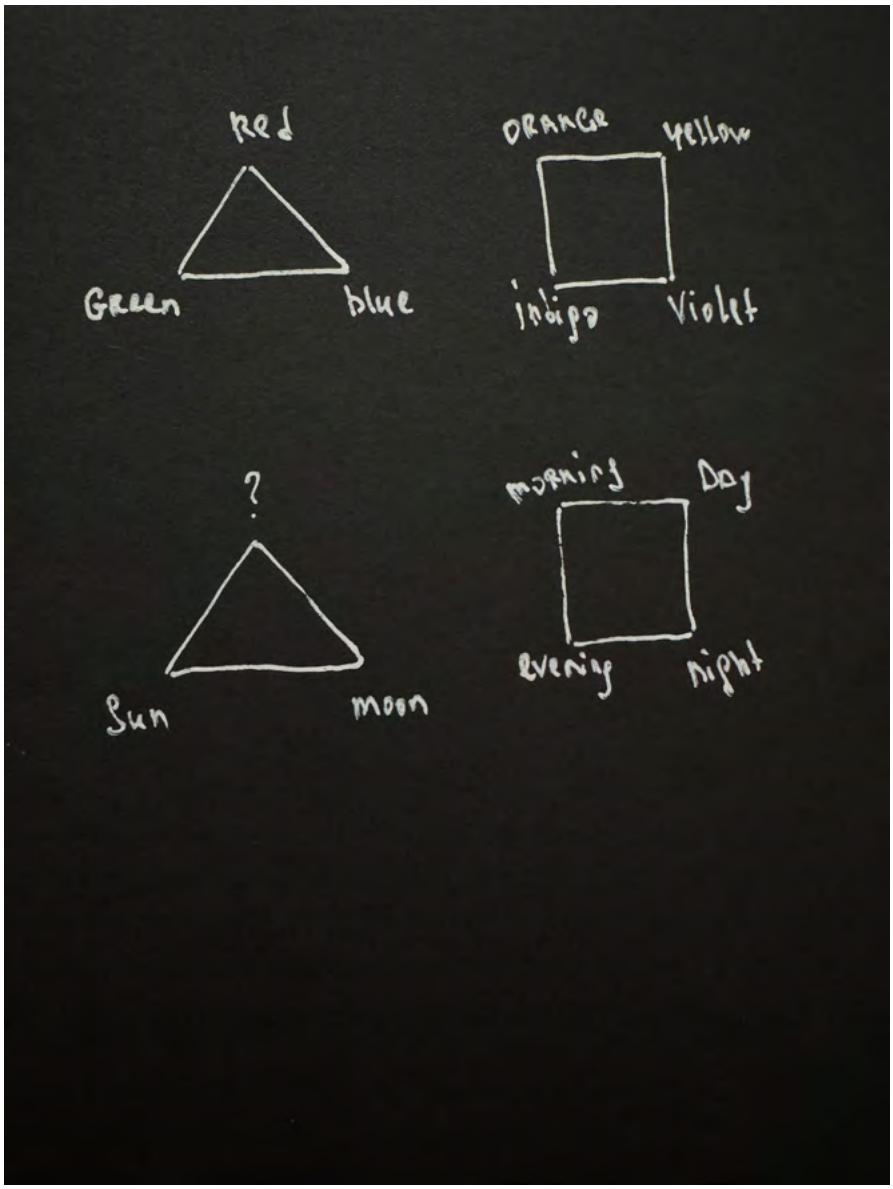
The Sun is the sixth, the Moon is the seventh,
and the Earth is the eighth… precisely the circle.

So, the Earth's core has continents, and all of this is Earth… And then there are the planets, and they have the Sun, and all of that is also a sphere… the Solar System, meaning our Universe.


Sunday - Sun - Gold
monday - Moon - Silver
Tuesday - MARS - IRON
wednesday - MERCURY - quicksilver
thursday - Jupiter - tin
FRiday - VENUS - copper
saturday - SATURN - Lead


ANTARCTICA
wednesday


3/4
Holy spirit
Son of God
God
1
2
four gospels
3
4
Sun
moon
day
morning
night
evening
day
morning
night
evening


red
Green
blue
ORANGE
yellow
indigo
Violet
?
Sun
moon
morning
Day
evening
night

Yesterday, after the conversation with Big Alexander on March 5, 2025, I started searching — first, going through my archive of images that I had saved all the way back in 2010. When in 2010 I was going through places of power, when I was searching for the Philosopher's Stone, I had saved nearly 500 super ancient images I had found online, dedicated to Kabbalah, Masonic charters, various alchemical illustrations, pages from English and French books. I started flipping through all of it, plus I also began searching for new images online in order to finally figure it out… More precisely, I realized that I had discovered four elements — morning, day, evening, and night. That is, in my previous volumes of "Alternative History," I had first explored three gods, three worlds, then I discovered the fourth world, and then it turned out that beyond morning, day, evening, and night — that is, beyond spring, summer, autumn, and winter — there is also a fifth element. This fifth element is what governs these four elements — it is fire. I began to study and understand what fire is. I realized that fire is the color red. I realized that fire is the sun. I realized that fire is the triangle. Then both Big Alexander and the Mystic-Old-Man began hinting to me that there would be something more. The Mystic-Old-Man hinted that these could be the same elements, but as if they had different properties, and Big Alexander hinted at this several times as well. Big Alexander even spoke about the red and white colors, saying that I still had to understand them. I continued looking at all sorts of paintings, all kinds of icons, trying to find some clue from above, to see how the system would illuminate something for me. And then I realize — okay, the Sun is Sunday — and I start searching for the sixth and seventh elements after the fifth element, which is the Sun, meaning fire. I begin to assume that there should be seven elements, though perhaps there are more. But for now, I set that range for myself, place myself within those boundaries. And I realize that to find the sixth and seventh elements, if the fifth is fire — that is, the Sun — then I need to figure out what exactly these seven days of the week are, what the seven planets are, what the seven colors are, what the seven continents are. Naturally, I begin reading about all of this again, studying it all over. And I realize that Monday is, consequently, Moon Day — that is, the Moon. And I begin to assume: okay, let's say the fifth element is one of the seven days, meaning the fifth is the Sun. So what comes next?

The Moon? And when I begin to explore and understand what fire is, what the Spirit of fire is, I start arriving at the sixth element after the fifth — after fire — which is the Moon. And Big Alexander also hints at this and says that the Moon cools, fire is warmth, and the Moon is cold. I start to see that it's like a magnet, positive and negative, like two poles, two opposing forces. I understand that the Sun influences the four elements I've come to know — morning, day, evening, night — and the Moon also influences morning, day, evening, night. There is the world of the Sun, which has four elements, and there is the world of the Moon, which also has four elements. I understand that I've discovered a total of six elements, six days — so what, then, is the seventh? What is actually above the Sun and the Moon? What stands behind them? Is that God, or is God even further beyond — and if so, then what is this third thing? These were my thoughts. And I remember that in many ancient alchemical illustrations, there were always two geometric shapes depicted on a plane: the triangle and the square. The square was always shown as representing, naturally, the four elements, and the triangle was also depicted as some kind of three elements, as three corners — and that it was something primary. And I understood that the formula is always the same everywhere, and one gives rise to the other. And that's when Big Alexander hints to me that there is the world of humans, which I have come to know and, say, found these four gods, four spirits — and there is also another world, a divine one, where the same thing may exist. And there is something there, he begins to hint, something called the ether. And I say:

— But I already found it — that's winter, that's night.
— There is another kind of ether.
— Okay, alright, I'll keep that in mind.

And he hints that it's as if the same structure exists but on a different, higher level — that I have moved to the next level. So it turns out I found four elements, four forces, and now there's something else, and I must find three more elements. I already searched for three before and found them — sky, earth, underworld. Then I found a fourth — the afterlife, meaning I understood morning, day, evening, night. But now, beyond that, there are again three, maybe even four. And I started to search for these next three, after the fourth:

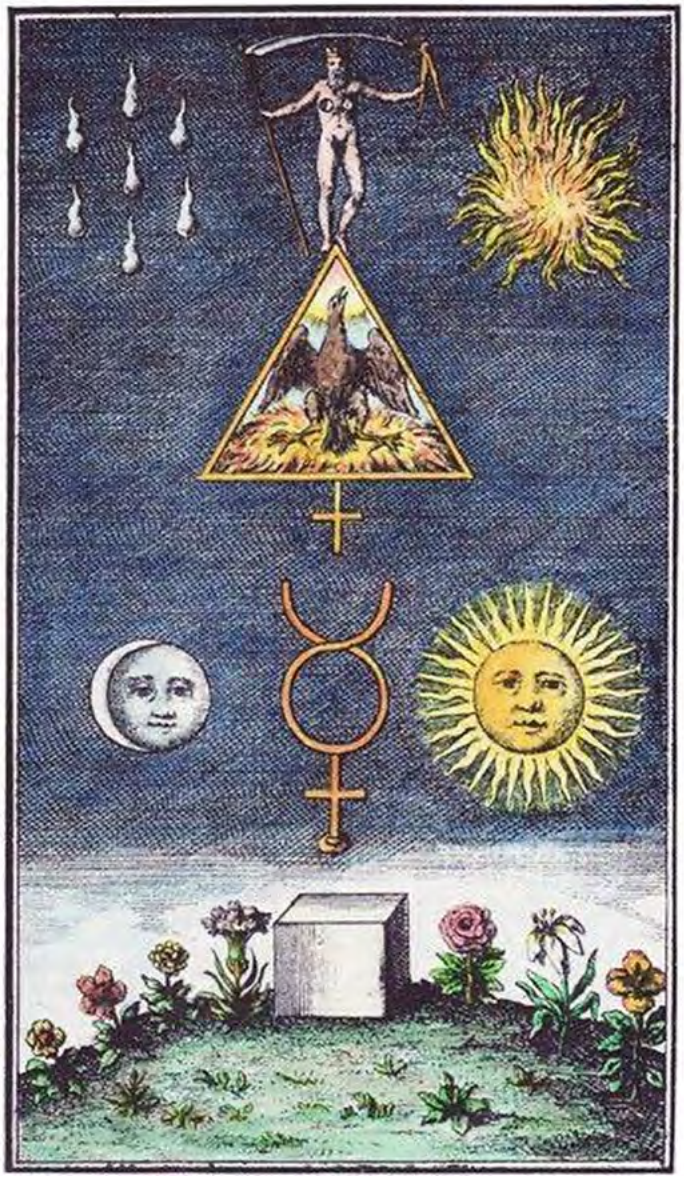
the moon, then the sun, and what is the third? In many illustrations I saw this third one always present, especially in all kinds of alchemical drawings, where people were searching for the philosopher's stone. And I began to dig into what it is, how they name it, and to understand the essence of it — because I realized that at the time they may have depicted it in their own way, but the essence is clear, and I just need to immerse myself in it all.

I send Big Alexander a photo of my book "Alternative History" Volume One, where I have depicted the Sun, the Moon, and the Earth. And I ask him:

— Is this it?
— Almost, looks like it.

And I realize that it's not the one, but I'm close. I keep searching — what is it, then? And I understand that if there is the Sun and the Moon, then who is above the Sun and the Moon if He governs them? If I keep moving toward God, then maybe it's the Universe, perhaps the Solar System. Maybe our Universe or the Solar System we live in is that final third element. Then I realize it doesn't quite fit, because that would be the seventh element, not the eighth — that would be the seventh day, not the eighth.

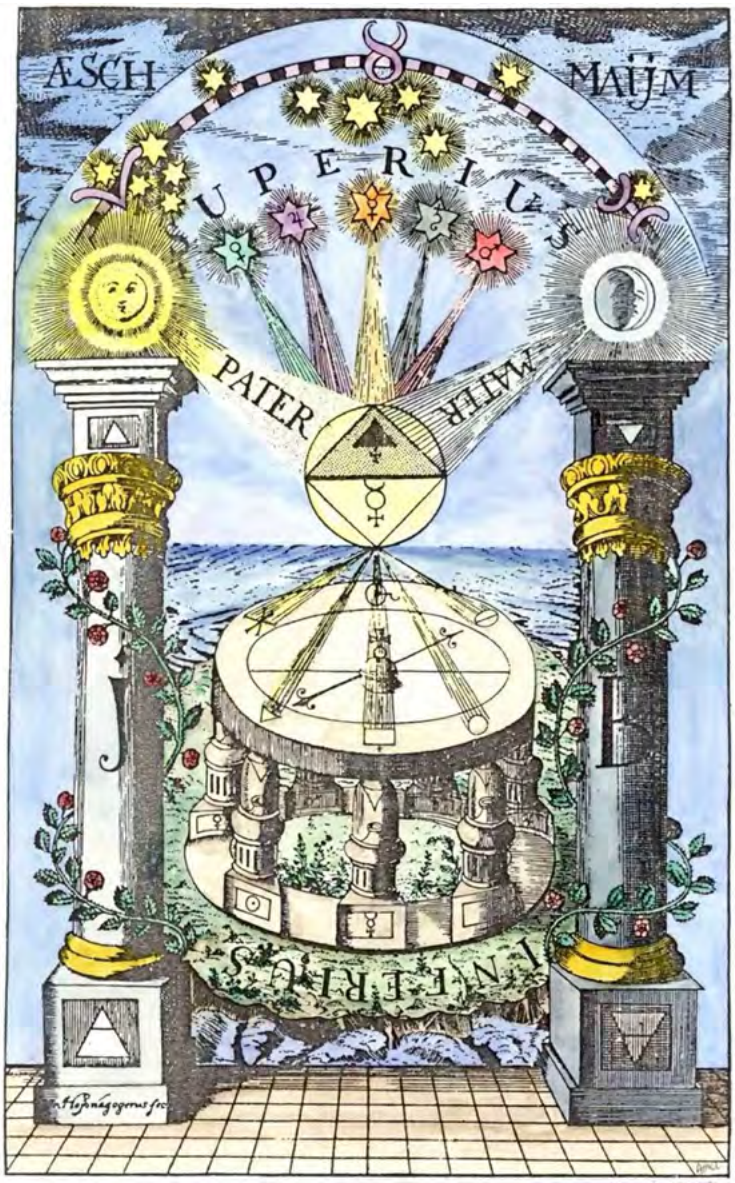

HER
MAPHRO-
DITA.

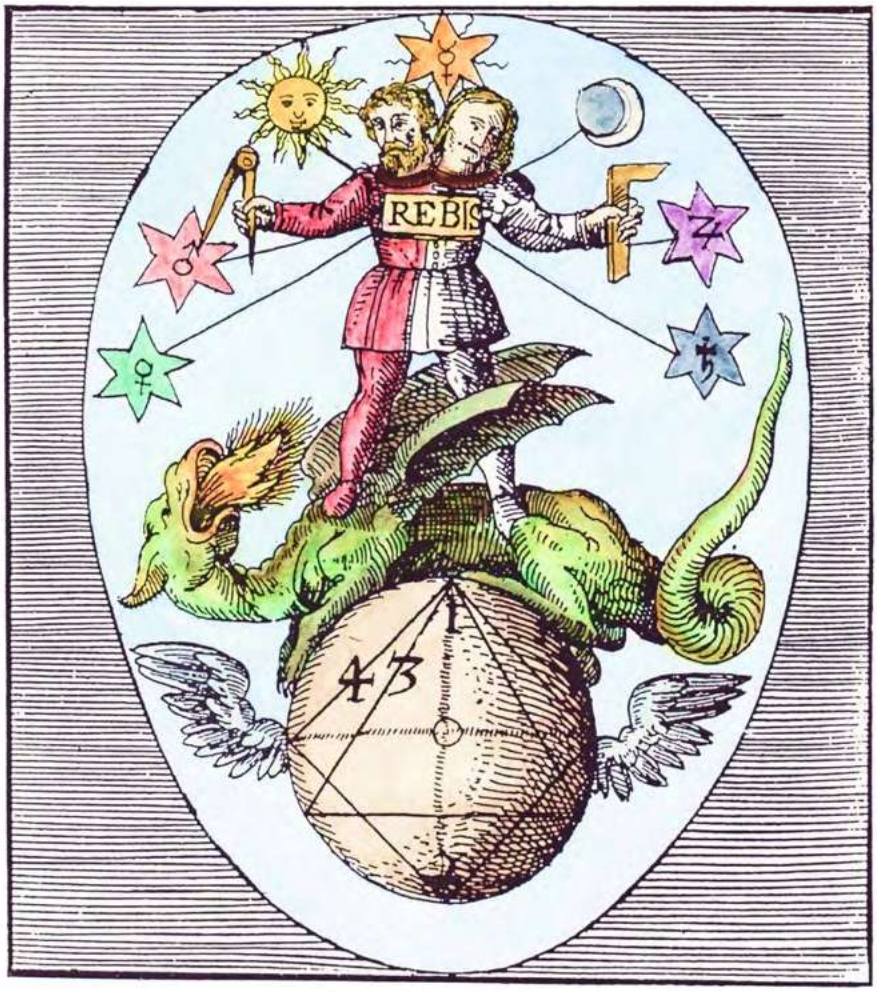


# MATERIA PRIMA.

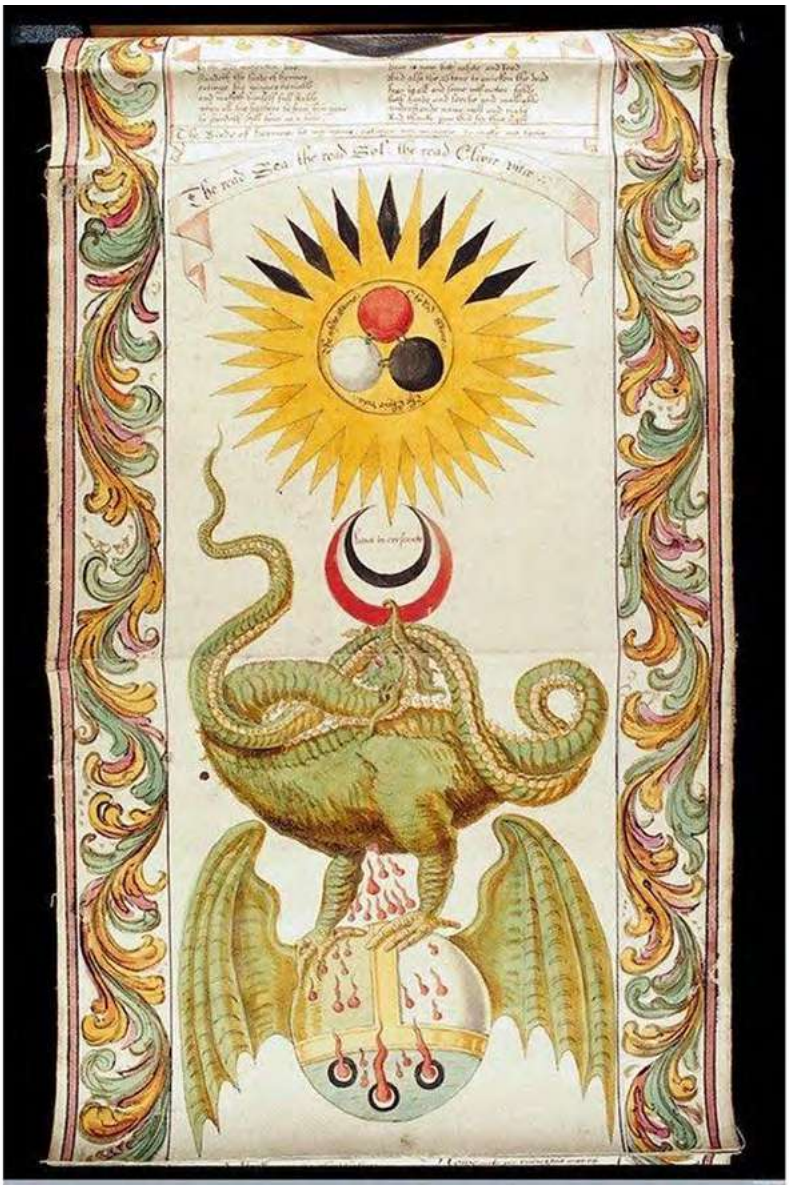



Tome III. page 165
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2


ÆSCH
MAÏJM
SUPERIUS
PATER
MATER
INFERIUS

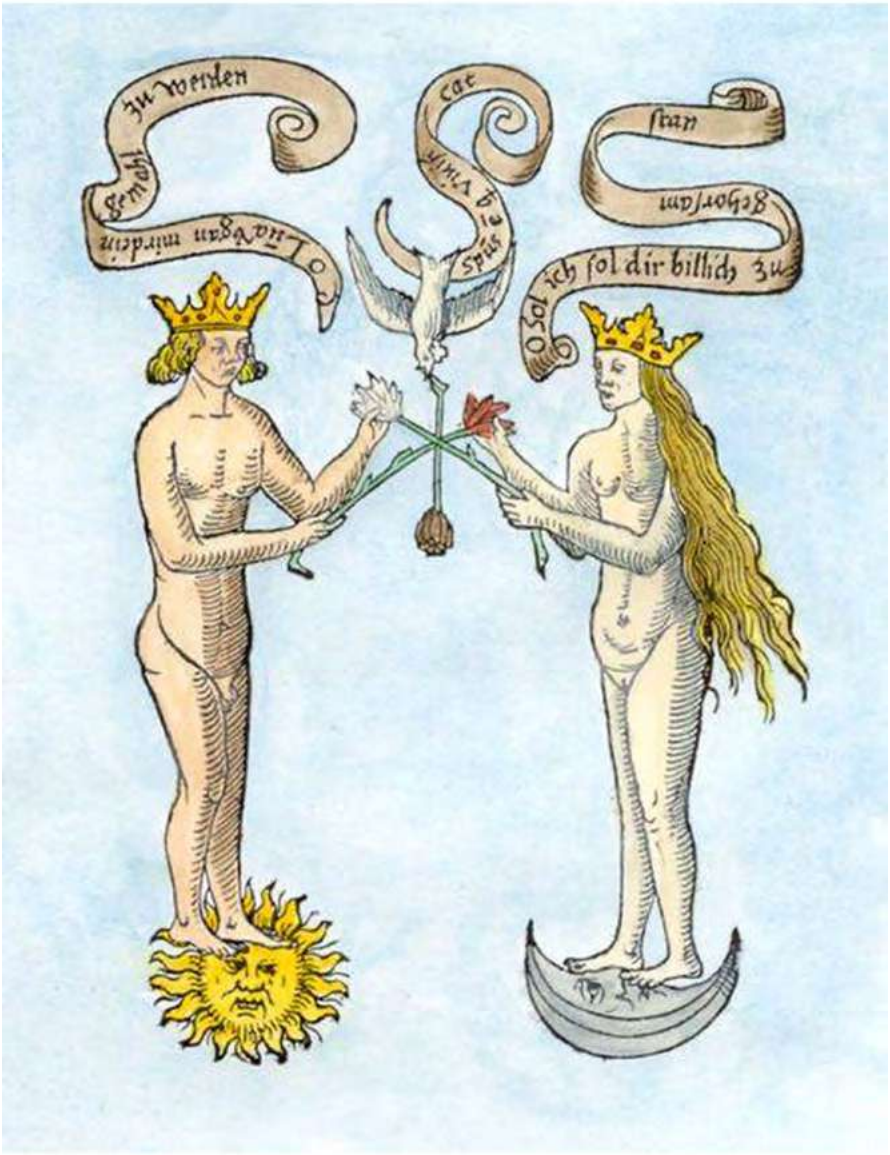

REBIS
43

I begin to see that in all the alchemical images — most of them — there is always the "mother" and "father," or a man and a woman, that is, the Sun and the Moon, but there is always a third element, either below them or above them — a star. This star contains an alchemical symbol, something like a little sphere, a cross beneath it, and a horn above it. And I start digging up even more images and archives where this appears, and I find that this star is called Azoth. That is, in many ancient alchemical illustrations, this star is referred to as Azoth. I start locking it in — this is Azoth. Then I look up what this symbol means, the sphere with the cross underneath and the horn on top, and it turns out it's Mercury — it's the planet Mercury.



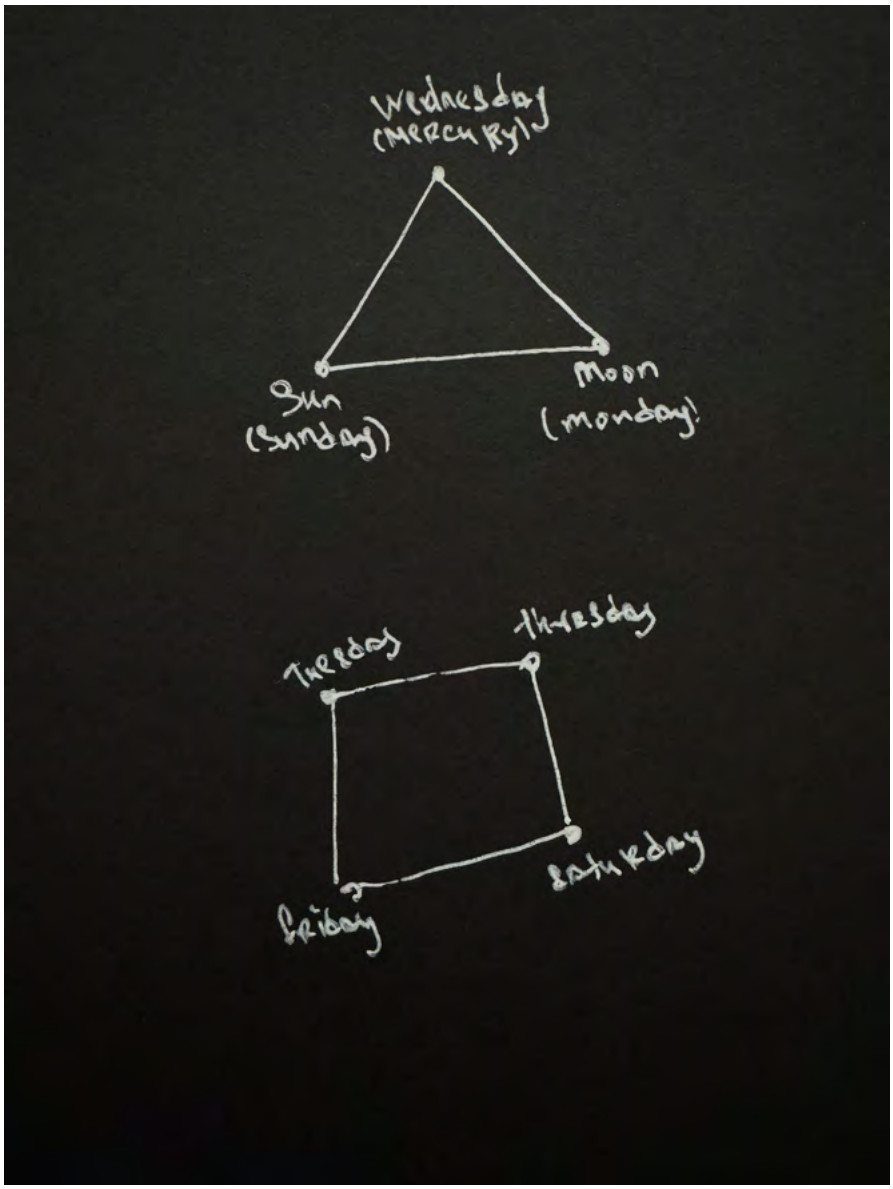





O Lieber man mir dein
zu werden
Caf
spes
ein vnik
Gehorsam
stan
O sol ich sol dir billich zu


TRIVNA
AQUA
REGI
MATRIX
AZOTH
FIGE
RE BI

So I show the images, and these three elements were also depicted as white, red, and black. And I begin to understand that these three dragon heads, or three birds, or simply three spheres — red, white, and black. Red, it turns out, is the Sun, meaning fire; the Moon is silver, the white color; and there is something third — black — and I realize that this is Azoth. On the last image, you can see it clearly: it says "Azoth." And again, there's that symbol — a sphere, a cross below it, and a crescent above. And so I discover this third element, which is beyond the Sun and Moon. And this discovery I made last night, on March 5, 2025.


Wednesday
(MERCURY)
Sun
(Sunday)
Moon
(monday)
Tuesday
Thursday
Friday
Saturday

I'm now going to look into Wikipedia. This Wikipedia article has been translated from a foreign language; there simply isn't a Wikipedia article like this in Russian. *"Azoth is a universal agent or powerful solvent sought in the field of alchemy, similar to the alkahest — a special alchemical substance. The quest for Azoth was at the heart of many alchemical pursuits and was symbolized by the caduceus. Initially, the term referred to an esoteric formula that alchemists searched for, akin to the philosopher's stone, but later the word "Azoth" became a poetic name for the element mercury. The etymology of the word "Azoth" traces back to Medieval Latin as a modification of "azoc," which in turn comes from the Arabic "al-zā'būq," meaning "mercury." The scientific community does not recognize the existence of this substance. The myth of Azoth may have arisen from a misinterpretation of observations of solvents such as mercury that are capable of dissolving gold. Moreover, the myth may have been fueled by occult leanings upheld by alchemists, who based and guided their chemical inquiries on superstitions and dogmas. Azoth was considered a key agent of transformation in alchemy. It is the name ancient alchemists gave to mercury, believing it to be the vital spirit hidden in all matter and enabling the transmutation of one substance into another. The word comes from the Arabic "al-zābūq," meaning "mercury." The term appears in the works of many early alchemists, such as Zosimos, Olympiodorus, and Jabir ibn Hayyan (Geber). Mystical traditions and philosophy: Azoth is also linked to various mystical and spiritual practices that go beyond alchemy. In the context of Renaissance magic, it was often associated with the idea of spiritual enlightenment and purification of the soul. Some mystical traditions regarded Azoth as a metaphor for the inner transformation necessary to attain a higher state of consciousness. It was believed to embody the process of turning base human traits into divine virtues, akin to the transmutation of base metals into gold. This spiritual interpretation of Azoth influenced many esoteric and hermetic schools, contributing to its lasting legacy in Western mystical traditions. Moreover, Azoth's connection to mercury and its fluid, transformative properties made it a symbol of adaptability and change in a broader philosophical context."*

Then I open the Wikipedia article about Mercury. *"Mercury is the smallest planet in the Solar System and the closest to the Sun. It is named after the ancient Roman god of commerce — swift Mercury — because it moves across the sky faster than the other planets. The apparent distance of Mercury from the Sun, as seen from Earth, never exceeds 28°. This proximity to the Sun means the planet can be seen only for a short time after sunset or before sunrise, usually in twilight."* Funny, right? *"Through a telescope, Mercury shows phases that change from a thin crescent to almost a full disk, like Venus and the Moon, and sometimes it transits across the Sun's disk. The period of Mercury's phase changes is equal to the synodic period of its orbit — about 116 days."*

*"The astronomical symbol of Mercury is a stylized depiction of the symbol of the Roman god Mercury (or the Greek Hermes) — a caduceus with two intertwined snakes at its top. This symbol was already used in Greek papyri of the 3rd–4th centuries AD; in the Middle Ages, as with some other symbols, a cross was added."*

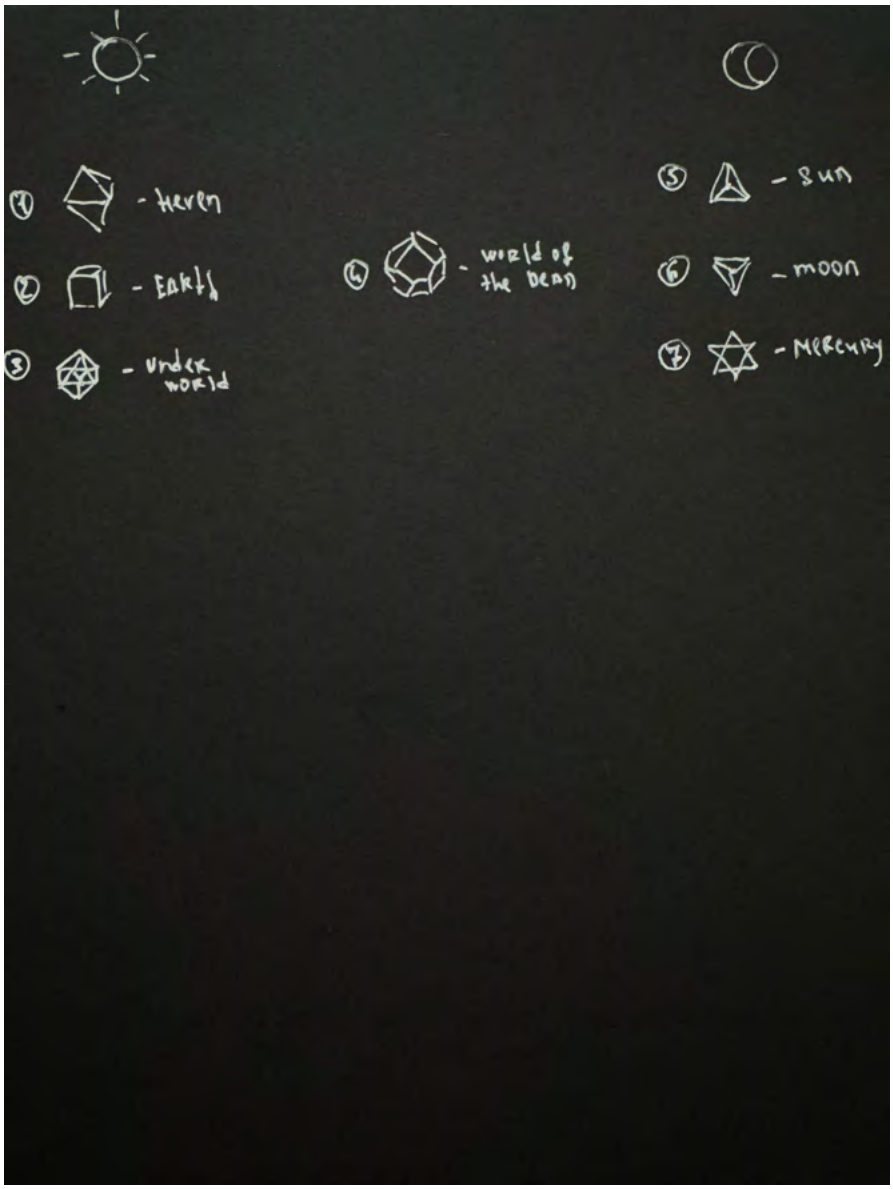
*"Due to the difficulty of observing it, people for a long time believed that Mercury observed in the morning was one planet, and in the evening a completely different one. As a result, Mercury usually had two names.*

*The earliest known observation of Mercury was recorded in the 'Mul.Apin' tablets (a collection of Babylonian astrological tables). This observation was most likely made by Assyrian astronomers around the 14th century BC. The Sumerian name used to designate Mercury in the 'Mul.Apin' tablets can be transcribed as UDU.IDIM.GU\U4.UD ('the jumping planet') and is sometimes read as Gu-utu. Initially, the planet was associated with the god Ninurta, and in later records it is called 'Nabu/Nebo' after the god of wisdom and scribal arts.*
*There is a hypothesis that the name 'Apollo' corresponded to Mercury's visibility in the morning sky, and 'Hermes' ('Hermaon') to its evening appearance. According to other sources, the ancient Greeks called Mercury Apollo and Stilbon (from around 200 BC — Hermes). It was also simply referred to as the Star of Hermes.*
*The Romans named the planet Mercury's star in honor of the swift-footed god of commerce, Mercury, for its rapid movement across the sky compared to other planets.*

*In Germanic paganism, the god Odin was also associated with the planet Mercury and with Wednesday.*
*In Hebrew, Mercury was called 'Kokhav Hama' (Heb. כוכב חמה, 'the Sun Planet').*
*In Ancient China, Mercury was called Chenxing, 'the Morning Star.' It was associated with the direction north, the color black, and the element of water.*
*Indian mythology used the name Budha for Mercury. This god, the son of Soma, ruled over Wednesday."*

*"Medieval observations of Mercury in the northern parts of Europe were complicated by the fact that the planet is always seen during twilight — either in the morning or evening — against a dusky sky and quite low above the horizon (especially in northern latitudes). Its best visibility period (elongation) occurs several times a year (lasting about 10 days). Even during these periods, it is not easy to see Mercury with the naked eye (it appears as a relatively dim star against a rather bright background of the sky). There is a story that Nicolaus Copernicus, who observed astronomical objects under the northern latitudes and foggy climate of the Baltics, regretted that he had never seen Mercury in his lifetime. This legend arose from the fact that his work On the Revolutions of the Celestial Spheres contains no examples of observations of Mercury, although he described the planet using the results of other astronomers' observations."*

Well then, when I read Wikipedia, I understand that Mercury is one of the elements. So I've discovered morning, day, evening, and night — if decoded, these correspond to the elements: water, air, earth, and ether, that is, four elements. The fifth element is the Sun, that is, fire. The sixth element, then, is cold, silver, that is, the Moon. And what is the seventh? The seventh, then, is Mercury — that is, the star, the planet Mercury. What's curious is that it can only be seen during twilight and that it is one of the main elements, meaning again one of the manifestations of governing the world, one of the manifestations of God. So it turns out there is the God of the Sun, the God of the Moon — that is, one version of Him, another version of Him — and the third version, then, is Mercury.


1 - Heven
2 - Earth
3 - under world
4 - world of the Dead
5 - Sun
6 - moon
7 - Mercury

And what's most interesting is that alchemists often depict Mercury in black, and it's also the caduceus — so it's Hermes, and it turns out that it's also Wednesday. That is, Monday is the Moon, Sunday is the Sun, and Wednesday is Mercury. And this third element, that is, the seventh. Then I begin reading in Wikipedia, beyond what Mercury is, naturally, who Hermes is. Although, of course, I always attached great importance to Hermes Trismegistus, and I've always liked his figure, and so much has been written about him. But now I decided to look at this figure from a different angle, since I came to this while exploring the Philosopher's Stone.

*"Hermes, archaically also known as Ermys, is in ancient Greek mythology the god of commerce and good fortune, trickery and theft, youth and eloquence. He is the patron of heralds, envoys, shepherds, and travelers. He is the messenger of the gods and the guide of souls of the dead (hence his epithet Psychopomp — "guide of souls") to the underworld of Hades.*
*According to numerous ancient myths, he is the son of the Pleiad Maia and Zeus. Among the most well-known myths about Hermes are the theft of Apollo's cattle, committed by the young god while still an infant, as well as the lulling and killing of Argus, who had many eyes and never fully slept.*
*Mercury was originally the Roman adaptation of the ancient Greek god Hermes. As a god-mediator, Hermes was an ideal figure to become the patron of exchange and commerce. Over time, Mercury's original image as the Roman god of trade became more complex — he acquired traits characteristic of Hermes: guide of souls to the realm of the dead, messenger and servant of the gods, patron of arts and crafts, and a master of magic and astrology. During the Imperial period, the images of the Greek Hermes and the Roman Mercury merged so completely that they became indistinguishable. In the later periods of Antiquity, Hermes came to be known as Trismegistus ("thrice-greatest"). The Latin translation by Marsilio Ficino in the second half of the 15th century of fourteen ancient treatises comprising the "Hermetic Corpus" — in which Hermes Trismegistus shares secret knowledge with the world under the title "Poimandres" — shaped the development of modern occultism. The ideas from this work were used, among other things, in alchemy, Kabbalah, and Freemasonry.*

*The earliest form of the name Hermes was recorded in Linear B as e-ma-ha and was pronounced in the Mycenaean language as hermāhās. Most classical scholars associate his name with the Ancient Greek word ἕρμα ("herma"), which referred to a column, boundary stones, or a pile of stones that also served as a symbol and depiction of Hermes. One of the attributes of Ningishzida resembles Hermes' staff — the caduceus. Hermes is also identified with the ancient Egyptian Thoth. Unlike the "Babylonian" theory, the connection between the figures of Hermes and Thoth was noted even by ancient Greeks, including the "father of history" Herodotus, Plutarch, and Diodorus Siculus.*

*Originally, Hermes was a phallic deity. He was depicted as a phallus, symbolizing the fertilizing power of nature. The second oldest form of depicting Hermes was the hermae — a special type of sculpture consisting of a four-sided column topped with a head or bust.*

*The German philologist and archaeologist W. H. Roscher (1845–1923), in his book Hermes der Windgott, argued that in the pre-Archaic period of Greek history, Hermes was a god of the wind, and all his other functions in one way or another derive from this original one. Most modern classical scholars do not consider this version when describing Hermes' activity. In contrast, representatives of Carl Gustav Jung's school of analytical psychology, who study archetypes — including through ancient Greek myths — compare Roscher's "wind god" Hermes with the "shamanic-magical" Hermes. They provide a linguistic interpretation of the Greek word pneuma, which simultaneously means "breath; breeze; spirit," suggesting that Hermes could be both the god of wind and the god of souls."* I would add, you know, something interesting — just my own theory. If we imagine the matrix, then in the second volume of "Alternative History", when I'm decoding the matrix, I show how the proportions of the human face are arranged, and that an inverted triangle fits perfectly into the human face: if we look at the three corners of the triangle, the top two corners are the left eye and the right eye, and the bottom corner is the mouth. And in the center, there's a point — because it's a tetrahedron — so the central point is the nose. If we assume that I found the Sun and the Moon, and the Sun is one eye and the Moon is the other eye, then the bottom vertex of the triangle is the mouth, as if you can look with the left eye, look with the right eye — like with the Moon and the Sun — and then blow with the mouth, and that is precisely the element Mercury.

But this is just a theory. I'm saying all this to lead into the question of what is in the center — but that's for later.

If he is compared to the ancient Greek god Thoth — and that again relates to some underworld, the underground kingdom — and since this star, Mercury, is depicted in many alchemical books, then it means that Thoth is the one who represents Mercury. On engravings, he is shown in black, so again, if we draw an analogy, it turns out that this star seems to be dark. That is, as if there is the God of the Sun, the God of the Moon, and the dark God — therefore, it is depicted as the red Sun, the white Moon, and black Mercury. And maybe it's again the same structure repeating, just like I had previously decoded. That is, Brahma, Vishnu, and Shiva — and maybe Mercury is Shiva again, the crescent moon like horns. You see? Again, twilight, again a dim, shadowy time. Well, again, anything can be interpreted in any way — these are just my assumptions for now, I'm simply documenting the path. But the Sun can be assumed to represent God, the Moon — the Mother of God, and Mercury — Satan. Well, not Satan, but the Spirit of Justice, Baphomet, perhaps. Or this can also be seen as the Father, the Son, and the Holy Spirit — also a possibility. After all, the Spirit is air, exactly what was written about Hermes just now. There you go — Mercury as the star, air, Spirit. Maybe it is indeed the Spirit, which is often shown in the center, and the Sun and the Moon on the sides, like man and woman. On another level, it may represent the spiritual and the material, and those are two aspects of the same God — so He has three stages. That's one way to connect it. And when I started reading and unraveling all of this, I called Big Alexander and told him:

— Listen, I got it. It's the star, it's Mercury.
— Well done. That was quick.
— Right, it's the star they call the Morning Star. And that means it's the black color. Red is the Sun, white is the Moon, and this is the azoth. And you said that besides some kind of ether, there are also other, let's say, gases — and azoth is a gas. Maybe that's exactly what it is. So what's next? Is this it? Have I reached the end?
— No, you're still far from the finale. There's a lot more to discover.

— What else? Okay, there's the Sun, Moon, and this star Mercury. Fine. There must definitely be something beyond them, something that forms a fourth from those three. So let's say there is this fourth hidden element. Probably it's the Universe after the Sun, Moon, and Star — maybe the Universe is the next. And that's the end, right?

— No. You yourself said there are many multiverses. You're only about to find one multiverse, but there are many.

— That's right — there are tons of those Olympian gods. Still a lot to search for.

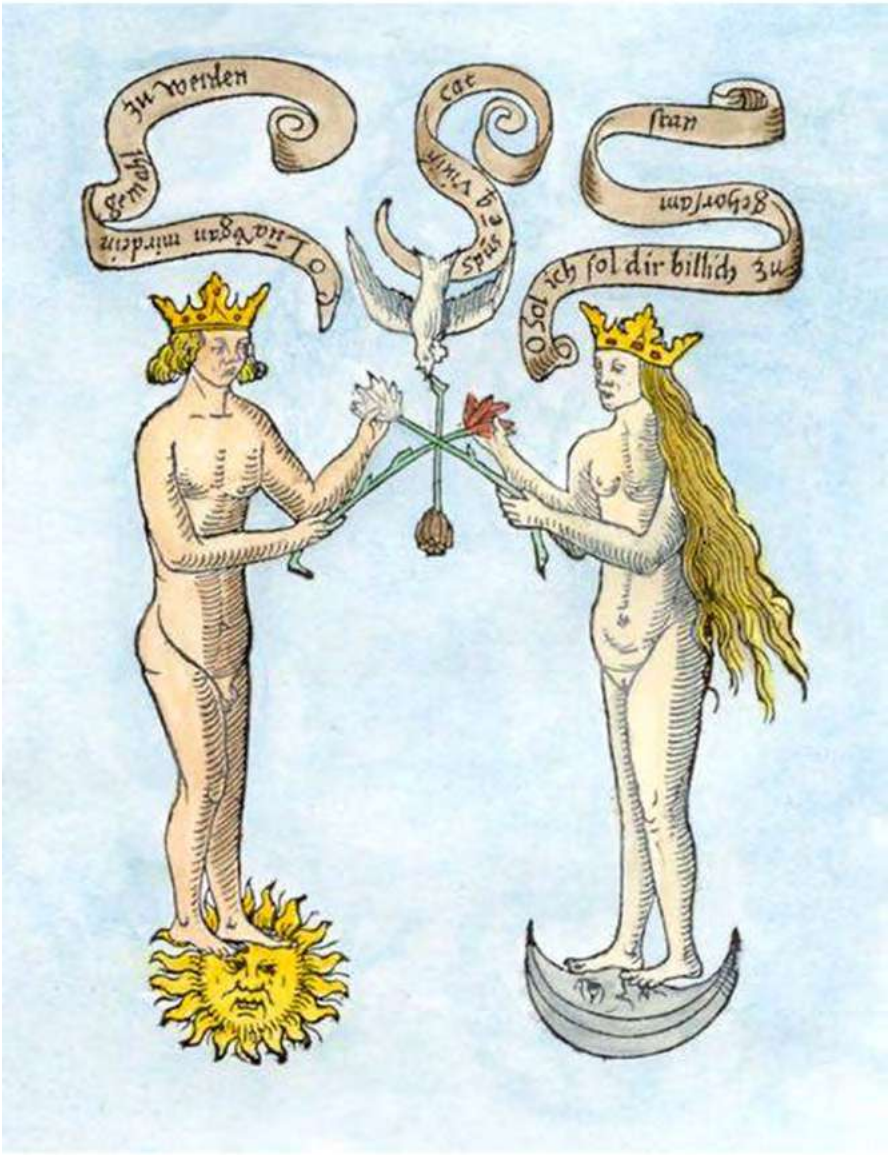
— Yeah.

— Wow.

— You've done great — you've gone far, farther than anyone else has ever gone.

— But the alchemists knew this.

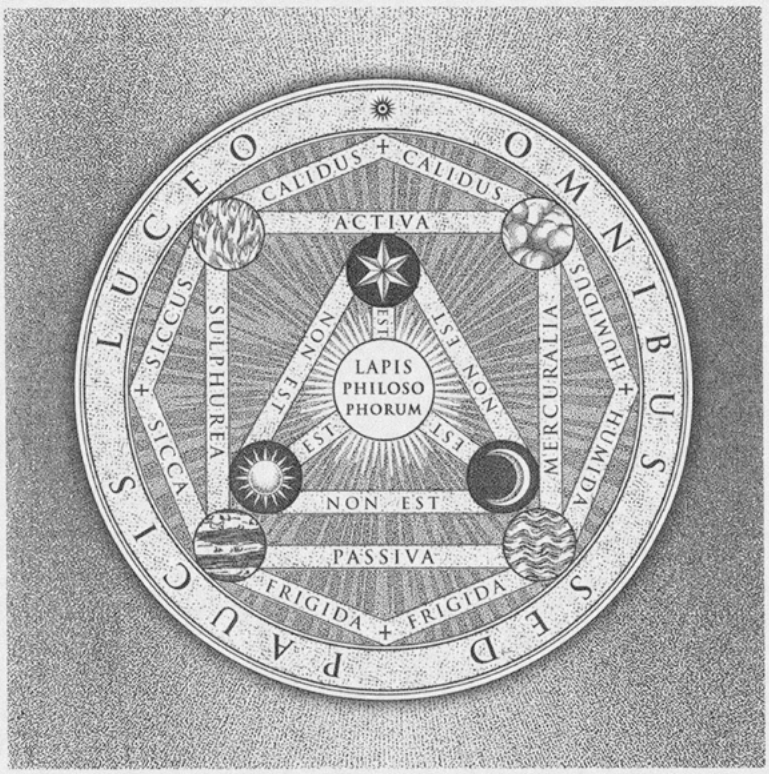
— Well, back then, a long time ago, they knew something, but even they didn't figure it out to the end. And nowadays, no one gets it at all. Nowadays, people just copy a drawing or memorize a phrase, but they don't really understand what they're talking about. But you've gone really far already.


O Lieber man mir dein
gehorsam
O sol ich sol dir billich zu
cor
spes
vita
zu werden

This image illustrates very clearly how the Sun and Moon appear as red and white, while the dove holds the third — this is the star. See, the dead rose, the dead flower, even inverted and lifeless — that's exactly the third element. Again, it's like the sky, the earth, and the underworld. The sky, then, is the Sun, the God of Heaven. The Earth in this context is the Moon, the woman, that is, the Mother of God. And then there is the underworld — that is Mercury. And that morning star, maybe it's not actually Mercury, maybe it's just a mistake in the books, and it turns out to be another planet. Maybe it's not Mercury. But for now, let's assume it is.



One more thing I want to add is that in alchemical illustrations, it's often shown how the influence of the Sun and Moon together with the third element creates something — but at the same time, the third element seems to be composed of the two. It's as if there is the Sun, there is the Moon, and the Sun and Moon together form this star. I was looking for confirmation of this, and I found it. And here it's shown very clearly: on the left we have a red triangle pointing upward — that's fire; on the right we see a blue triangle pointing downward — that's the Moon; and when they are combined, they form the star, that is, the third element, which is the star.




THE PHILOSOPHERS' STONE ~ *"For all, but in few I shine."*



THE MACROCOSM



MAN, THE MICROCOSM



THE DIVINE

Then I remember that somewhere I had a picture where a little square was depicted, representing the four elements, and that in addition to these four elements there were also some three others, like a little triangle. I found that picture, and it confirmed everything — meaning, there is the Sun, the Moon, and the third one is precisely the star I discovered. And I believe I advanced very quickly, because I initially assumed I would only be exploring the fifth element, fire, throughout the entire eighth volume. But here I've already leapt ahead — now everything is clear about the Moon as well, and now even the star. Of course, it's possible that over the course of the eighth volume there will be a deeper decoding of all these elements. But what do we see? We see that in this illustration, in the triangle within the square, in addition to the three corners, there is also something at the center, considering that this is a tetrahedron. And this center — there it is written that it is the philosopher's stone, and consequently, that is already the eighth element, the eighth corner, meaning God. But Big Alexander hinted to me that when I discovered those four elements, the fourth one actually contained three earthly ones, remember — sky, earth, and underworld — and the fourth was something entirely on the other side, something otherworldly, where, as he said, the gods live, the spirits. That was this winter — meaning night, meaning death. And here it's as if the same analogy, as he was hinting, but only not in the human world, but in the world of the gods. And so there is, accordingly, the Sun, the Moon, the star, and then something else — a kind of ether as well. And now I've already started searching, naturally, for the eighth element — or, more precisely, the fourth of this triangle, or the eighth of all the elements I've discovered. So now I've found the seventh element — the star (in quotation marks, "Mercury", though perhaps it's named differently, there are various theories). And the eighth must again be some kind of ether or a dodecahedron — something of that kind. So it must be something connected with the otherworldly.

And that's when I stumble upon a little phrase used by the alchemists: anima mundi — the world soul.

I begin reading on Wikipedia about the "world soul." *"The anima mundi (Latin for 'world soul') in philosophy is the unified inner nature of the world, conceived as the Highest Living Being (God), possessing aspirations, ideas, and feelings. Many philosophical teachings that derived the unity of the world from the eternal realm of the ideal or intelligible being nevertheless also acknowledged the World Soul, which lives in all phenomena, as a subordinate principle that perceives and manifests in the sensory realm and in the temporal process the higher ideal unity that eternally resides in the absolute origin. This view of the World Soul was set forth in Plato's 'Timaeus' and later became one of the fundamental points in the philosophy of Plato and the Neoplatonists.*

*The World Soul according to Plato*
*In the "Timaeus" (Timaeus, 34b–36d), Plato gives the soul the meaning of a universal cosmological principle. He describes the creation of the world soul by the demiurge as follows.*
*The demiurge mixed the indivisible and eternally identical essence with the divisible essence, thereby creating a third (intermediate) kind of essence, partaking in both the nature of the identical and the nature of the different. He then "harmonized" these three types of essence by force, and divided the resulting whole into the required number of parts, with each part henceforth combining the identical, the different, and the essence. The process of division is described as consisting of three stages (approaches):*

- *First, the demiurge divided the whole using the geometric proportion of the first numbers 2 (2:4:8) and 3 (3:9:27); the resulting "primary" sequence of numbers can be represented as 1:2:3:4:8:9:27;*
- *Then, each of the double and triple intervals was filled with harmonic and arithmetic means (in the smallest whole numbers 6:8:9:12, etc.); from this arose new sesquialteral (6:9, 8:12; the sesquialteral ratio corresponds to the consonance of a fifth), superparticular (6:8, 9:12; corresponds to fourths), and superoctave (9:8; corresponds to whole tones) intervals;*
- *Finally, all the superparticular intervals were filled with superoctave ones, after which a residual interval of 256:243 (a semitone, later known by theorists as the limma) was formed in each superparticular interval.*

*Having completed these mathematical operations, the demiurge fully used up his mixture.*

*In scholarly literature — both ancient and modern — numerous attempts have been made to reconstruct Plato's world soul through "musical-mathematical" models. The resulting scale in such reconstructions is called Plato's "cosmic scale". The earliest interval calculations are attributed to an anonymous author from the Hellenistic era, whom Nicomachus (drawing on Plato himself) refers to as Timaeus of Locri; one of the latest reconstructions was proposed by Stefan Hagel. Plato's cosmic scale appears as follows:*


Первый подход демиурга
1 2 3 4 8 9 27
Второй подход
6 8 9 12 16 18 24 27 32 36 48 54 81 108 162
Третий подход (вар.1, дорийская "гармония")
243 256 [288 324...]
Третий подход (вар.2, лидийская "гармония")
[192 216] 243 256

*The World Soul created by the demiurge ensures the connection of this world of necessity to the higher mind. Because of this, a human being endowed with an individual soul combines both mind and necessity.*

*History of the Concept*

*Since here the World Soul is designated as the third original hypostasis of all that exists (Greek: ἡ τρίτη ἀρχική ὑπόστασις), some Church writers (especially Origen and his followers) identified it with the Third Person of the Holy Trinity. The idea of the World Soul, which disappeared during the Scholastic period, comes to the forefront again among the Platonists of the Renaissance and the early modern period (see Platonists), and in modern times — in the philosophical poems of Goethe and in some writings of Schelling. On the other hand, the metaphysics of blind will in Schopenhauer and the unconscious world creativity in Hartmann diverge from Platonism toward an even more ancient view of the World Soul, which inspired the philosophical and mystical minds of India (see Paramatma, Vedanta, Indian philosophy, Upanishads).*

*According to this view, the unconsciously acting and creating World Soul is an independent and singular essence of the Universe, not presupposing any higher absolute or ideal principle above itself. Any naturalistic monism, independently of purely metaphysical speculation, logically arrives at a similar view. Recognizing the real unity of all that exists necessitates acknowledging a cause of that unity as an actual essence. And if the partial elements of the universe (atoms) must be reduced to a dynamic definition (centers of acting forces), which in turn is exhausted by the psychic characteristics of striving and representation, then it must be admitted that the essential unity of these forces also has a psychic nature — or is the World Soul — as, among others, the well-known naturalist and Darwinist Haeckel was led to conclude. However, the idea of the World Soul as an unconditionally independent and singular essence of everything faces an insurmountable difficulty in the fact of a purposeful and orderly world process that gradually realizes in time something that is not actually present at the beginning. If the World Soul were assumed to be the only origin, such a process would amount to a constant production of something absolutely new or a continuous creation from nothing — that is, a pure miracle (see World Process).*

*World Soul in Hegel's Philosophy*

*The World Soul or Absolute Spirit — in Hegel's philosophy — is that which underlies all (truly!) existing things. Only it, by virtue of its infinity, can attain true self-knowledge. For self-knowledge, manifestation is necessary. The self-revelation of the Absolute Spirit in space (externally) is nature; its self-revelation in time (internally, as a succession of states) is history.*

*The Unfolding of the Absolute Spirit in History*

*History is driven by contradictions between national spirits, which are the thoughts and projections of the Absolute Spirit. When the Absolute Spirit's doubts vanish, it will arrive at the Absolute Idea of itself, history will end, and the Kingdom of Freedom will come. Wars between nations express the intense clash of the thoughts of the Absolute Spirit. In them, Hegel saw a dialectical moment — the antithesis.*

*Revelation of the Absolute Spirit in Nature*

*Stages of Revelation*

*The stages of the Absolute Spirit's revelation — that is, the stages of understanding the world as its self-knowledge — are:*

- *Subjective Spirit (Anthropology, Phenomenology, Psychology)*
- *Objective Spirit (Abstract Law, Morality, Ethical Life)*
- *Absolute Spirit (Art, Religion, Philosophy)*

*In metaphysics and alchemy*

*Theistic metaphysics (for example, Sāṅkhya), as well as alchemy, provide information about such spiritual elements as the soul and the Supreme Soul (World Soul). Further knowledge of the World Soul leads to the distinction of three World Souls: the Supreme Soul in the heart of every living being (Kṣīrodakaśāyī Viṣṇu), the Supreme Soul of each material universe (brahmāṇḍa — Garbhodakaśāyī Viṣṇu), and the Supreme Soul of all material universes (Mahā-Viṣṇu or Kāraṇodakaśāyī Viṣṇu). On the other hand, alchemy is closer to understanding the impersonal Absolute, God as spirit or simply as the World Mind, which means the acceptance of only part of the eternal qualities of God or Brahman (Viṣṇu)."*

I'll say this: I read about the World Soul yesterday in English, and there are many more interesting examples and facts there than in the Russian version of Wikipedia. So I'll be referring later to the English Wikipedia article on the World Soul. For now, I can add this comment: as I understand it, this eighth point, the eighth day, and this whole concept of "eighth" — that's precisely the point from which everything begins. So, essentially, there is the main God — the World Soul — and from it then unfolds the star, the Sun, and the Moon. And from there, all of this manifests into the four worlds, the four elements, through the four elements — and on it goes. My assumption is that the Sun, the Moon, and the Star — these three elements, the fifth, sixth, and seventh, which I am now coming to understand (or better said, am in the process of understanding) — if I unite them all, something singular will emerge. And this singular entity — that is precisely the point. This one element is composed of three: the Sun, the Moon, and the Star. And if it can exist as this singular one — that is God — then it can also be divided into three. One thing, you see, divides into three. And this is also an interesting point for mathematicians and scientists, since it's commonly believed that one cannot be divided into three. But here, as you can see, one can be divided into three: the Sun, the Moon, and the Star. And so I need to unite the Sun, the Moon, and the Star into one — as if I'm returning to that source, to the eighth point, to where the main God is. But I still have a couple of things I'd like to clarify, either with the Mystic-Old-Man or with Big Alexander. I can share them now. First — I suddenly had this thought: what if the star, this seventh element — you know, there's the Sun, the Moon, and then the Star — what if this Star is actually not Mercury? I mean, according to the Wikipedia articles and all the alchemical engravings, everything lines up. But when I came across a small mention somewhere that the Chinese considered this star to be the morning star, I remembered that the morning star is Lucifer. Maybe that is indeed what it is, but Lucifer is usually associated with a different star, a different planet — not Mercury, but, if I'm not mistaken, Venus is considered the morning star. And it's just interesting that the same story is told about Venus — that it's only visible at twilight, in the morning and evening — and the same is said about Mercury. Plus, that symbol, you know,

the crescent — it looks like horns, you see? Maybe it's all of them at once — Mercury, Venus, Lucifer — but that's something I want to clarify. And more than that, I want to clarify: in addition to these three elements — the Sun, the Moon, and the Star — is there a fourth hidden element, the main God, the one hiding behind these three? One that, perhaps more accurately, is made up of these three — or not. That's what I'm currently working on and trying to unravel.

Here is the article from English Wikipedia "Anima mundi". *"In ancient philosophy, Plato's dialogue "Timaeus" presents the universe as a living being endowed with a soul and reason, created by the Demiurge according to a rational model expressed through mathematical principles. Plato describes the world soul as a mixture of sameness and difference, forming a single harmonious essence that permeates the cosmos. This soul animates the universe, providing its rational structure and functioning in accordance with the divine design, with the movements of the seven classical planets reflecting a deep connection between mathematics and reality in Platonic thought. Stoicism and Gnosticism are two significant philosophical systems that developed this concept further. Stoicism, founded by Zeno of Citium in the early 3rd century BCE, asserted that the universe is a single living being permeated by a divine rational principle known as the Logos, which orders and animates the cosmos, acting as its soul. Gnosticism, which arose in the first centuries of our era, often associates the world soul with Sophia, embodying divine wisdom and descent into the material world. Gnostics believed that esoteric knowledge could transcend the material world and lead to reunification with the Divine.*

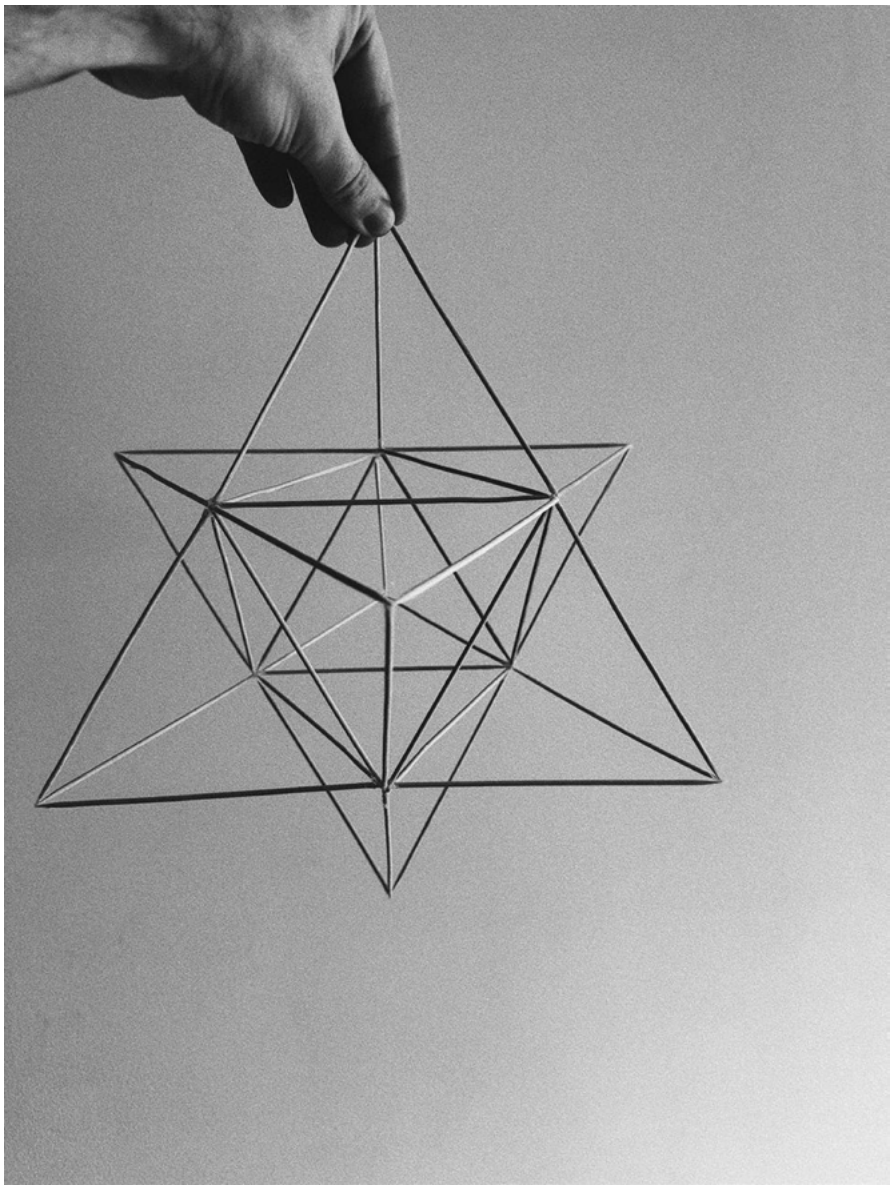
*Neoplatonism and Hermeticism also incorporated the concept of the world soul into their cosmologies. Neoplatonism, which flourished in the 3rd century CE thanks to philosophers such as Plotinus and Proclus, proposed a hierarchical structure of being, where the World Soul serves as a mediator between the intelligible and material worlds, animating and organizing the cosmos. Hermeticism, based on texts attributed to Hermes Trismegistus, regards the world soul as the vital force that unites the cosmos. Hermetic texts describe the universe as a living being filled with divine spirit, emphasizing the unity and interconnectedness of all that exists. Union with the world soul is seen as a path to spiritual*

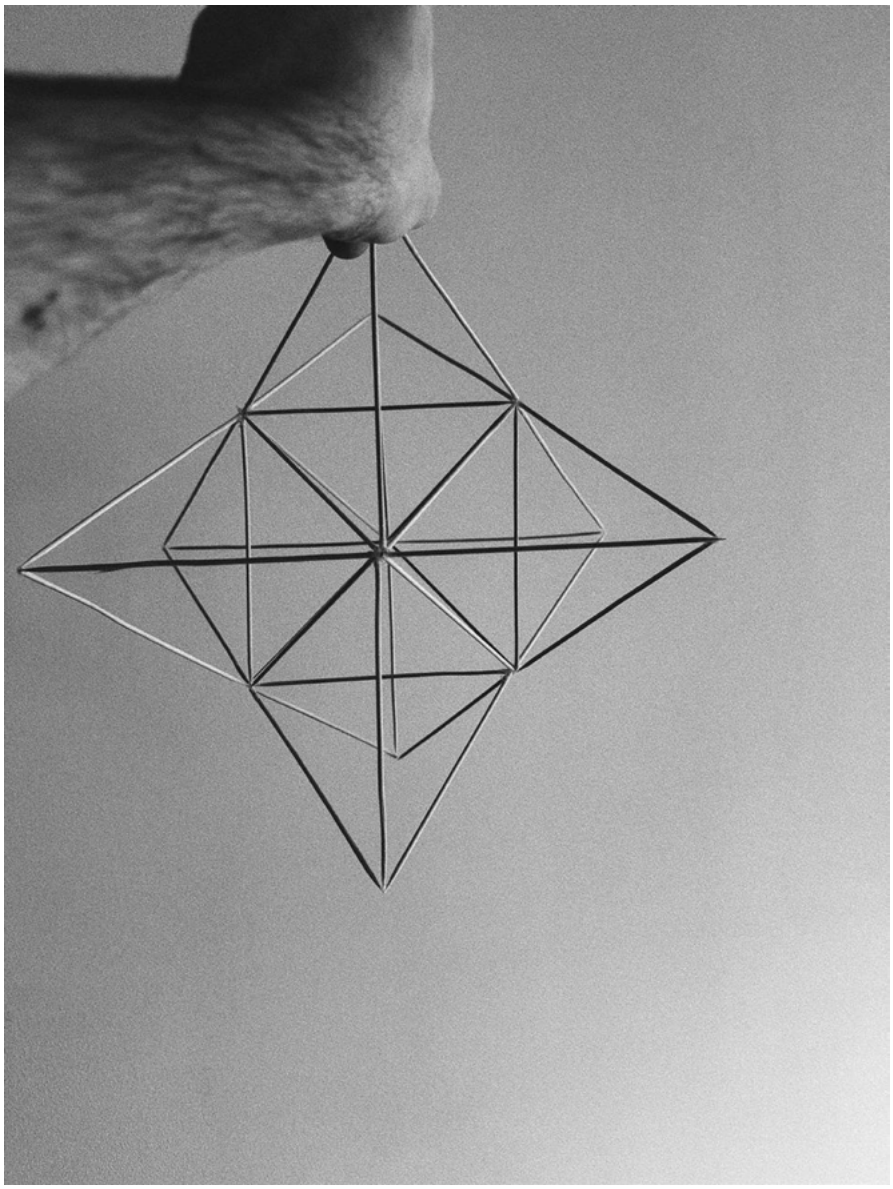
*enlightenment and unity with the Divine — a belief that experienced a revival during the Renaissance, when Hermeticism was rediscovered and integrated into Renaissance thought, influencing various intellectual and spiritual movements of the time."*

*"Plato describes the universe as a living being in his dialogue Timaeus (30b–d): "Therefore, according to a likely account, we must declare that this Cosmos has truly come into being as a Living Being endowed with soul and intelligence <…> a single visible living being, containing within itself all living beings of the same natural kind."*
*In Plato's Timaeus, this living cosmos is portrayed as created by a Demiurge, constructed to be self-identical and intelligible, in accordance with a rational model expressed through mathematical principles and Pythagorean ratios that define the structure of the cosmos — particularly the movements of the seven classical planets. The living universe is also referred to as a god named Ouranos and Cosmos, which, scholars suggest, shows Plato mediating between poetic and pre-Socratic traditions.*
*In Timaeus, Plato presents the cosmos as a single living organism endowed with soul and intelligence. The Demiurge, a divine craftsman, creates the universe by imposing order upon preexisting chaotic matter. This act of creation is not ex nihilo (from nothing) but rather a process of organizing the cosmos according to eternal Ideas — perfect, immutable archetypes of all things.*
*Plato explains that the World Soul is a blend of sameness and difference, interwoven to form a unified harmonious essence. This soul permeates the entire cosmos, animating it and endowing it with life and intellect. The World Soul is responsible for the rational structure of the universe, ensuring that everything operates in accordance with the divine plan.*
*The rational order of the cosmos is expressed through mathematical principles and Pythagorean proportions, reflecting the deep connection between mathematics and the structure of reality in Platonic thought. The movements of the seven classical planets (the Moon, Mercury, Venus, the Sun, Mars, Jupiter, and Saturn) are especially significant, as they embody the harmony and order of the universe.*
*The identification of the cosmos as a god bearing the names Uranus and Kosmos demonstrates Plato's synthesis of various philosophical traditions. The name*

*Uranus links the World Soul to the ancient Greek personification of the sky, while Kosmos signifies order and beauty. By mediating between poetic and pre-Socratic traditions, Plato unites mythological and philosophical elements into a cohesive cosmological vision."*

*"Stoicism. The Stoic school of philosophy, founded by Zeno of Citium in the early 3rd century BCE, made a significant contribution to the development of the concept of the World Soul. Stoicism asserts that the universe is a single living being permeated by a divine rational principle known as the logos. This principle orders and animates the cosmos, serving as its soul.*
*A central element of Stoic cosmology is the belief that the logos acts as the rational structure underlying all existence. This rational principle is identified with God, nature, and the soul of the universe, transforming the cosmos into a living rational organism. The Stoics equated the World Soul with the concept of pneuma — the life-giving force that permeates and sustains all things. Pneuma is a blend of air and fire, elements considered active and capable of imparting life and movement.*
*The Stoic understanding of the World Soul differs from Plato's by emphasizing its material nature through pneuma. For the Stoics, the soul of the universe is not an abstract, separate essence but a physical presence that permeates the cosmos and gives it structure and purpose. This physicalist interpretation reflects the Stoic belief that only bodies are capable of action and being acted upon."*





> Read the Wikipedia articles “Merkabah (Kabbalah)”, “Hexagram”, and “Stellated octahedron”.

A couple of days ago, I had a call with the Mystic-Old-Man, but in the end the conversation didn’t fully happen and wasn’t quite proper — he was being distracted, had things to do, a rehearsal, someone came to see him. I quickly asked him whether I had correctly identified the seventh element, if it was the stellated octahedron, if it was a triangle within a triangle. He said it was partly correct, but not entirely, though partly. I thought, alright, and took note of it. Then he also hinted to me that there are different… I said to him:

— So how many more elements do I still need to figure out? Is there an eighth after the seventh? Or is the eighth when all seven are combined? Or is there a ninth, tenth, eleventh, twelfth?

Because Big Alexander had hinted to me that I would keep searching for something further. And he said that these are simply different systems, but the essence is the same. And he kept saying “systemness, systemness,” always speaking so complicatedly, something about “systemness.” And I said to him, so is this element this or that, and he says, “this is just a different systemness.” And I kept listening to him, he kept mumbling it all, he was just being distracted. I said:

— Alright, let’s put it differently. Do I understand correctly that, for example, now I’ve grasped the four elements — that’s like the world of humans, meaning it’s one system. And now I’m grasping what seems like the same thing, but it’s just a different world, a different system, a system of gods?
— Yeah, that’s exactly what I’m telling you. And this will go on like that endlessly.
— But wait, there must be some kind of end to it? I must find those boundaries of beginning and end, after all, they must exist. Sure, it multiplies further, but I still haven’t identified them somehow.

And then he starts telling me something about how there are some wild tribes here on Earth that still exist. There aren't many of them, but they do exist — these tribes that don't come into contact with people. I even googled it, found it, there's even a Wikipedia article about it. And he says that they seem wild, can't even talk, live like animals, but at the same time they can kill a person with just a look. And he goes on, giving examples, saying that there are people who have this different systemness. "And, you see, all this knowledge is hidden from us, it's not given, but to some it is given. But someone lives like a cannibal in the jungle, and we live like this." He gave some more examples, and that was it, in the end it was all a bit of a mess, he kept getting distracted. It was clear that neither I could feel him nor he could feel me, no Spirit entered him. It was all in a rush and everyday life, as they say. Then I called Big Alexander and told him all of this. And Big Alexander, quite indignantly, said that the Mystic-Old-Man was simply distracted. He said:

— He's a good guy, of course, for knowing about those tribes — sure, he's good. But believe me, there are many who can do things. Look, the Pentagon controls everything to such a degree that if you've got any kind of ability, they'll immediately take you in and stick a flashlight up your ass. Everything is controlled, and there are all sorts of different technologies, and somewhere in India there's a kind of chess that if someone plays it alone, they'll die sometime later — maybe a week or two.

Of course, it doesn't affect everyone, there are many "buts" and so on, there are laws of nature, that's all clear — but that's what Big Alexander told me. And then he says that the Mystic-Old-Man is wrong, but probably he was just distracted when he said that the systemness, well, that the formula is the same everywhere, just in different packaging, and that this repeats endlessly, and that everything is infinite. And Big Alexander indignantly emphasized that this is not the case, that there is a beginning and an end, just as a tree has roots and leaves, as there is a top and a bottom. That's how the matrix is, he says. And what he says about infinity — that's exactly the trap in which all uninitiated people live, they think everything is infinite,

but they simply don't see the boundaries, so everything seems infinite. But there is a beginning and an end, without that, he says, it just doesn't work. That's what Big Alexander told me.

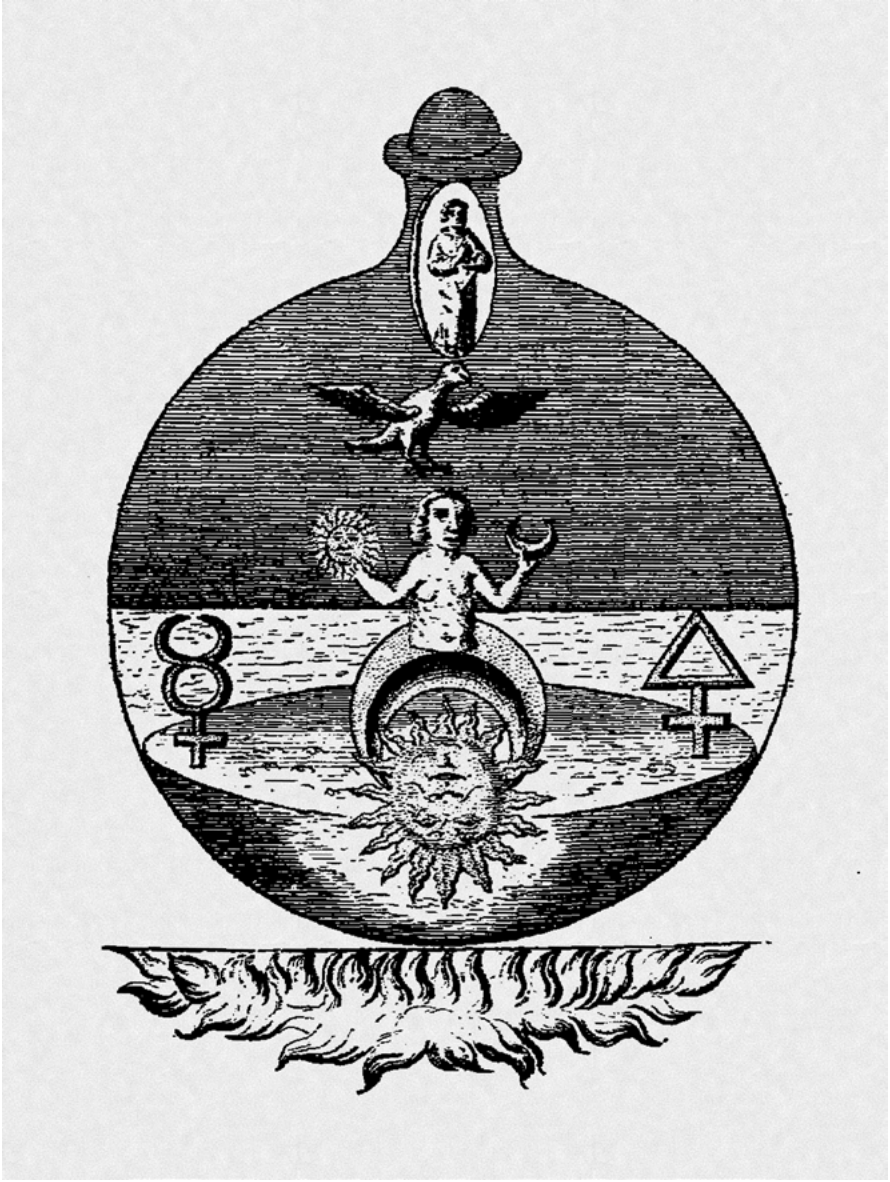
Then I also asked the Mystic-Old-Man and Big Alexander about this — that I have a hypothesis, that it's strange that the star I found is called Mercury. But by all descriptions it matches what is called the star of Lucifer, not Hermes, and that it's this bright star in the twilight, and that it's actually Venus, not Mercury, because they write the same thing about it. The Mystic-Old-Man confirmed it fifty-fifty, saying "partly yes, if it's a different systemness." And Big Alexander said something similar, that yes.

I began once again to examine all those old engravings of the alchemists, the Great Work and so on. I started to study them to read their sacred language, to understand what meaning they carried and what they were hinting at. And now I want to share this with you.


mineralis
aquis
vegetabit


IN VNO OMNIA
ANNVS VENTORVM — ANNVS SOLARIS
ANNVS STELLATVS
ARBOR VITÆ
EMBLEMA 5.
AVRI POTABILIS CHIMICE
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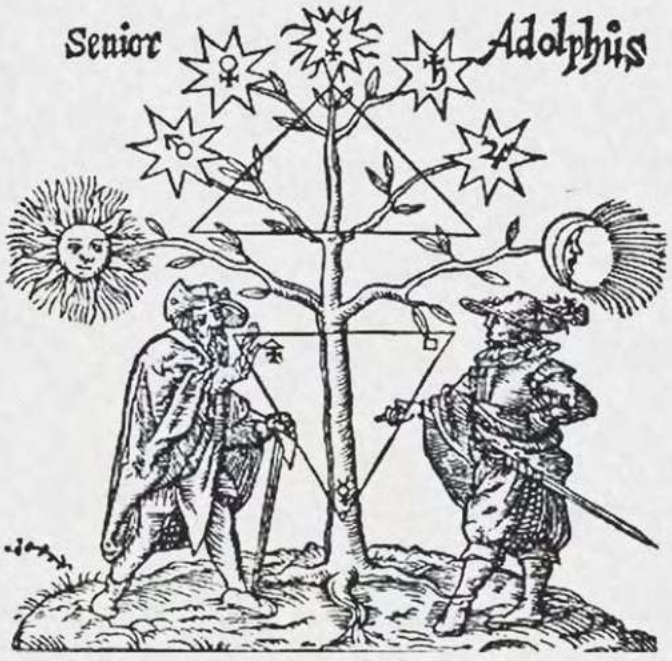

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# AZOTH,

## OV LE MOYEN DE FAIRE l'Or caché des Philoſophes.

*De Frere Baſile Valentin.*

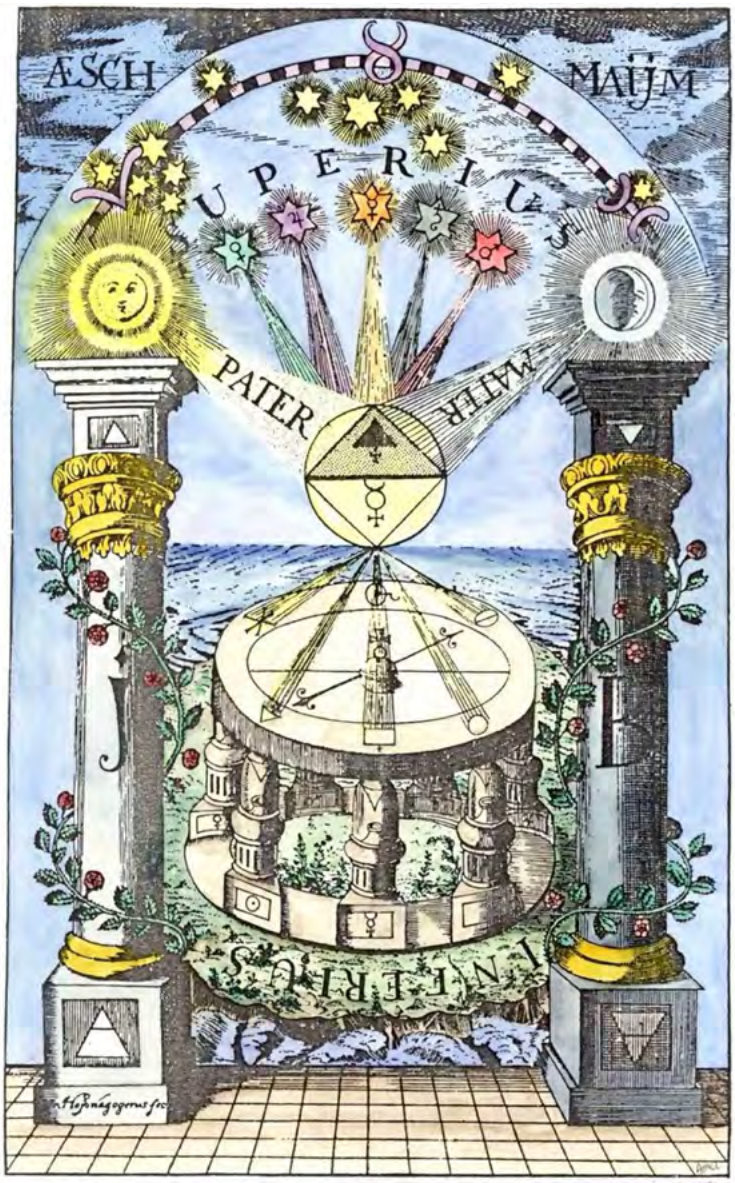
Reueu, corrigé& augmenté par Mr. L'agneau Medecin.

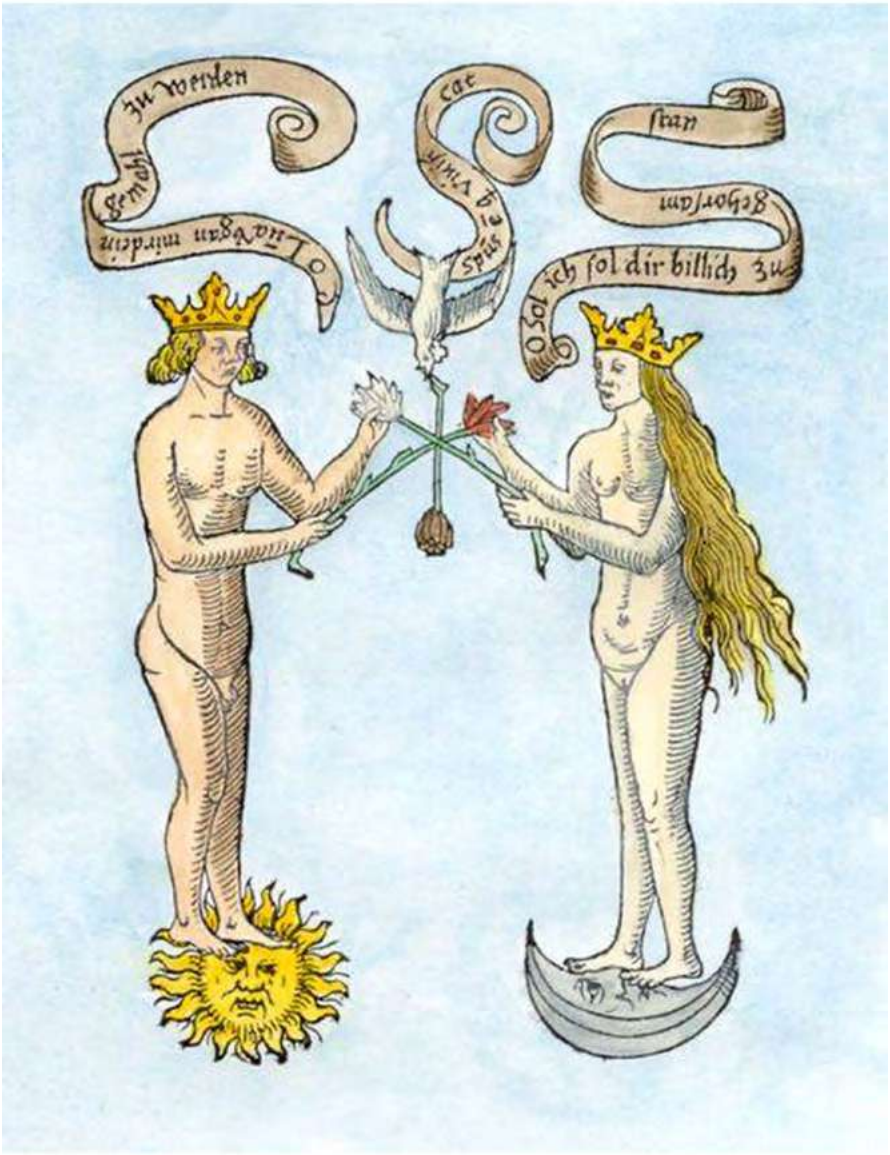


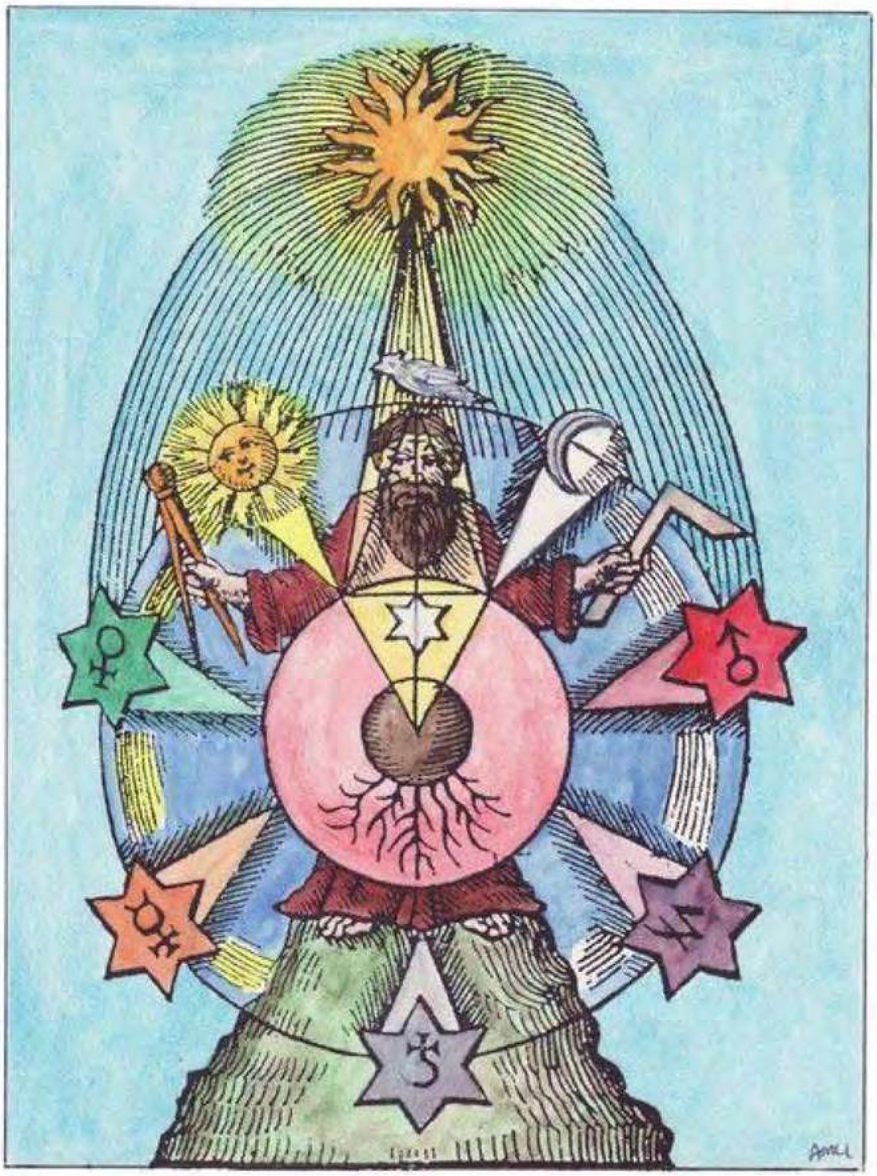


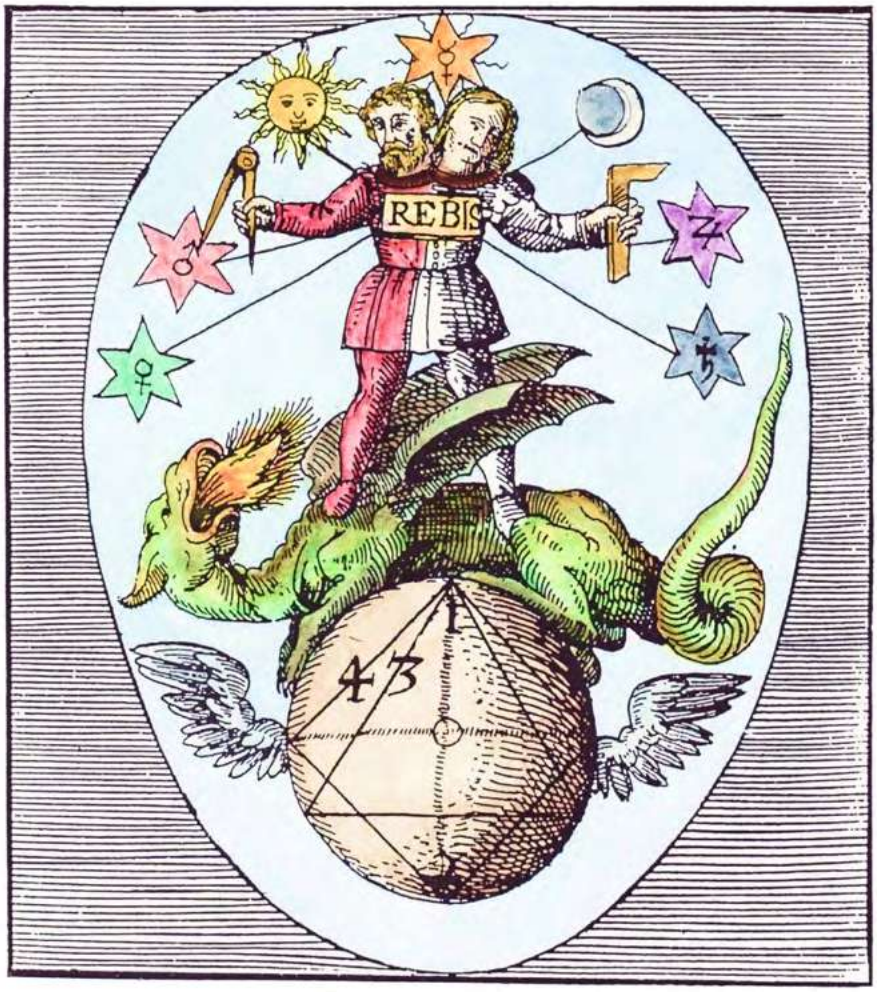
Меркурий как солнечно-лунный гермафродит (rebis), стоящий на хаосе (шаре). (*Mylius.* Philosophia reformata. 1622.)

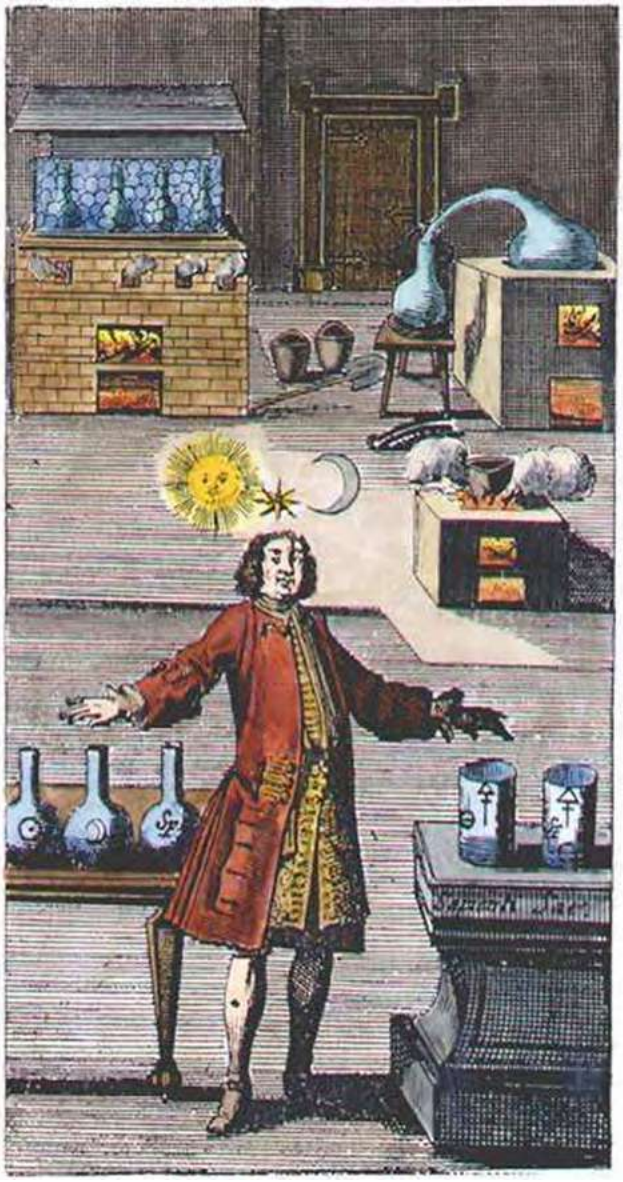


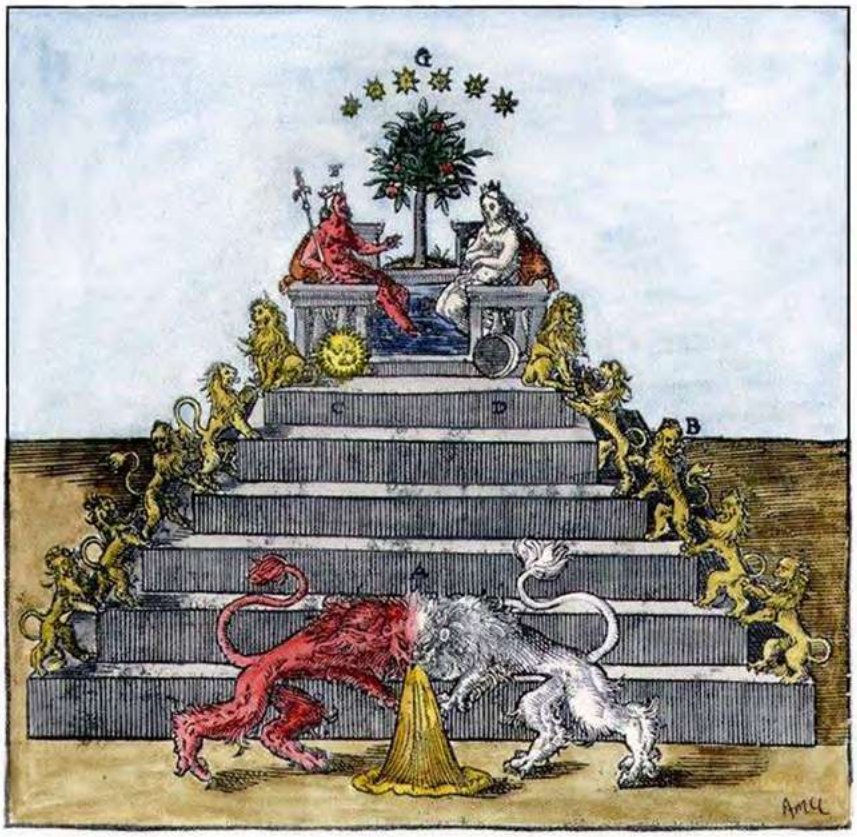

ÆSCH
MAÏJM
SUPERIUS
PATER
MATER
INFERIUS


O Lieber man mir dein
zu werden
Caf
spes ejus vivit
Ach frau
gehorsam
O sol ich sol dir billich zu




REBIS
43




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D
B
A

Let's go step by step now, and I'll give my commentary. Here is picture number one. What do we see? We see the Sun and the Moon — that is, what a person notices first of all is the Sun and the Moon. But since I later started digging deeper and drawing analogies with all the other images, I noticed that the hexagram is always depicted along with the Sun and the Moon. And we can also see that in the four corners of the picture there are stars depicted too, so there are five stars in total, plus the Moon as the sixth, and the Sun as the seventh.

We look at the second image — everything is depicted poorly, but you can still see that the elements are also shown here, with the Sun and Moon in the bottom right corner. And in the very center of the circle depicted in the sky, what is shown? There is a triangle pointing upward, and inside it is the symbol of Mercury — that is, a circle with a small cross underneath and a crescent above the circle. But you can see that this triangle has three sides, and on these three sides something is depicted — it's hard to see, but it is depicted. There is also a triangle: one pointing upward, another pointing downward, and the third is shown as a symbol of two triangles together, like the Star of David.

Now moving on, we look at the third image. We see a man and a woman — that is, the Sun and the Moon — we again see a hexagram next to their heads. And what do we see on the sides, left and right? On the left, we see a tree with suns, and on the right, a tree with moons. So it turns out that the Moon, once again, is the woman, and the Sun is the man.

Moving on to the fourth image. Well, here the meaning is a little different, but I still took note of it. The one who depicted this seemed to want to show triangles — one large triangle pointing upward, the other downward. But that's not the point. Again, I'm just showing that the Sun and the Moon are depicted here.

Next, the fifth image: a man on the Sun, a woman on the Moon — the image is low quality, but you can see how the man offers a red flower, and the woman offers him a white flower. And here we also see the Holy Spirit — that is, the dove, the star — he is the star, and he offers a flower, or rather, lowers it down inverted and already decayed, dark.

Now the sixth image repeats with the fountain, we'll skip it.

Now the seventh — Azoth. What do we see in this image, Azoth. We see, again, the Sun on the left, the Moon on the right, a hint that there are two triangles — one pointing up, the other down — and we see stars: one, two, three, five stars.

Now moving on, the eighth image with the crowns. Here we see a person — we won't talk about what he's standing on, that's not important right now. So, we see the Sun — that is, the man — and the woman — that is, the Moon — and five crowns. So again, we constantly encounter this idea that there are either five crowns or five stars, and then the sixth and seventh are the Sun and the Moon, or perhaps they're not counted as sixth and seventh, and it's only a hint toward the five.

Now the ninth image, an interesting one. People are sitting on a hill, on a mound, and the Sun is holding a triangle pointing upward — that is precisely the symbol of the Sun. On the right, a person is sitting on the far right with a blue triangle pointing downward — that is the Moon, meaning cold. And in the center, once again, is that third element which is always next to the Sun and Moon — that is the star, which is the two triangles combined. But what else do we see if we look at the sky above? Once again, the Sun and Moon are shown, but between them are five stars.

Moving on, the tenth image. Here we can see pillars — one pillar is the Sun, the other is the Moon — and once again, between them we can see five stars.

Next, the eleventh image — we've seen it before, but here it's in good quality — a man and a woman. The man stands on the Sun, the woman on the Moon, they are offering flowers to each other, and the dove is lowering a third flower.

Next, in the twelfth image, again we see the man on the left — the Sun, the woman on the right — the Moon, and also stars.

Next, the thirteenth image — again, what do we see? A two-headed hermaphrodite, which means a fusion of the Sun and the Moon, and we see stars — five of them — along with the Sun and the Moon.

Next, the fourteenth image. We see a person, and above his head are the Sun, a star, and the Moon. The star is in the center, in the middle, a hexagram as you can see. And you can see that on the left and right he shows that he possesses five elements.

Next is a very interesting image, the fifteenth. On the left we see the seated Sun, on the right the seated Moon, and we see steps. And it turns out that the Sun has one, two, three, four, five lions, and the Moon also has five lions, and in the center they show how these lions collide — solar ones with lunar ones. So how do I interpret this? That the triangle pointing upward is the red lion, the triangle pointing downward is the white lion, the lunar one. One is solar, the other lunar. If we merge them, we get this — what is called Merkabah, what I call a little star. The little star is also the octahedron — in the plane it looks like a hexagram, of course, but in fact it has eight points. So we get this star, but how many such stars do we get? We get five such stars — if there are five red lions and five white ones, that is, five solar and five lunar. We combine them and get five stars.

And here's the question — do I also need to merge the Sun and the Moon themselves as a sixth star and add that? Or not? Or are five enough? Or should the Sun be counted as a separate star and the Moon as a separate one? But right now, this is where I've paused. I'm a bit stuck, because I'm now reasoning that, in principle, when we talk about stars, it's always five stars depicted in all these alchemical Works, drawings — they're just playing tricks on people, these alchemists, they show something elementary but in a very complex way, and only the initiated will understand. They show that to understand the Philosopher's Stone, one needs to find five stars and somehow unite them all so that they become a single star. And those are five stars. And they got those five stars thanks to the tetrahedrons pointing up and tetrahedrons pointing down. That is, there are tetrahedrons that are the Sun, and ones that are the Moon — they depicted all this in a flat plane, of course. And now I have this question: are the five stars I've identified, which were formed through the Sun and Moon, enough — or do I still need to add a sixth star by merging the Sun and Moon themselves? But in principle, I've already done that. So it's unclear how many elements really need to be used. That is, should I simply make those five stars in the image, as they depict — five stars, which I've made? Or should I also make a sixth star from the Sun and Moon, or is that already done since they were the ones that formed them? That's the question.

But just imagine how easy it is for you now to decipher all the ancient alchemical engravings of the 15th, 16th, and 17th centuries — open any of them now, and you'll be shocked. You'll see this matrix everywhere.

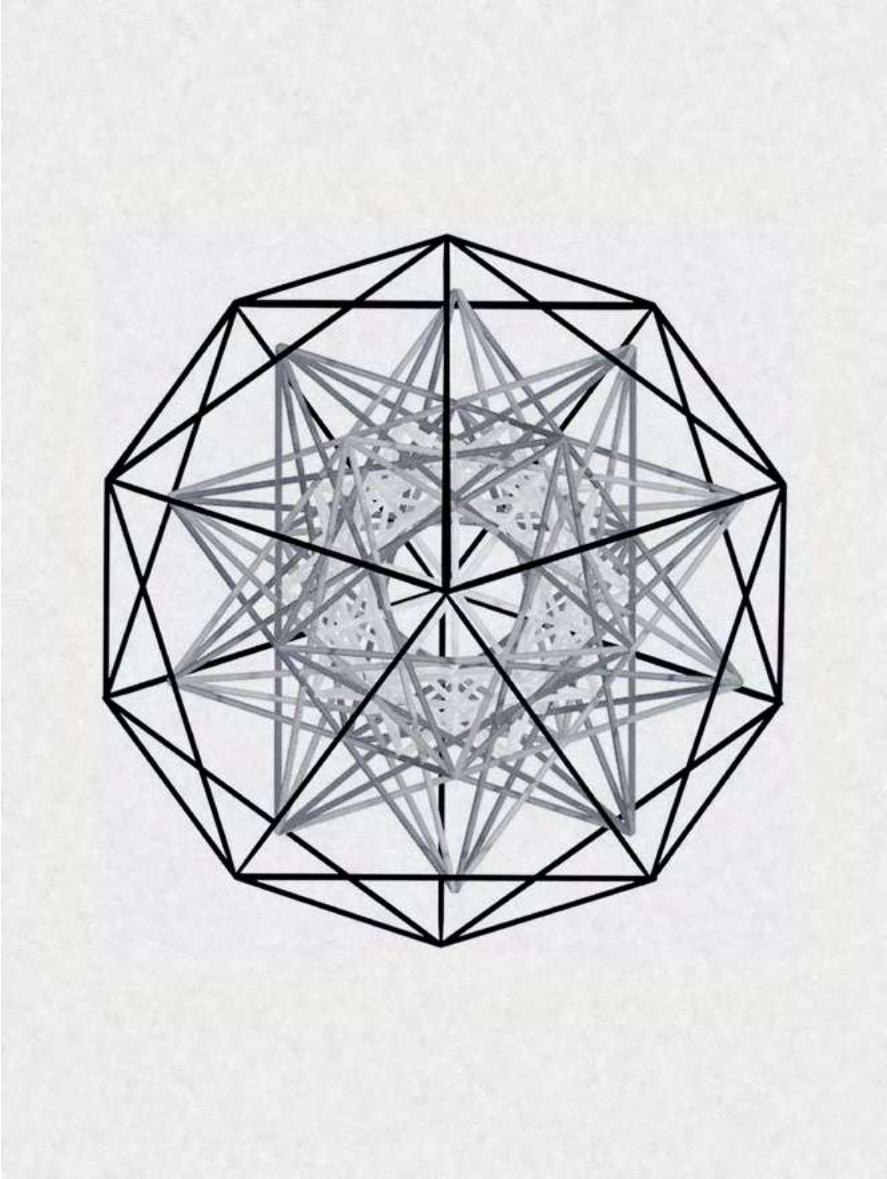
What I also want to add to this — regarding the decoding of the Philosopher's Stone and in general the decoding of this thing I'm currently working on. Last time, I talked about how, using the matrix I deciphered in Volume Two, I've been trying to figure out where to properly place the icosahedron and the dodecahedron. That is, the icosahedron is Baphomet, the Spirit of Justice, the element of water, which I found and grasped in Volume Four. The dodecahedron is the element I discovered in Volume Five — it's not the Holy Spirit, but generally speaking, it represents spirituality, Spirit, spirits, the world of the dead, the otherworld — that is precisely the dodecahedron. And actually, there are many hints about it being the unique fifth element, but you see, in my own "systemness" — to use the Mystic-Old-Man's language — in my own "systemness," I consider it the fourth element, and fire the fifth. Why? Because I drew an analogy with the cycle of the day: morning, day, evening, night — with the cycles of time within a single day. And also with the seasonal cycles we live in — the seasons of the year. And this is a very simple way for people to understand, and you see, the responsibility has been placed on me to reveal all the hidden mysteries of the universe to people in a very simple and accessible language, which is exactly what I'm doing — and it seems I'm managing to do it. And I believe that by drawing an analogy between spring, summer, winter, autumn, and helping people understand which element each one represents and even what it looks like — as a matrix, as a geometric shape — I think that's wonderful. And we've determined that winter, that is, night, is the dodecahedron, that is, death. Alright, moving on. And then I started searching for the fifth element. And as it turned out, the fifth element is precisely the Sun and fire. Then I simply found its opposite, which is why it's almost identical and there's no need to make anything overly complex from it — that is the Moon. And that too is, in a way, a triangle, an inverted tetrahedron pointing downward. And you see, in Volume Eight I find fire — a tetrahedron pointing upward — and the Moon — a tetrahedron pointing downward. And then I find this star, Mercury — that is, when they are merged together, meaning the stellated

octahedron. But from all these signs, signals from above, from the system as a higher intelligence that is doing all this through me, there were lots of hints, especially through dreams, about how I need to look for these triangles everywhere in my matrix. Since I was exploring fire — the element of fire — and the element of the Moon, when I was discovering these not even as elements anymore, but as fundamental components, as I was discovering these two elements, I began making volumetric tetrahedrons out of bamboo sticks, gluing them together, and started seeing whether I could construct all the other Platonic solids from them. And yes, I could easily make a bunch of tetrahedrons, combine them, and through them I could form, give birth to, the octahedron — that is, air. Or, for example, I could also make an icosahedron, a dodecahedron, a cube, that is, I could make all the geometric shapes. And when I started doing all this, something inside me stirred, something clicked, something lit up. And I understood that I was truly walking a path — that I was going through some kind of labyrinth, like I, as consciousness, as light, was wandering through this labyrinth of geometry, of these geometric forms and solids, and I was memorizing, as if absorbing all the processes of the formation of any geometric edge and vertex, which, of course, for me is just wow. I truly feel like I am already on the path to becoming a geometer, an architect of the universe. And now when I look at all my matrices — I have so many of these models here, there's no space left to store them, the ones I've made — and when I started assembling them, I saw that these triangles really are everywhere, it's as if they're absolutely everywhere. It's as if they're like electricity, positive and negative — that's exactly what these two triangles are, just one is positive, the other is negative, and these triangles "move around," flow through all these geometric Platonic solids. And as I was decoding all this, I came across those alchemical engravings and saw — since I'm growing and developing — that which I hadn't noticed before. And I saw that indeed everywhere there are hints toward stars. And that everywhere are the Sun and the Moon — precisely the ones I had found — that I found the Sun as the fifth element, found the Moon as the sixth element, and now I need to find the seventh element. I need to comprehend it — just like there are seven colors of the rainbow, seven planets, seven continents, this concept of seven, like seven metals, just as the alchemists sought. And I think: "Alright, so what is the seventh?"

And the seventh — these are all those stars — five of them, or maybe six, or seven, that's still a question — these stars must somehow be gathered together, and that will be the fully completed… Again, I don't know whether that will be the complete seventh element or the eighth. I think it will be the seventh after all. That is, the seventh element that I've found is not just the Merkabah, the stellated octahedron, but that there must be at least five of them, somehow interwoven together. That's what I've come to.

Then the path gets more interesting. First, I assumed that I needed to combine all these stellated octahedrons — that is, all these Mercury stars — and there are five of them, and I needed to assemble them all together so they would form something like a star, like a spiky ball, so that it would look like a star. But the most interesting part — do you know what it is? I actually did this recently. And now I'll remind you when and how, and I've even talked about it before. When I was finishing the fifth volume of "Alternative History," where I discovered what the dodecahedron is, I rendered that dodecahedron both digitally and physically, and I placed it over my cube, over my matrix, over my cube. And when I started examining how it was all interconnected, I saw that thanks to the dodecahedron, I could arrange my entire matrix as if unfolded into five versions. Can you imagine? And why is that? When I placed the dodecahedron onto the cube, I noticed that the dodecahedron, if you draw the lines, contains pentacles — that is, on each face of the pentagram, meaning the pentagonal face of the dodecahedron, there's a five-pointed star. And that five-pointed star, it has edges, lines — exactly five. And what's most interesting is that because of those five-pointed stars, it turned out that instead of having just one cube at the center of the dodecahedron, as I had before, it now felt as if, thanks to this dodecahedron with five-pointed stars, I had five cubes inside. As if it were my cube, but duplicated through some distance, just at different angles — another one, and another, and another. So it's as if it's twisted. And if five cubes were formed thanks to the dodecahedron, when before there was only one — that's very interesting — then, logically, everything else was also formed in the same way. That is, in the cube — remember — I had the octahedron, and in it there was exactly one of those stars, the Merkabah, formed by two tetrahedrons inside the cube. So those also spread out like that.

And that's exactly it — I had already done this, when my cube, as it were, stays in place, but I start rotating it at different angles into five positions. And inside that cube, I have this star. And then, when I found the dodecahedron, and thanks to it my matrix appeared in five layers, my star — this Merkabah inside the cube, the star made from two tetrahedrons — also rotated into five positions. As if it's there, but a whole bunch of rays also twisted out from it, if I were to embed five such Merkabahs into it. A total of five: my main one and four more. Can you imagine how interesting that is? That's how it turned out. This is one of the versions I've come to.



The first version: 5 Merkabahs. That is, 5 stellated octahedrons.

As for the icosahedron — the outer frame — don't pay attention to it.

The second version is different. So, you see, that first version is certainly intriguing. It even feels, you know, as if everything fits perfectly — five stars, just like in the alchemical engravings, right? And I had already made those five stars, because that's exactly how I made the five cubes, how I laid out the matrix into five levels using the dodecahedron. It seems to match exactly — five — because six just doesn't fit. That is, to place six stars and have it look like a symmetric spiky ball — a kind of "hedgehog" — it doesn't work, that's the thing. It turns out it can only be five, and maybe that really is the seventh element, and this is the very star between the Sun and the Moon — Mercury — the one all the alchemists are hinting at, how they obtained it, how they arrived at it. That's one possible version. Now, moving on. And the second version — I assumed, though again, this may just be my human overthinking, because that's typical for people, and after all, I too was once human, just like God, like all other angels. The second version is this: the other day I was making octahedrons — octahedrons are those diamond shapes, the pyramid pointing up and down. And from these small pyramids, I made one big one — as if six small pyramids give rise to a larger one, and from that, a central seventh is formed. And what's cool is that it lines up perfectly: four pyramids along the cardinal directions, then a fifth above, a sixth below, and a seventh in the center, plus an eighth — the largest pyramid. Well, not a pyramid, but an octahedron — a diamond — and it felt like wow. And then I thought, maybe I need to do the same thing with these Merkabahs — with these stars. That is, to make it so that out of these stars, like the Magen David — called by different names — you form a larger star. As if the small stars give birth to a larger one. And I know this can be done — it's not a problem. So I thought — maybe I should try that? And I began building it that way.

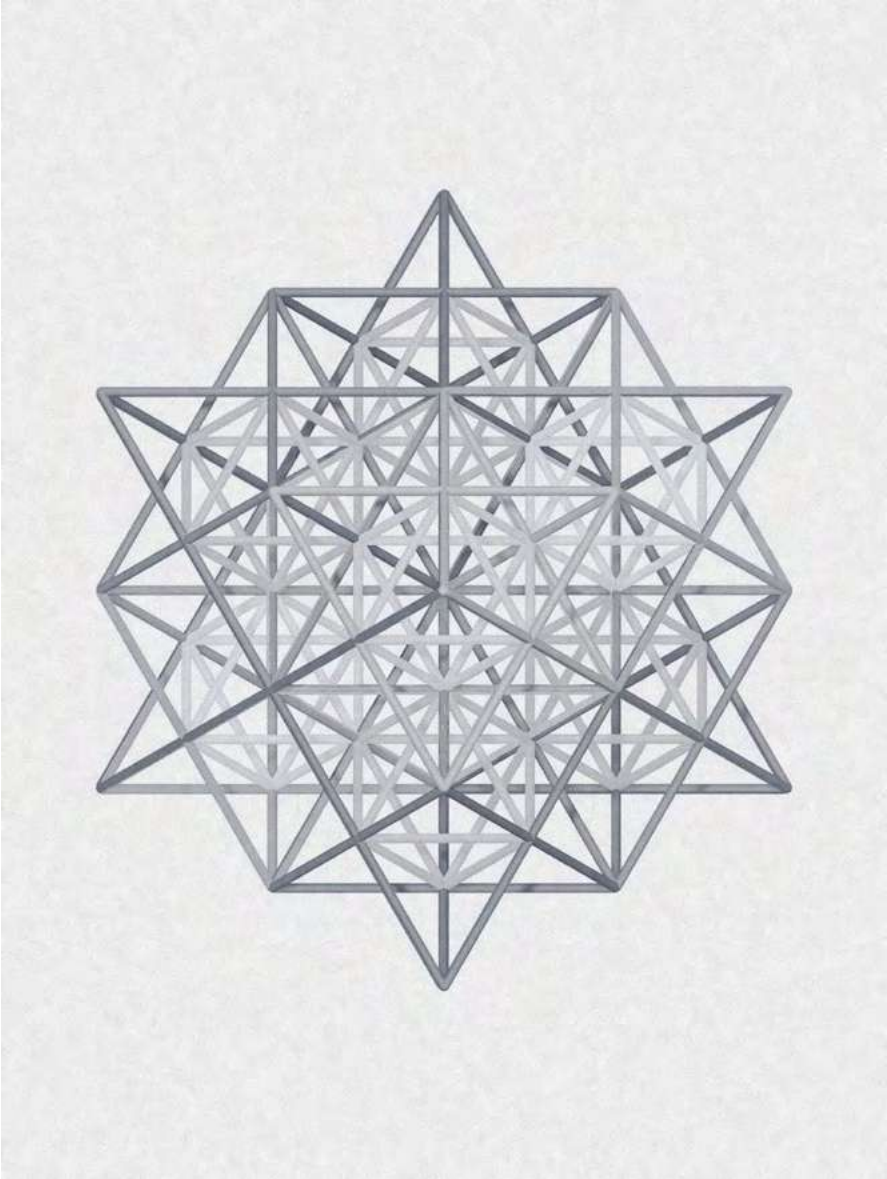
But the most interesting thing is that I had already done this back in Volume Two, when I was deciphering my matrix. What did I do? When I created the throne — that is, the cube — I made a bunch of cross-sections in it, showing that it could also contain other cubes and other cross-sections. And the cross-sections were exactly what created the octahedron — that is, they were creating those stars. I even said that this is precisely what those creatures are that everyone's looking for — the four creatures at the cardinal points — it's the same thing. So it turns out that if I divide my cube with as many cross-sections as possible, a whole bunch of cubes can form inside.

So, if we now look at the cube in two dimensions, then what can we make a cube from? From four cubes, it turns into a cube — if viewed in a plane. That is, from four squares, you get a square. And if it's a cube, then how many squares do we need to make a big square? That is, how many cubes are needed to form a big cube? Eight. One, two, three, four, five, six, seven, eight — combine eight cubes, and you get a larger one, right? But the most interesting thing is that thanks to those eight cubes, a ninth cube can also be formed in the center. So, you see, thanks to the eight cubes, we can also find a ninth in the center, and then there's also the large one that was assembled from those cubes. Look how many cubes there are. And if you consider that there are also many cross-sections inside these cubes, then many new and interesting cubes can be formed. Because if all the cubes have cross-sections, then imagine now a square made from four smaller squares in a plane. Now imagine the top square and the bottom square. If we take half of the top square and half of the bottom square, it's as if one more cube forms right between them in the middle — do you see? And look how many new cubes you can uncover in there, formed thanks to the cross-sections. And what's most interesting is that the same thing is happening with the stars. That is, it's silly now, you see, to make a star — two tetrahedrons interlocked — and try to build a bunch of small stars out of it to form some complex matrix where many Merkabahs give birth to one large one. It's much simpler just to make a cube, because it's precisely within the cube, thanks to the cross-sections, that these stars already appear. And what do we see? When I did this yesterday — so far only digitally, with the help of a designer, but today I'll do it physically — it turned out that my cube, built from other cubes, becomes both large and contains a middle one, and also has another one like it inside. And the octahedron that formed from the octahedrons also became large and medium-sized, and likewise, I ended up with a large star made from smaller ones, and also a medium one in the center. And it all looks so beautiful, it's just stunning — like everything is falling into place. But then it gets even more interesting: when I add the wheels to all of this — the ones I made back in Volume Two — it also forms a full Flower of Life, both large and composed of smaller ones. So yes, the Flower of Life appears. The Merkabahs — those Hermetic stars,

those cherubim — they're present. The cubes are there, the octahedrons are there, everything is there — except the icosahedron and the dodecahedron. That is, I still haven't been able to fully integrate the icosahedron and the dodecahedron. Well — I mean, I did, but I don't feel a one hundred percent confirmation that I'm right, because there are so many possible variations.

And so it turns out that right now, if I take the second version — the most recent one I described — I have a cube with cross-sections and wheels, which forms the Flower of Life, and Merkabahs made of Merkabahs, and octahedrons made of octahedrons, and cubes made of cubes — everything is perfect, like wow! It's all so beautiful. And the most fascinating part is that it fits all icons, all backgrounds of icons — on all the icons of saints, the backgrounds with these cross-sections — they all align, with every icon, with the "Burning Bush," with everything. It's exactly that. But… why then do I still have on my table and on the floor a separate icosahedron and a separate dodecahedron, and I can't integrate them into this matrix? Well, not that I can't — I just don't know where exactly the icosahedron should go. I know there are many possible versions. I can insert the icosahedron — it's that little sphere made of triangles — I can place it into all the octahedrons in my matrix. I can. But when I do that, those icosahedrons, those little spheres, won't form a larger sphere of triangles. That's the problem, you see? There's a second option, where I can make one large icosahedron around my big cube — just one. But again, it's just one. It's not made from smaller ones, it doesn't transform into a larger one, it doesn't work that way. And it's the same with the dodecahedron. I can place the dodecahedron on top of the cube or even inside it. Why? Because if inside the cube there's an octahedron, and into the octahedron you can inscribe an icosahedron, and inside the icosahedron, if you make all the proper cross-sections, a dodecahedron can form — so I can place the dodecahedron inside, just as I can place it outside. And I don't know — maybe I should place it both inside and outside, or choose one option, or maybe I'm still not seeing something. And this is where I'm currently stuck. But again, this is the path — and naturally, I will go through it, and in the future I've already passed it, as probably everyone has realized by now. But right now, this is the interesting part… This is the path I'm walking at this moment in time. Today is March 9, and I'll continue physically

assembling the matrix now, all those versions I've described — where there are lots of Merkabahs, that is, when five Merkabahs are nested within one another — that's the first version, I'll be building that. And the second version I'll be building is where I make a large Merkabah out of small ones, and likewise, the cube and the octahedron — everything grows from small to large — and I'll try to inscribe something in there to see what I can find. Whether to inscribe the icosahedron or the dodecahedron — that's what I'm currently paused on in this process of deciphering and discovering the matrix.



This is the second version

Where from small Merkaba I create one large one.
And the same thing happens with the cubes and with the octahedrons.

What I would recommend studying now to better understand what I'm talking about is definitely to read up, to google — Kepler's solid, the star polyhedron, the four star polyhedra. You absolutely need to read about the small stellated dodecahedron and the great stellated dodecahedron. It's as if everything is guiding me toward something… an emphasis on stars. Maybe both the first and second versions are valid — that I'm indeed on the right track, trying to figure out how to unfold these stars made of two tetrahedrons. But the point is that after the Platonic solids, after the five regular polyhedra, come the stars. There are a whole lot of different ways to construct stars, and it's all very fascinating. And that's what I'm reading and studying now, and I recommend you search for all of it on Wikipedia. I also started rereading and studying what the "Burning Bush" really is. Then I recalled how tsars used to wear orders — orders in the form of eight-pointed stars — so I took note of that too. And of course, I'm also reading every possible article on alchemy. That is, alchemy, the Great Work — I open articles in different languages and read them, just to let my intellect catch at least a few grains of truth that will resonate with the information I have on the path I'm currently on.

| This is essential reading: the Wikipedia article "Prima materia".

Big Alexander called — we talked for half an hour. He continued right on this point again, placing direct emphasis on it. He said the etheric world is precisely that death, it's the opposite — it is the divine world itself, it is the very secret of everything. So even though I described it as the fourth, it's actually… That is, on one hand, the alchemists may be right in saying that the most unique element is the fifth, but as you can see, I consider it the fourth — but that's not the point. And he was just saying — we were discussing aliens. He said there are all kinds of aliens, just a massive number, and there are dark ones, light ones, all kinds. Well, of course — so look at how I've presented all this in my books: there's morning, day, evening, night — all of that, just as a seasonal mood. But in the future, there are actual physical planets, clearly separated — that is, there's an entire physical world of the underworld, where evil rules. There's the world of the sky, the world

of the earth — so there's a whole bunch of different planet-worlds, and all kinds of aliens inhabit them. And Big Alexander says there's a hidden planet that no one can see — that is the ether, the etheric world. And there, he says, is the planet where the highest intelligence lives, the one that is the main God. And from all those planets, all the aliens — evil, good, all kinds — they report to that main one, but that main one is in the ether. And he keeps emphasizing that ether. Ether, ether, ether. He says the ether is the eighth corner. And I said:

— Then I've figured it all out.
— Alex, you don't understand — you already figured everything out back in Volume Two. You're just now showing it, decoding it for people, revealing in detail everything you had already solved then — now it's simply the decryption.

Imagine, he says this — and it aligns so perfectly with what's happening right now. Because in truth, "Alternative History" is essentially Volumes One and Two. That's it — that's where everything started and ended, with me deciphering the matrix — mission complete, that's how it is: Volumes One and Two. And Volumes Three, Four, Five, Six, Seven, Eight — all of that is simply the decoding, the revelation for people, so it becomes understandable. And now I'm just explaining… not because I'm just, you know — back then, the Spirit entered me, I shaped the matrix, I presented it: "Here, please, the holy scripture of Ezekiel, here he wrote the chariot, and here I have built it. Here it is, check it, here are the Cherubim, here are the wheels, everything aligns, you can see it all on the icons." And that's how it is — yes, I did everything, and now I have to explain why, why these geometric figures, what they are, what they mean. And I'm simply explaining that — that's what Big Alexander is telling me. But as far as he's concerned, he says I've already deciphered everything. And I think, "That's incredible." He says:

— Well yeah. Now it's just a matter of waiting for the aliens to arrive. They came in 1943 or 1947, some year like that — they came to America and chose the chosen one. Now they're supposed to come again. And, well, they'll come to you, and that's it.

— What? — I laugh. — What aliens? Who's going to show up?

And he specifically says there are evil aliens that everyone is afraid of — they always eat large animals, elephants, cows. I say:

— In all the movies they show cows being abducted from farms.
— Alex, that's no joke. There are specific dark aliens that come exactly for that — to eat cows — it's a historical fact.

Well, that there are really a lot of these aliens, and they're all different — both dark and light. And he says that these aliens once protected us from a comet, and a second time — they've just protected us again from some comet. Everyone's trying to save us, to prevent nuclear war, because before that there were seven or however many catastrophes. That's what he told me. What else?
Then he said that all the sacred books were written under the control of aliens — that is, through the Spirit of all this. So it's impossible that anyone ever wrote holy scriptures purely from their own mind, on their own. Big Alexander says I'm writing the same way — that I can't write anything from myself at all, everything is controlled, every word. That is, what I write is only what must be conveyed to people, and it is conveyed exactly as it should be — in specific timeframes, with a specific delivery, with a specific packaging. That's how it is. We talked about all this. And then I told him about the matrix — I told him that both the first and second versions I recently told you about are correct.

I'm telling him about the matrix and I say:

— Alexander, there are two versions of how to make this star — this six-pointed one, the Jewish star, in the plane. One version is to lay it out in five levels, to stack five of these stars together so it forms a kind of spiky ball, like a hedgehog — that's one version. And I basically just did that recently, because when I made the dodecahedron, my matrix — the one I decoded in Volume Two — rotated into five levels like that.

— That's the ether, that's incredible, that's amazing, that's all correct, it's absolutely top-tier. I've congratulated you a thousand times already, and I'll say it again — you've done it all. Now you're just showing people how it all works. Your entire matrix is correct, there's no need to redo anything or change it. That's it, it's exactly how it should be. You had that cube with the "little wings." So now you rotated it through the dodecahedron and got this — five cubes with five little stars.

— Yeah.

— Alright, but there's another version: my matrix only had one cube, but I can also make more cubes inside it, and then they'll form a large one and a central one. And they also form Cherubim — those little stars — through which a big star is formed, and a small one appears in the center. And the same goes for the octahedron.

— Yeah, but that's still your matrix, you just added cross-sections — what's the problem? And you can add the dodecahedron to it too, and it'll spin into five levels again.

— Yeah. Well, okay. But what about the icosahedron and the dodecahedron? Because I can't do with the icosahedron or the dodecahedron what I did with the cubes — like making a large one out of small ones. Or like making a big star out of little Merkabahs.

— Well, because they're a different system, that's all. They're not supposed to be made like that. So think — what's the difference? The dodecahedron is the ether. Now you've seen how it all multiplies like that. And in general, the dodecahedron is the Spirit. That's the real secret. What do all those alchemical engravings hide, what are they really showing? The Sun and the Moon — that's obvious. But when there's the Sun and the Moon, what happens when the mother and father make a child? They make a child, right?

— Yeah.

— So what comes out of that?

— A child.

— So if you combine mother and father, you get this?

— Yes.

— Alright. And what do you need for the child to be born? — he asks me. — The Spirit! Without the Spirit, nothing happens. Without the Spirit, it won't work.

— Got it. — I say.

And the Spirit is like a multiplier — though I still haven't fully understood it. Like another version, a variation. The point is that the Spirit, this ether, the dodecahedron — that's the very unfolding, and that's why there are five stars. That the star, like a child, was formed thanks to "mother" and "father," thanks to the two triangles, and then it unfolded again — but all of that is the Spirit. And it's not even about the star that unfolded, but about the dodecahedron itself — that's what they're hinting at, that the whole power lies within it. And he says:

— Without the Spirit — nothing at all. If sperm cells, just taking a physical example, if the sperm are dead, they don't fertilize anything. But if you add Spirit to them — or rather, ether — then suddenly they all start moving, all the sperm start wriggling. Who can refute that? It's a fact. You see, you found the star, you found these triangles, you found all these elements, but still, the eighth element is the Spirit — that is, once again, the dodecahedron.

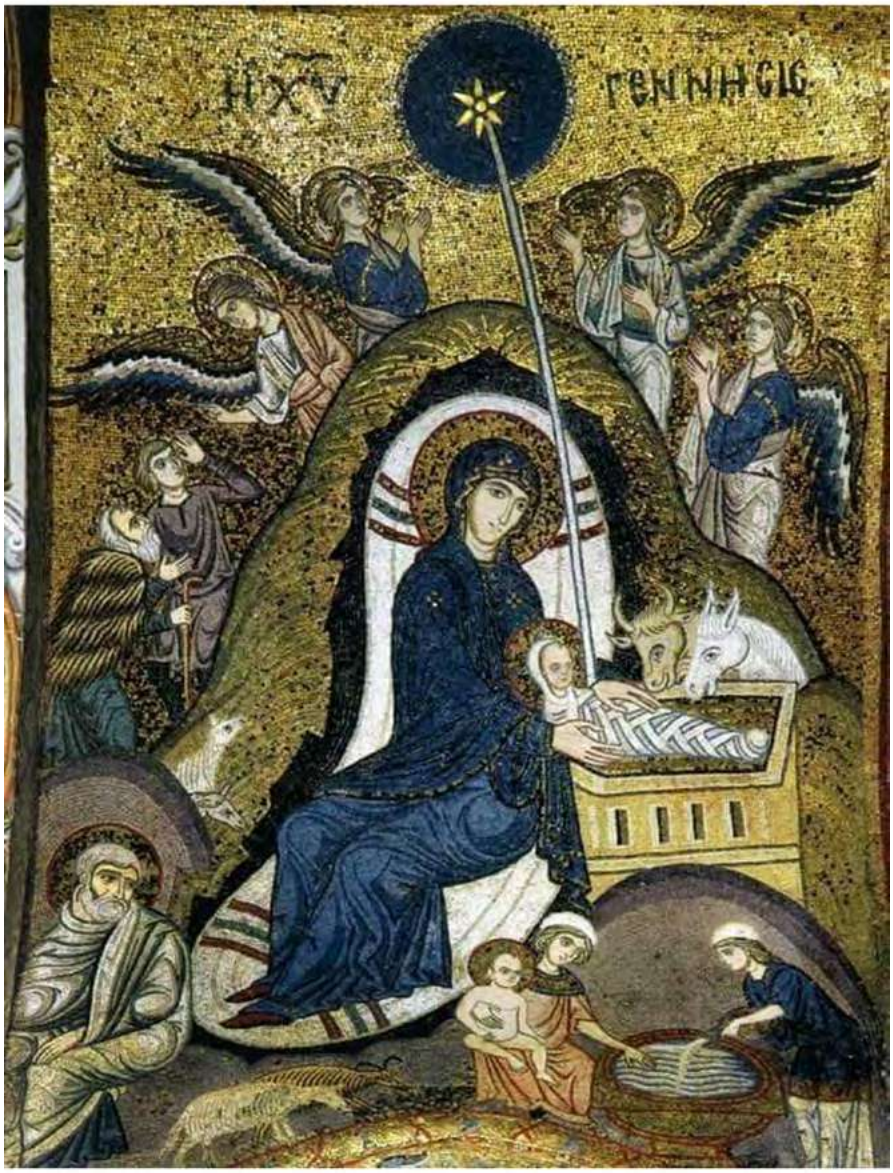
Well, and the fourth element for me too, as you remember, is also the dodecahedron. That's the latest. And he said that I'm doing everything right — that my task is to describe it all clearly in human language, to now thoroughly explain how I'm building the matrix, to show it all through facts and examples. He says:

— Everything you've found now in alchemy — show that everything you've deciphered is already in alchemy. If you see this matrix somewhere else, point out that it's everywhere.

That means I must show that everything I've deciphered is everywhere, and that everything is built according to it. I must prove this scientifically, referring to historical facts, various documents, engravings, images.

| Read the article "Sermon on the Mount".

Yesterday I spent the whole evening deciphering matrices, and this morning too — I can't stop. But I don't mean gluing sticks together, I mean drawing, taking notes, opening every possible icon, every possible engraving, trying to understand what, what, where, what it all means. This is the continuation of the path, as part of decoding the matrix, in the search for the Philosopher's Stone. Now below I just want to show some of my rough notes and observations — how I look at the images, from what angle, and what I actually see.

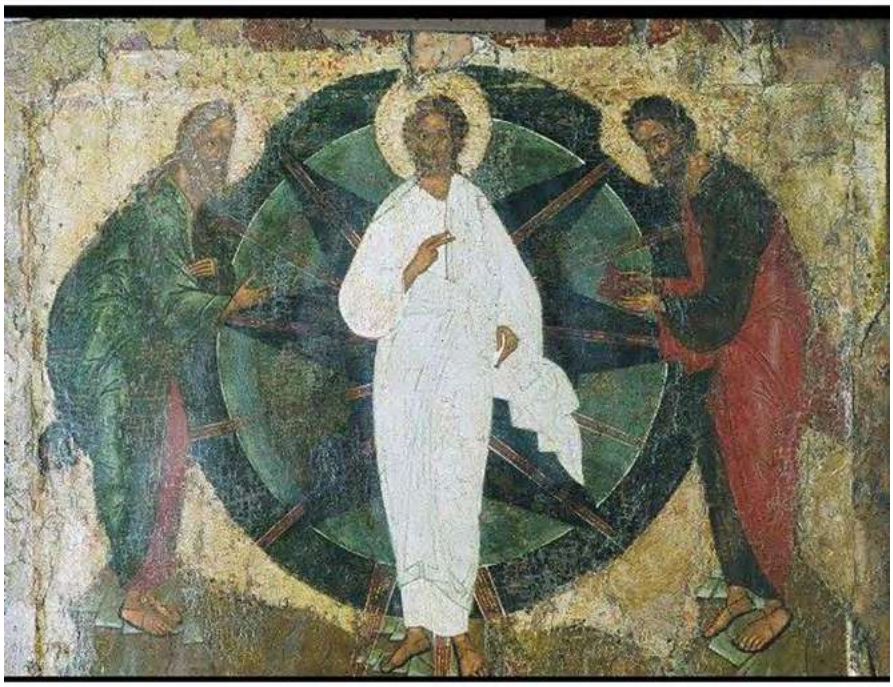



Look… the star we're searching for — that is the Spirit.



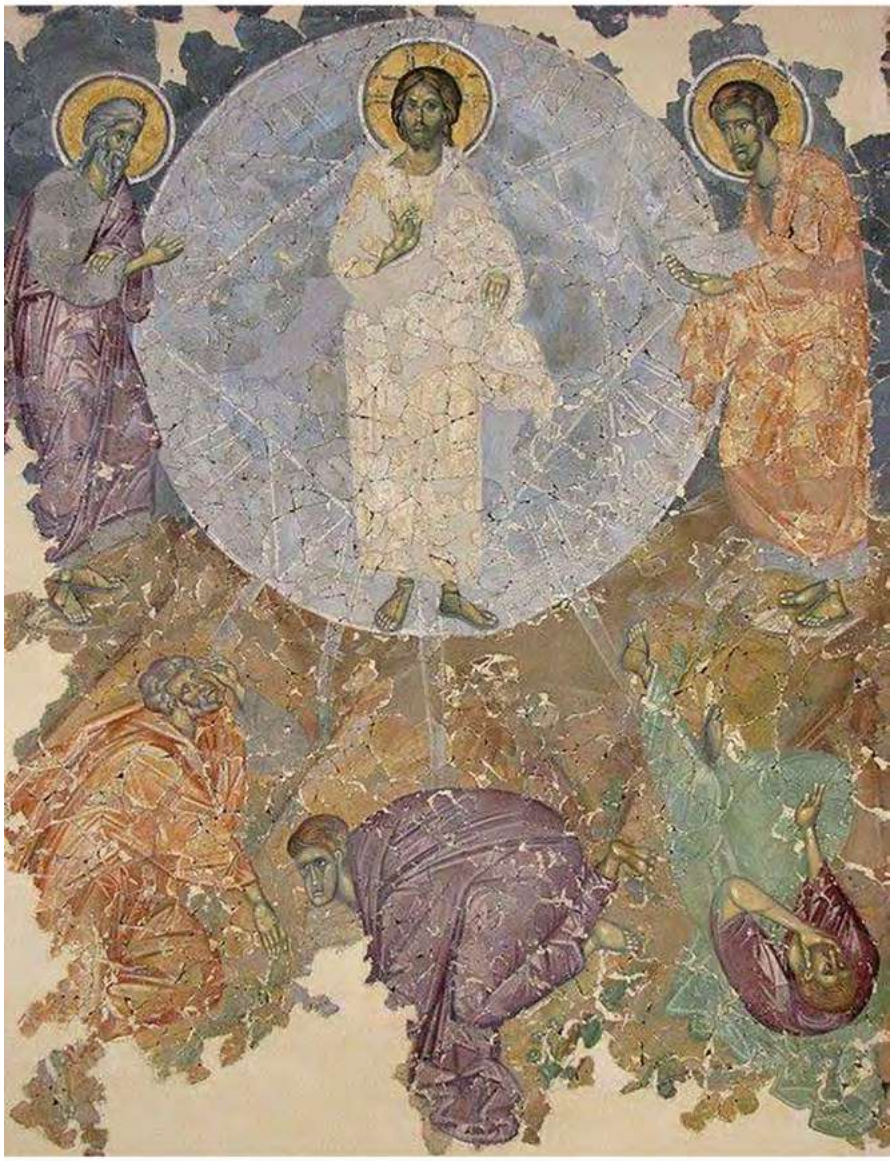
Here's the thought: the 4 creatures… they are the Merkabahs.

And God is the fifth element—formed from them.



And here again is a star…

And not a five-pointed one, but a six-pointed one.



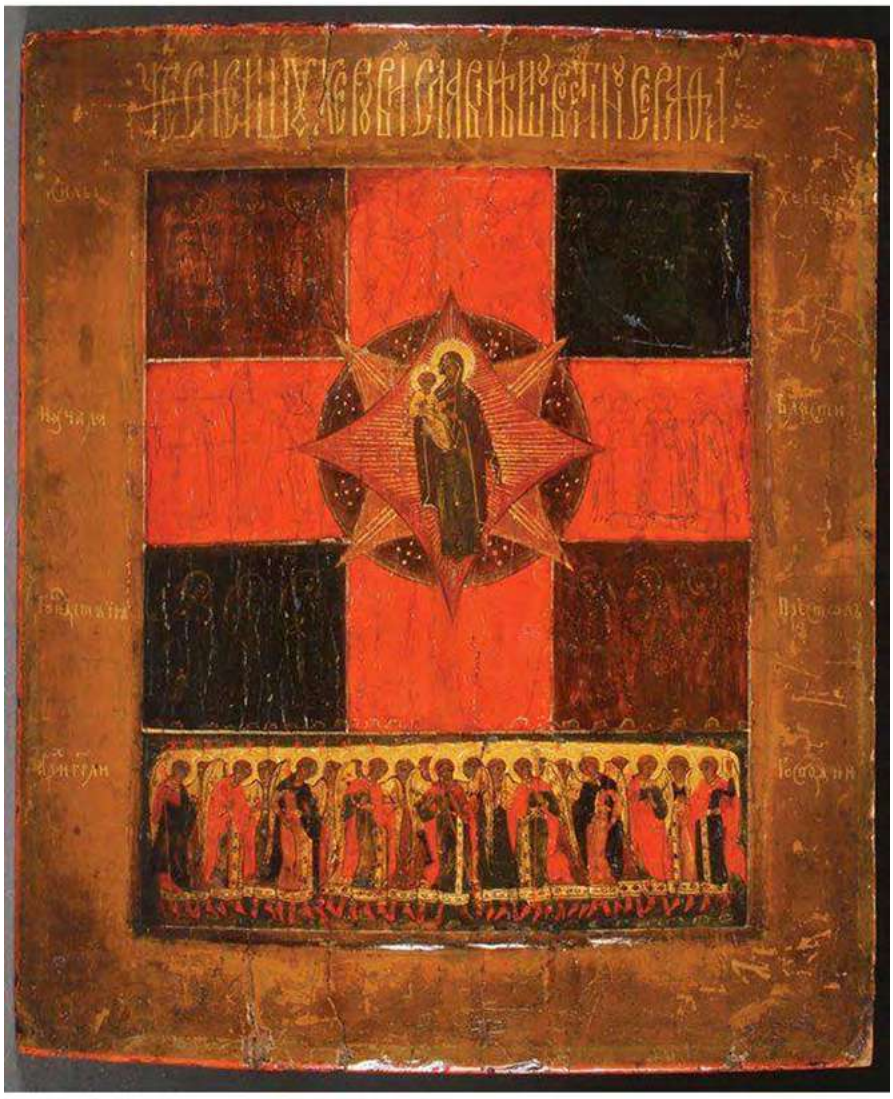
And here it's eight-pointed…

Maybe that's how they showed the Merkabah — after all,
in volume it has eight points. Maybe this is the central Merkabah.



And this might be exactly 5 Merkabahs together…

And in the plane it has the same number of rays.



And here it's as if the same idea… It's a cube made of many cubes…

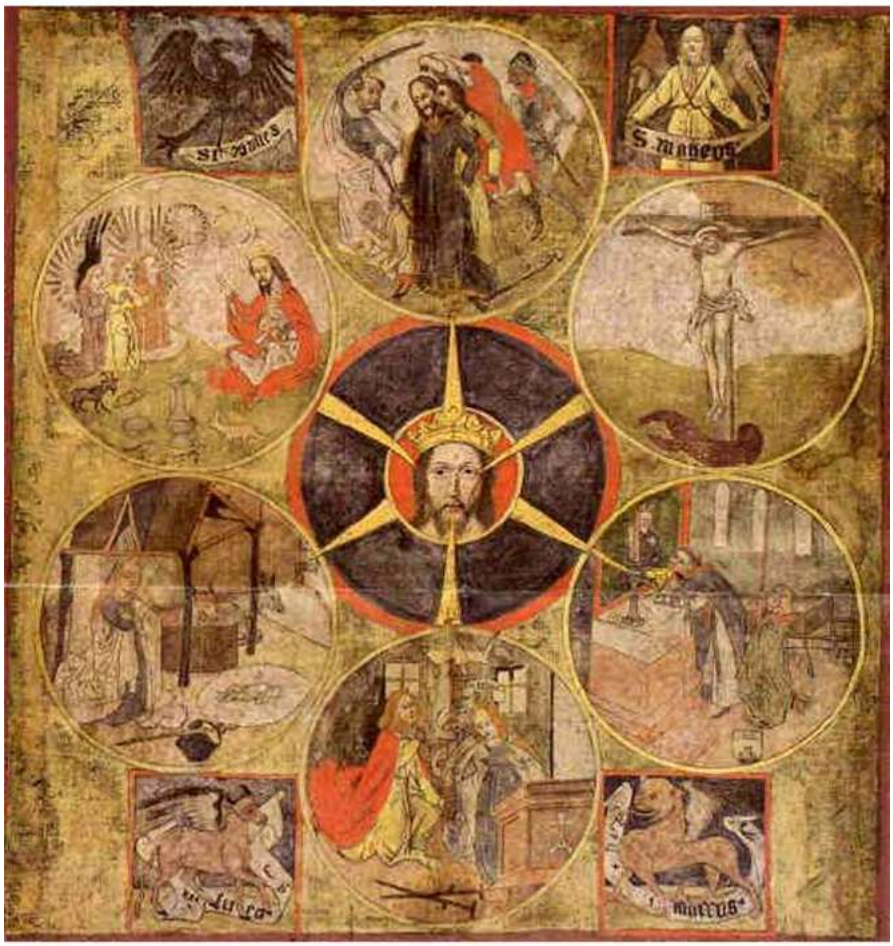
And thanks to the multitude of cubes, a center
appeared—in which there is a Merkabah.



This actually reminded me of rhombuses…

That here is the central rhombus, and a bunch
of small ones give rise to a large rhombus…

As if everything is about the small and the great God! That there is a middle, a center — and the same thing exists on a larger scale…



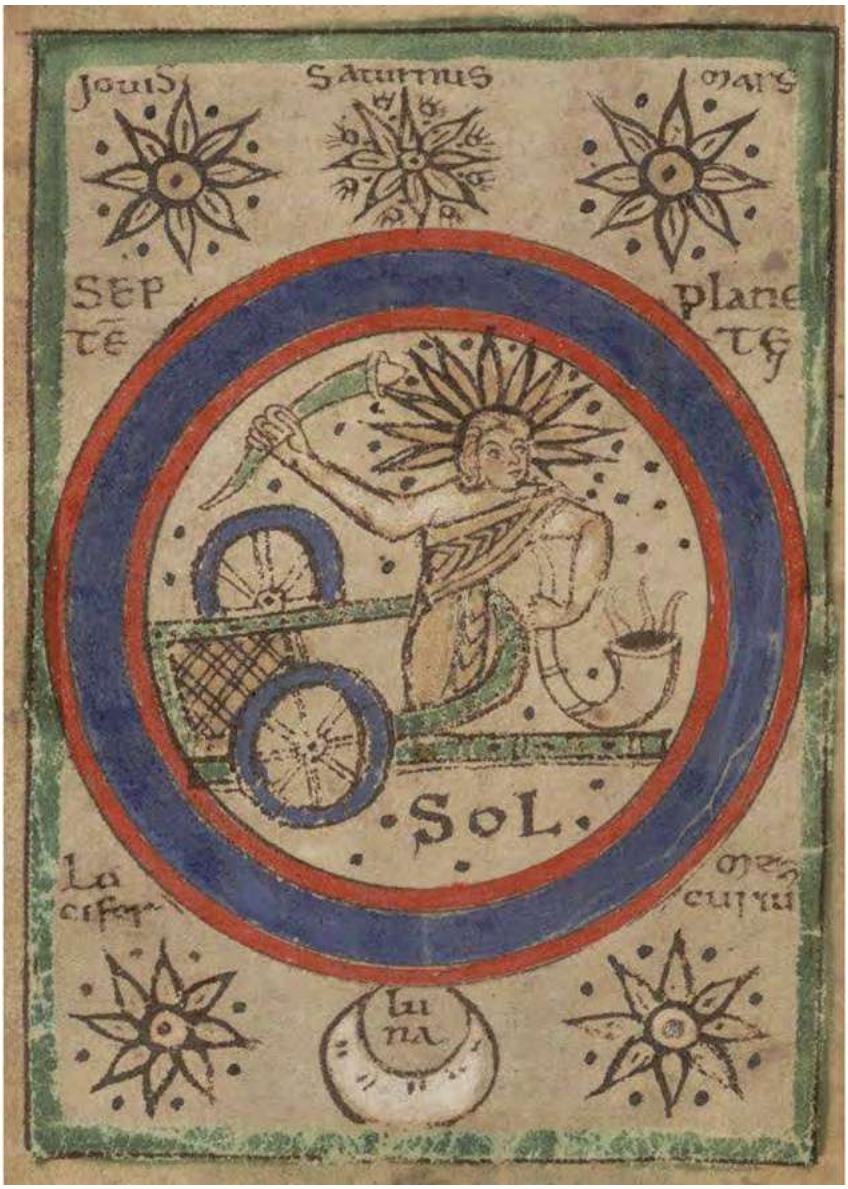
Here it looks similar… As if all of these give birth to the center …

And that this is exactly what surrounds it.



And here the rhombus appears often…

As if it's all correct — that the rhombus and the creatures at the edges are actually the stellated octahedron — that is, Merkabahs.



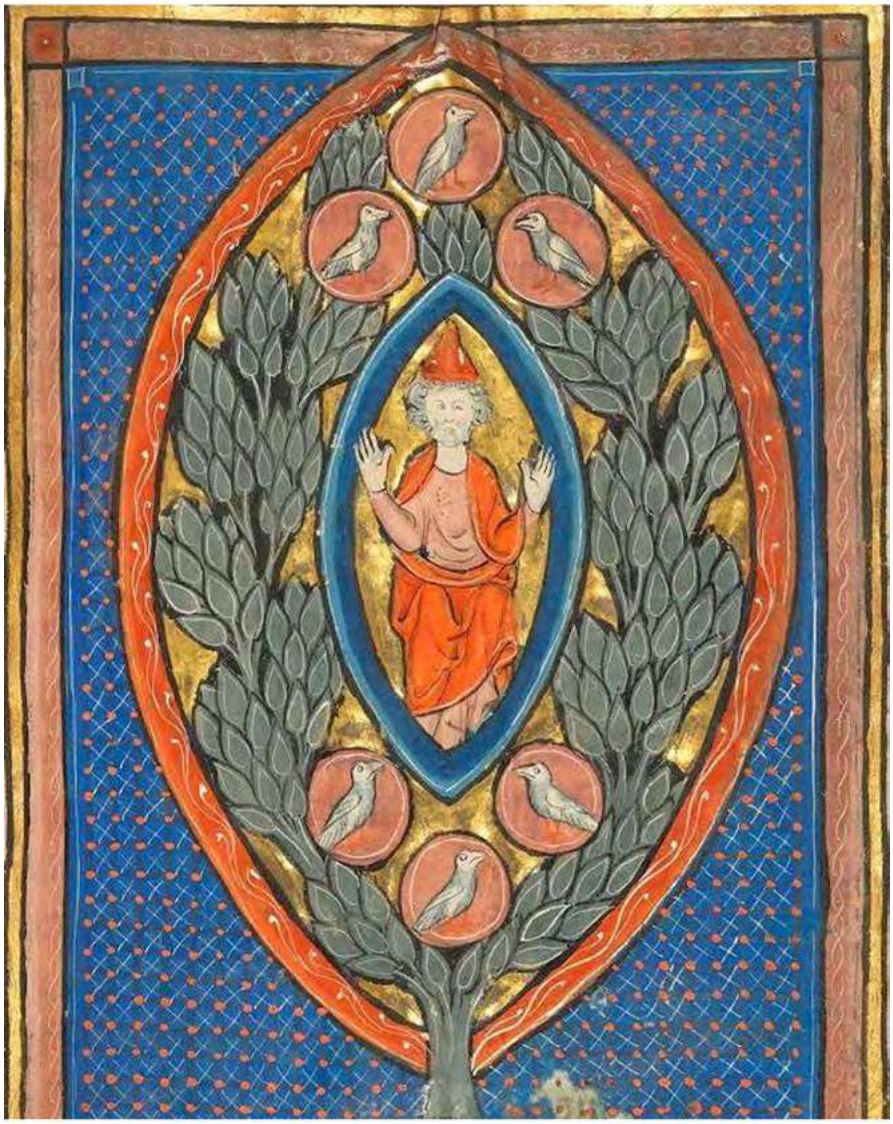

Again, 5 stars — that is, planets.

And the Sun and the Moon.




Here again are the 7 heavens.

That's 5 and 2.



And here's how I saw it

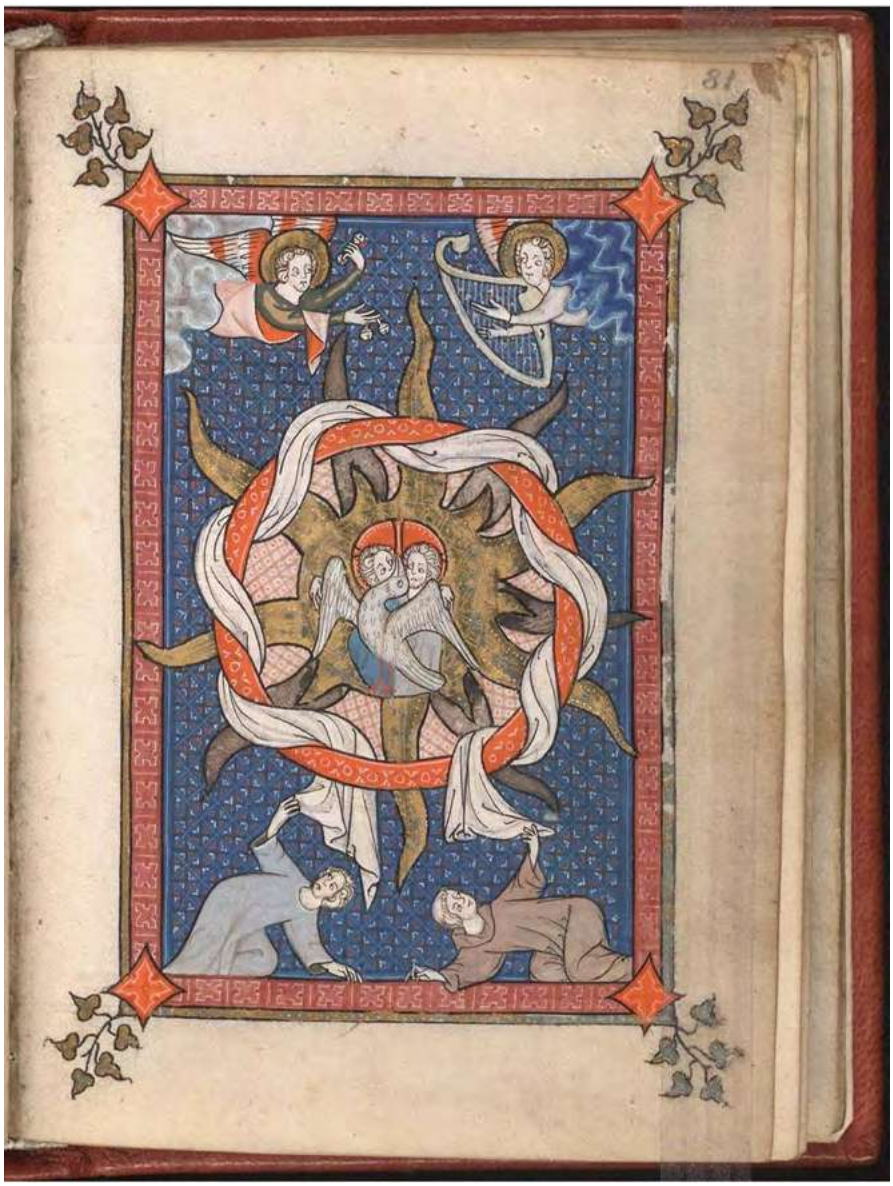
The small world is the blue almond shape, and the red one is the same but larger — born from the six birds.

So it's like this:
the first, who is seated,
then the six elements,
and the eighth is the outer one.



Again, a hint that this person…

Is the Sun and the Moon — that is, two triangles.



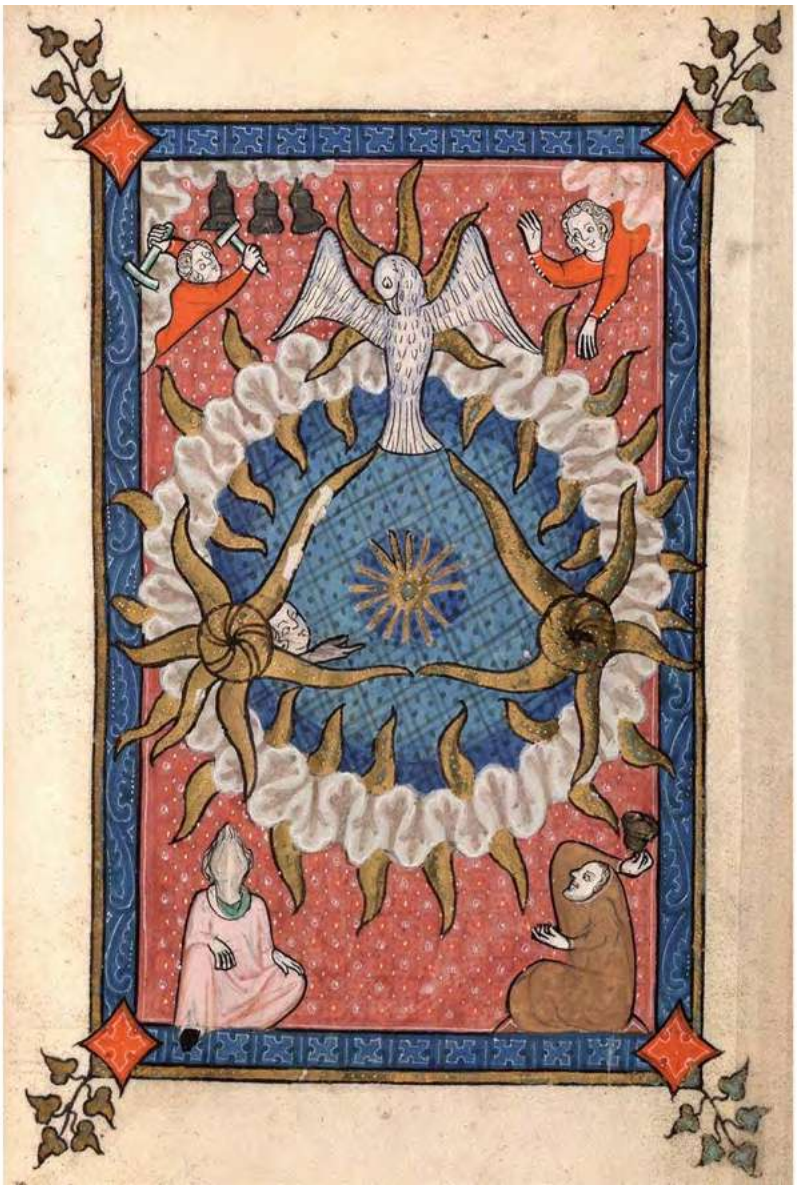
And here — the blending of red and white… the Sun and the Moon…

And from them comes this brown star.



And here again is that same hint.

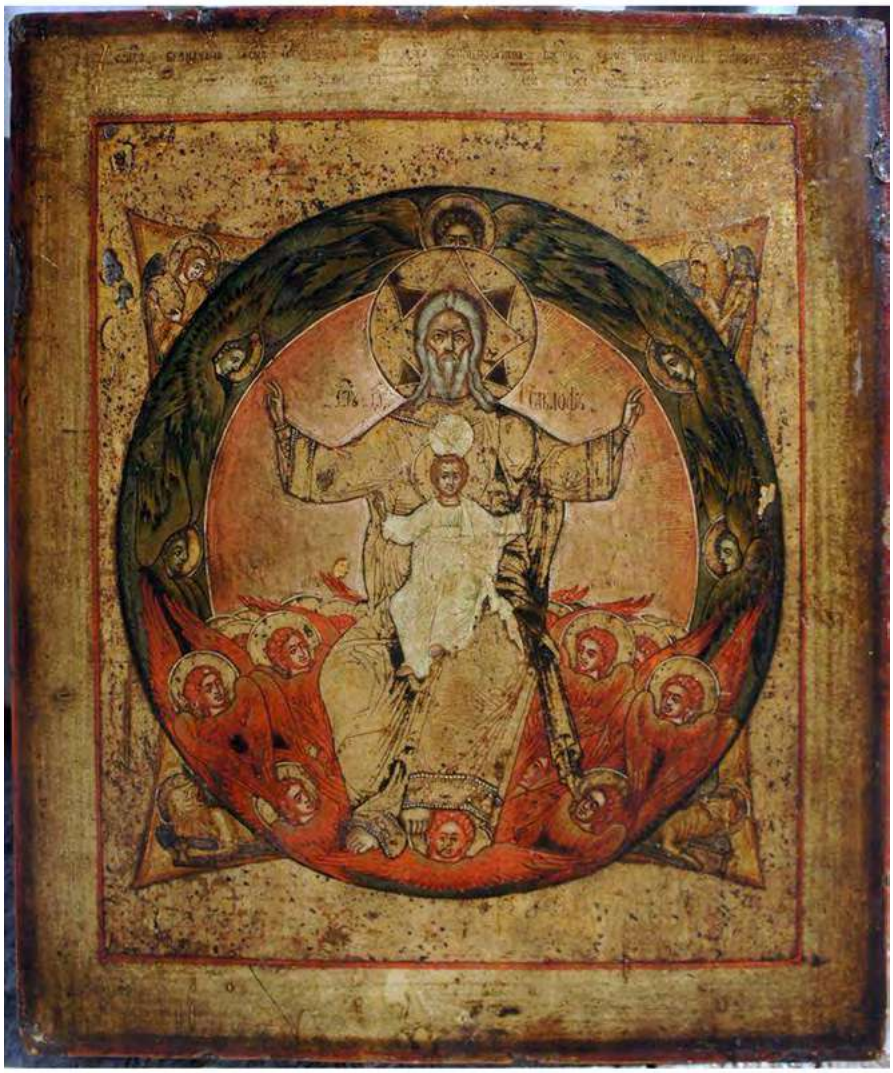
That the 4 elements on the sides represent one world, and then the Sun and the Moon together with the Spirit give birth to God.



Or here.



And here it shows how many moons and suns there are.

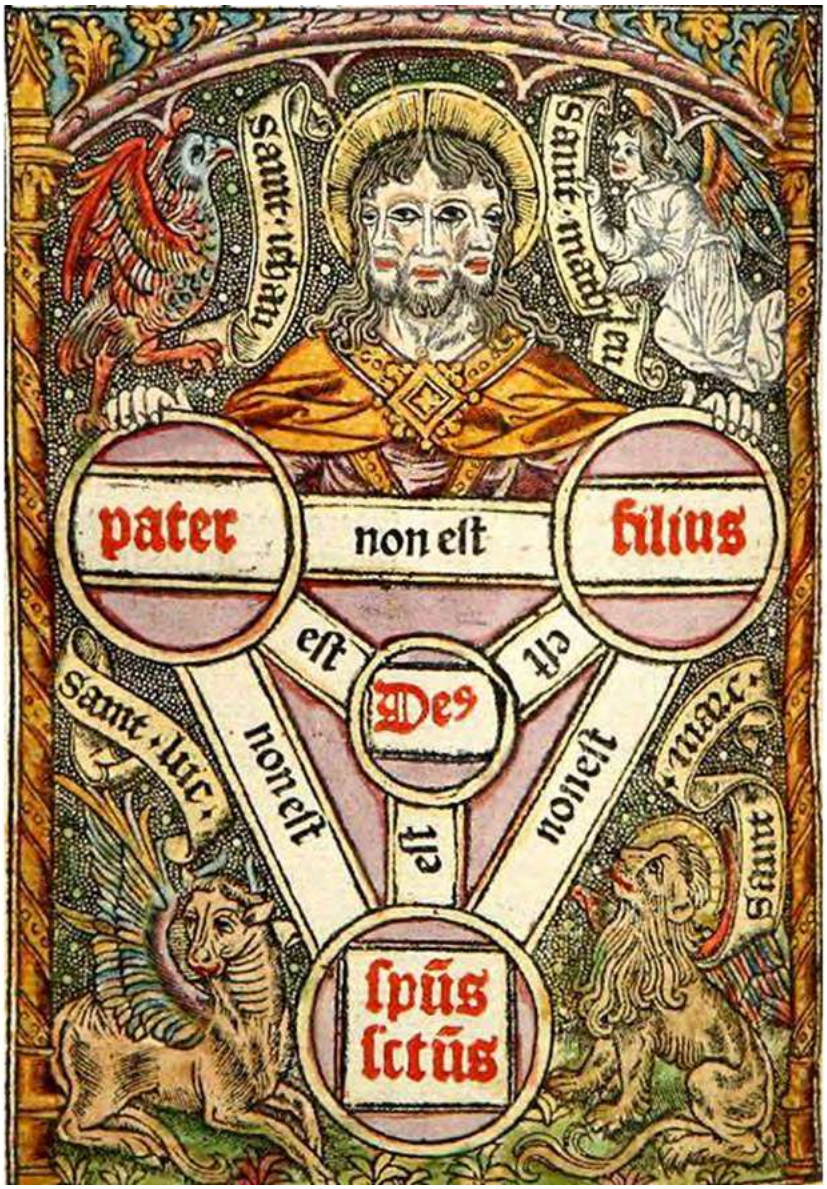


And here too—how many moons and suns there are.



How from the 4 elements something like this formed in the center…

It's what happens if you combine all the Merkabahs together.




Again: 4 elements

And then three more elements, and the center — God —
as the 8th element. But He was formed from all the elements.



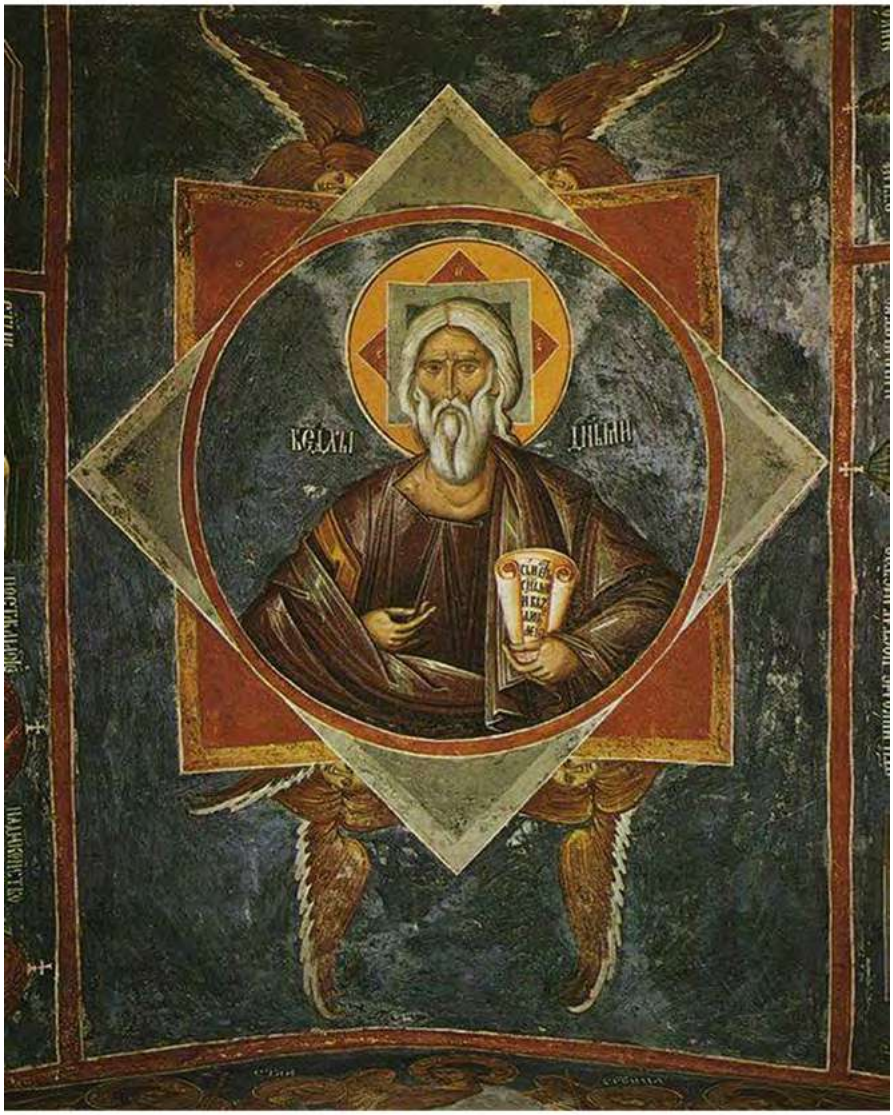
But why do they show the Sun, the Moon, and the Spirit…

Okay, the Moon is a triangle pointing downward.
The Sun is a triangle pointing upward.

And the Spirit? Is it about adding a third triangle?
Or is it still another Merkabah?



You know what I just saw here… this sphere that God is holding — and on top of the sphere, a cross like an antenna… And this drawing — it's a top-down view… like an unfolded layout. There's the sphere — you can see the animals at the corners, and their background colors are opposites… it's like the sphere is divided into worlds. And God is sitting, like on a pillar — He's above the sphere, sitting on a pole.



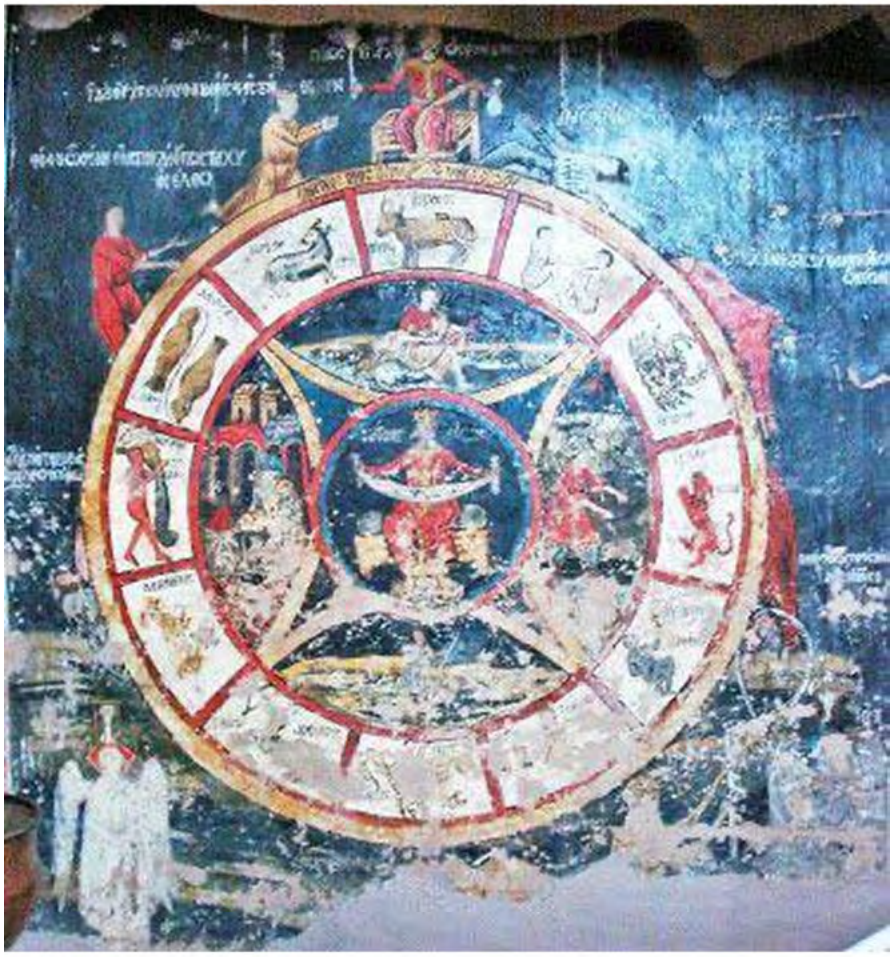
Or maybe I should have made 4 Merkabahs in the cube right away.

And if viewed in the plane, it would look
the same: a star made of squares.






Again, 5 and 2 — that is, 7.







*Христос с 9 орденами ангелов. Фрески в часовне Кукузелиса в монастыре Великая Лавра.*





As if this is God — a multitude of cherubim.

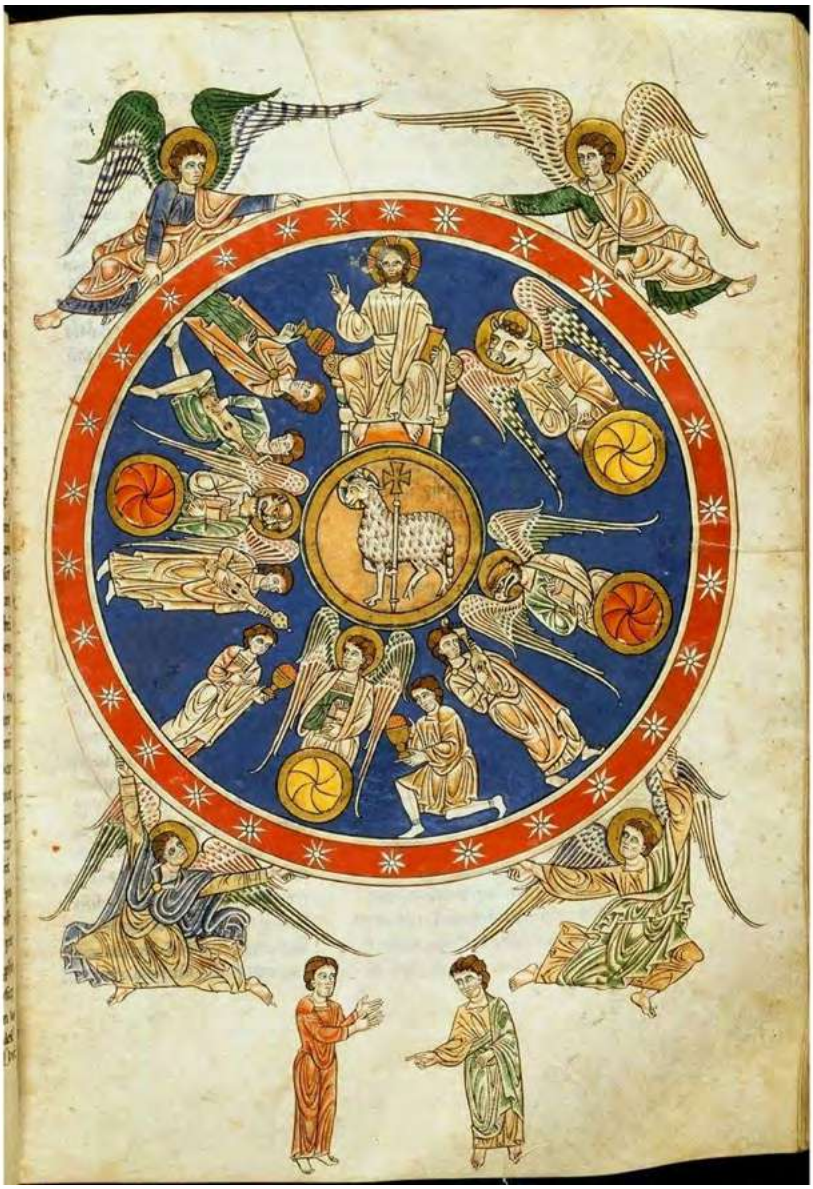
But we don't know how many… and then the rays are shown in the plane — 9 rays.



And here… in the center is God.

Next, you see faces, eyes — that's like the Sun and the Moon…

And then come the rays — that's like how many cherubim need
to be nested within each other to form rays…
There seem to be 17 or 18 of them.



He is sitting above…

And this is like the unfolded sphere, the globe.



And now imagine these spheres as cubes…

Here's the small God — that's the small cube.
And from the small ones, a large cube formed — God.

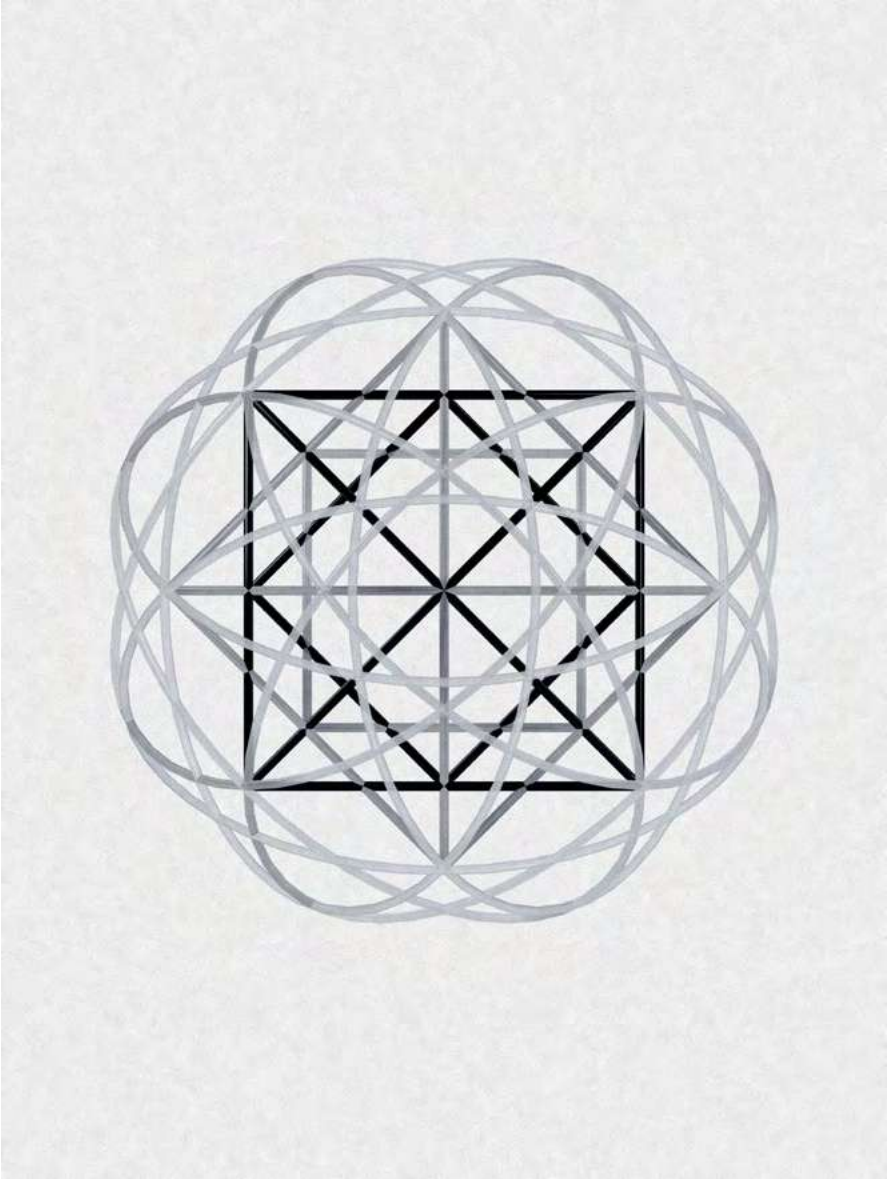


I'll explain what I've been doing. It turns out I'm still trying to understand which versions are correct. On some icons, it seems they directly depict the micro- and macrocosm, almost hinting that there is a matrix, and within the matrix there is something like, figuratively speaking, a throne or the One who is seated — inside, but also outside. So, figuratively, there's a large cube made up of smaller ones, but thanks to the small ones, a central medium cube is formed, which is the most important, and that medium one is also the great one. That kind of hint exists. Most often, they don't depict these worlds as cubes, but as circles on icons or illustrations — as if they are spheres, a kind of world. And in a way, that's logical. So I can make a large Merkabah out of Merkabahs. That is, if I now build a cube and make a bunch of cross-sections in it — as if my cube consists of 64 smaller cubes. First, it's made of eight: one, two, three, four — the top level, and the bottom level — five, six, seven, eight. So it's made of eight. And each of those cubes is also divided into eight — making sixty-four. If I divide it like that, and inside each cube there are those two interlocked tetrahedrons — that is, Merkabahs, those stars — then out of all those stars a large Merkabah is formed, and also a small one just like it. And it turns out we get both the small world and the large one — and they are identical. And maybe that's exactly who the One seated is, only the small one is the Son, and the large one made up of the small ones is God. I had such a thought. And it seems kind of logical, and on many icons this is depicted. Again, I can't just cherry-pick visually without one hundred percent proof. That's why I don't have a definitive revelation right now. This is the first line of reflection.

The second reflection is that I see the One who is seated, and from him — well, not from him, but around him — there are many rays. And it's as if this is showing the unfolding of the matrix, that around him there's initially some number of rays, thanks to the four creatures — that is, he's sitting together with them, he's like the fifth element. As if this is God or the Son of God. He always sits with the four creatures, and they all sit in such an unusual way, as if trying to show that all these creatures, just like him, are facing different directions. So it's as if it's a Merkabah — but as if it's unfolded, copied and spread in all directions, like a spiky ball — that's the feeling if you look at the seated figure. And then around him there's more,

like zodiac signs — this is how we arrive at the zodiac signs — as if there are the four elements, plus the One seated, and all of this unfolds and spreads out that way. And if that's how it works, then the One who is seated isn't just a single Merkabah in the center as a small one — he is a multitude of Merkabahs, meaning a multitude of these creatures that, when united, give birth to the Son of God. And that's what is often shown — how this seated figure, Jesus, cannot exist without… that is, he can't appear without his surrounding supporting elements. He, Jesus, is depicted exactly like that — with the Sun and Moon beside him, just like in the alchemical images — because it's as if only by merging the Sun and the Moon can we get the Son of God. And what have we understood from merging the Sun and Moon? That the Sun is a triangle pointing up, the Moon a triangle pointing down. So we merge them and get a Merkabah. But then they show us that the Sun and Moon are the sixth and seventh elements, like the sixth and seventh days. And the first five days, the first five planets — they also form a Merkabah. So what do we have to do? Combine all of them, and then add the Sun and the Moon — and in the end, we get the Son of God. And now I'm stuck — I don't know how many of these Merkabahs I need to assemble to produce the Son of God. That's what I'm trying to figure out now.

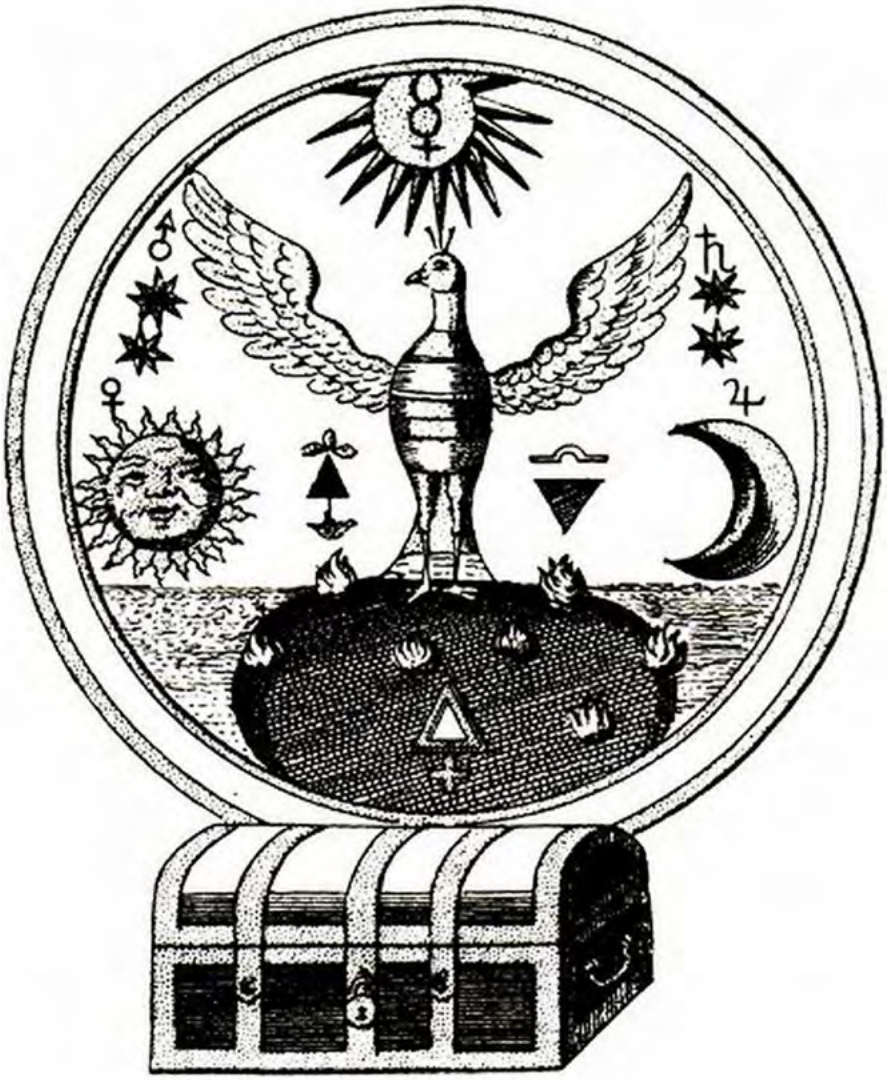
On one hand, there's that very beautiful icon — one of them — where Jesus, God, is sitting inside a rhombus, and around the edges of the rhombus are the creatures. That's a clear depiction of the matrix, because thanks to the rhombus — if you add triangles to the sides of the rhombus where the creatures are shown — you get the world of Kabbalah. That rhombus is exactly what I have at the center of my cube. And right there, inside the rhombus at the center of the cube, you see the One who is seated. And on one hand, it makes sense, as if he appeared thanks to the Merkabah — and that's why he is shown inside a rhombus, because he is the Merkabah, formed by the upward and downward triangles — merged together as the male and female principles — and thus the Son of God was born. But still, doubt creeps in. And again, the Son of God is often depicted surrounded by a multitude of rays, and the number is always different. Obviously, the matrix can rotate. So how many Merkabahs must there be for the Son of God to be formed? Or maybe the Merkabahs themselves are the Son of God? It's unclear.



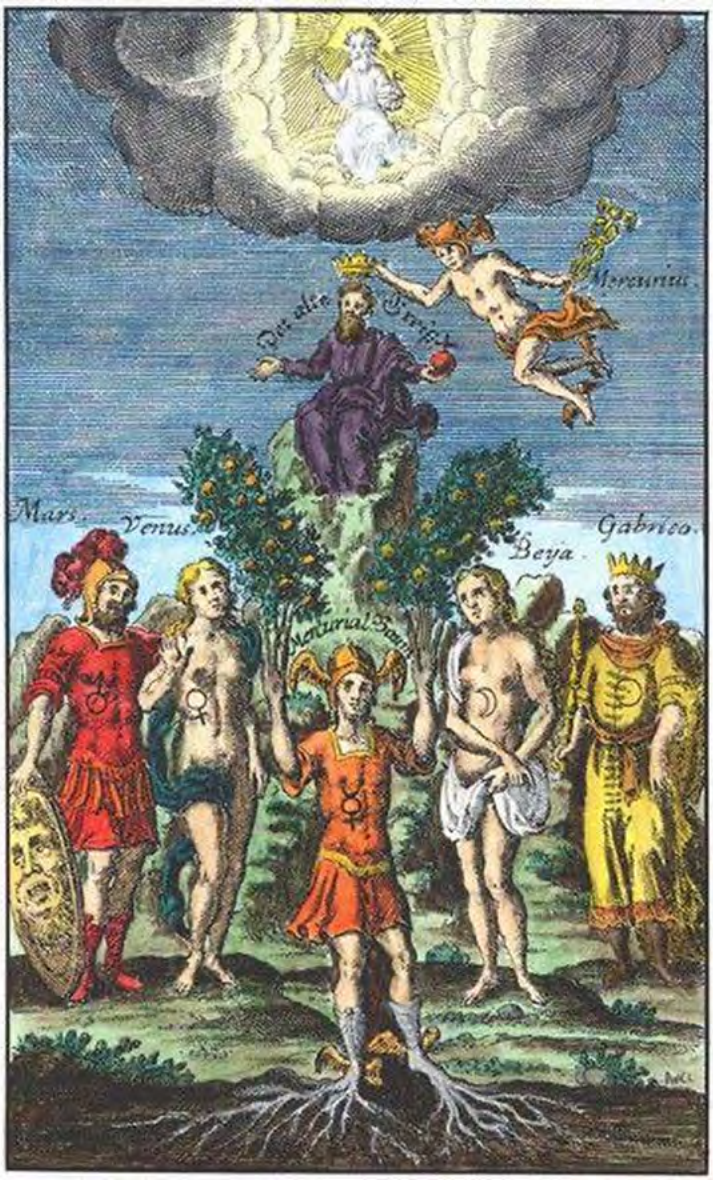


Here's something I want to show as an example. Look at the first image. What kind of matrix is this? This matrix is almost the same as my original one from Volume Two of "Alternative History", where I deciphered everything — but not quite. That is, my original matrix is a black cube — you can see it. And in this black cube, you see a black rhombus — what I had was an eight-pointed star, let's say. The rhombus didn't go beyond the boundaries of my cube, and so I had just one black cube, inside which was a black rhombus, which formed due to the cross-sections — and there were two tetrahedrons that generated one Merkabah inside the cube. And then, around those triangles — the tetrahedrons — I drew wheels, and it turned into a Flower of Life. I got one element of the matrix, from which I was supposed to build a whole lot more — a larger matrix — but that was before. And now, what I'm showing, you see, is that I added a blue inverted cube — see, it clearly protrudes. There's the black cube standing upright, and then another one just like it, but rotated as if by 45 degrees. When I did that, it was as if I added to my… Well, inside the black cube I already had a Merkabah. And when I added this other cube, like an eight-pointed star, I ended up with another Merkabah, and I added wheels to that one too, and it turned out beautifully — you see, very similar to an icon. Maybe this is it. Maybe that's what the eight-pointed star really is. Maybe the eight-pointed star that is often shown with God is actually a cube within a cube — but a cube within a cube can't be made symmetrical, because it has six faces, not four. But if you take a cube, duplicate it, and rotate the second one on the same plane by 45 degrees, and then look at it from above, it looks like an eight-pointed star — a cube within a cube, viewed in the plane. And after all, everything on icons is shown in the plane — icons aren't volumetric. Maybe that star, the one of the main God, is exactly that — a cube within a cube — not a cube inside a rhombus, or a rhombus in a cube, but precisely a cube in a cube. Maybe. It's a question. I don't know. And maybe that's exactly what's correct — because when I make a cube within a cube, I originally had two tetrahedrons inside one cube. And now, by adding another cube, that's another two tetrahedrons — so I end up with four tetrahedrons. And thanks to those four tetrahedrons, I get two Merkabahs — as if a Merkabah inside a Merkabah.

And this Merkabah within a Merkabah, when viewed in the plane, also looks like a star with many rays. Maybe that's what it really is… Let's put it this way — these cherubim, they're also part of a sacred language, these creatures. If we talk about them, they can also be seen as triangles, as tetrahedrons. And then, maybe, one creature is really just one tetrahedron. So in my cube, maybe I have two tetrahedrons — that means two creatures. Now that I've added another cube, that's two more tetrahedrons — so now I have four creatures. And from four creatures, two Merkabahs are born. So maybe these two Merkabahs inside two intersecting cubes — maybe that's the Son of God and God? Who knows. Or maybe two Merkabahs aren't enough. Maybe each Merkabah is one creature — one cherub — then I have only two, which means I'm missing two more. That means I need to rotate more, add more cubes somehow. Because the cubes contain the tetrahedrons — that is, the Merkabahs. That's the question. That's what I'm deciphering now.

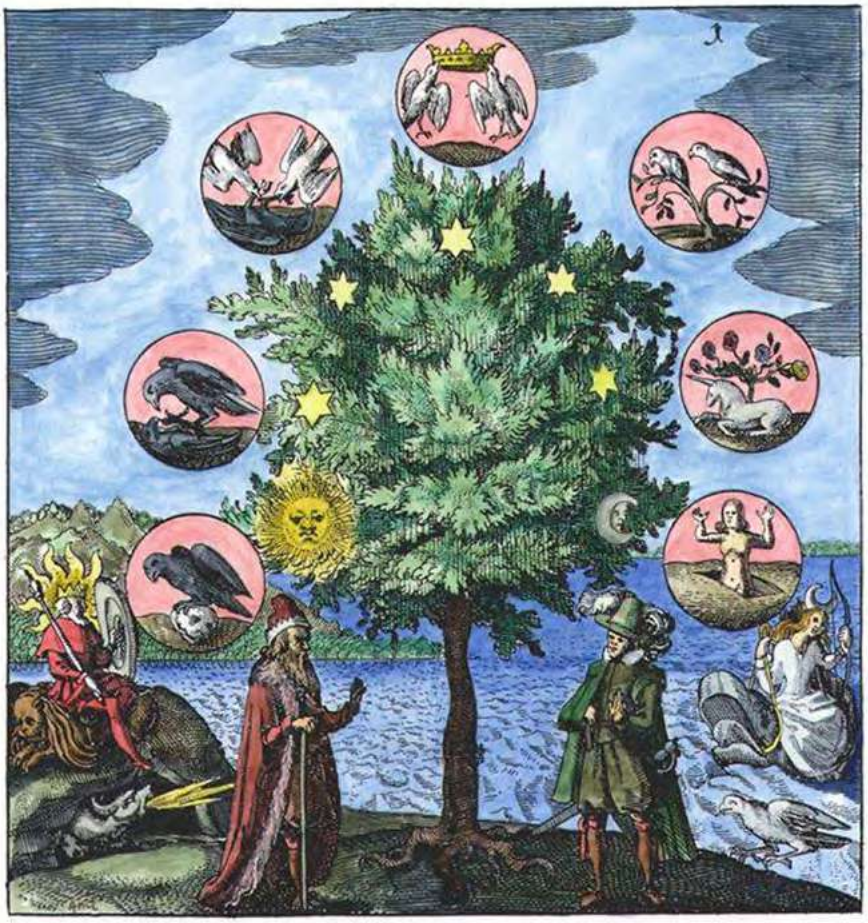


Well, here again they show the elements of the Sun and the elements of the Moon… and that they give birth at the top to that star with many rays… with the symbol of Mercury… and this is alchemical Azoth.




And here are depicted what seem to be the 5 main elements…

2 planets on the left, 2 planets on the right, and Mercury in the center… but he's also the one holding the crown at the top. If you remember — Mercury is the fusion of the Sun and the Moon — that's why the Sun and Moon aren't shown here. Maybe he symbolizes once again that you need to mix those 4 planets to his left and right… And he, as the one who's blended, lifts the crown upward.



Again, 5 stars… and the Sun and the Moon… on the tree…

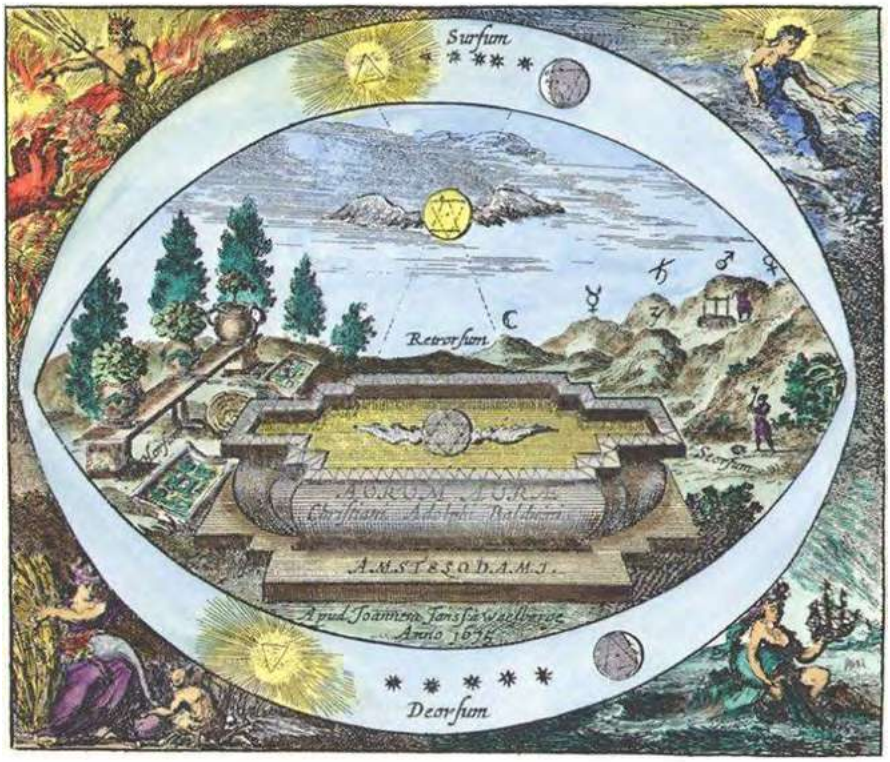
But here's something new to pay attention to:
On the left, the Sun is seated on a lion,
And on the right, the Moon is seated on an eagle… This is a hint that the Sun actually has two creatures — that is, two triangles that form a star. And the Moon also has two triangles that form a star.




Here too — look at the top… So the thought is taking shape…

That the Sun isn't just one triangle…
the Sun is two triangles forming a Merkabah.

Because the Sun is seated on the lion, and the Moon is seated on the crab…
To me this means the creatures — meaning the elements — are four in total, and two elements are under the Sun's domain, and the other two belong to the Moon.
So here's what it means: The Sun is a Merkabah, The Moon is a Merkabah, And in the center — Mercury — is the fusion of those two Merkabahs. That's how we get Mercury from the Sun and the Moon. So the Sun: in volume it's an eight-pointed star, in the plane — a six-pointed star. And the Moon is the same…
And Mercury is a sixteen-pointed star in volume.




You see… the Sun has two triangles, and the Moon has two as well…

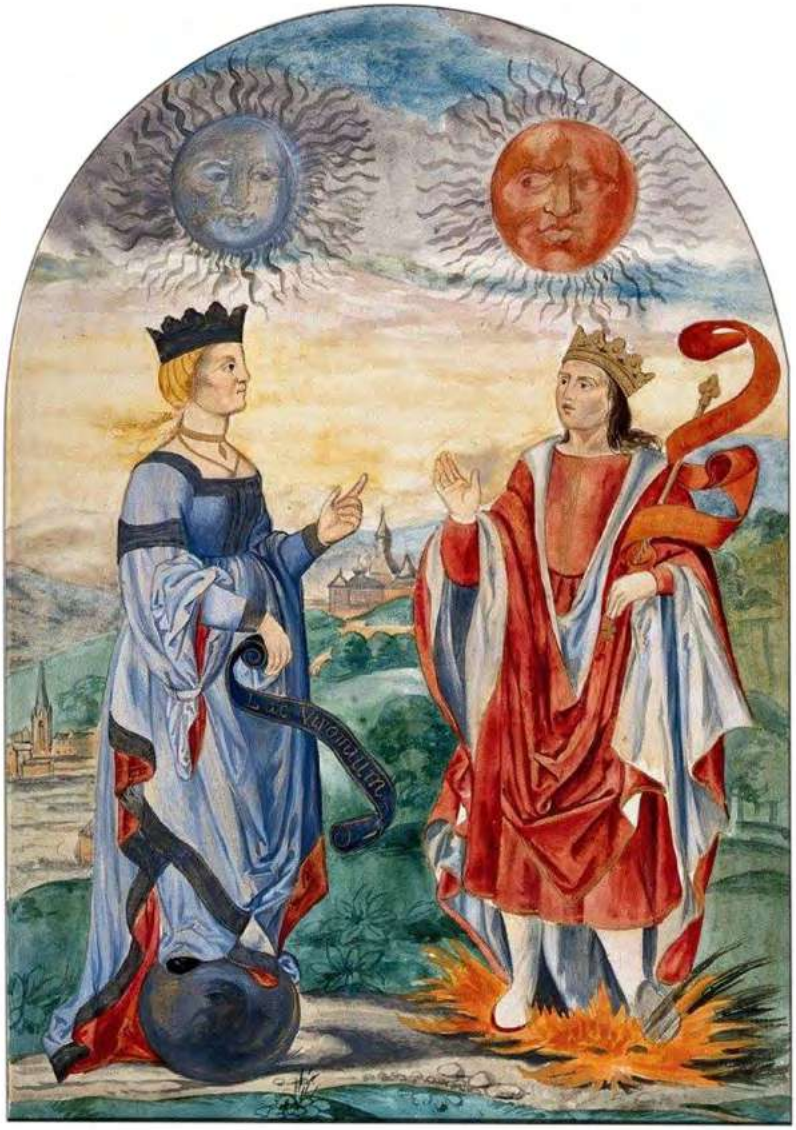
Because there's a unique reflection. And so…
the 4 elements are 4 tetrahedrons.

Two tetrahedrons interlocked form the Sun star,
And the other two from the four form the Moon star.



So if you look from bottom to top… you combine the creatures…

And get the Sun and the Moon… Then you combine
the Sun and the Moon — and get the star at the top.



That's why they're standing on themselves…

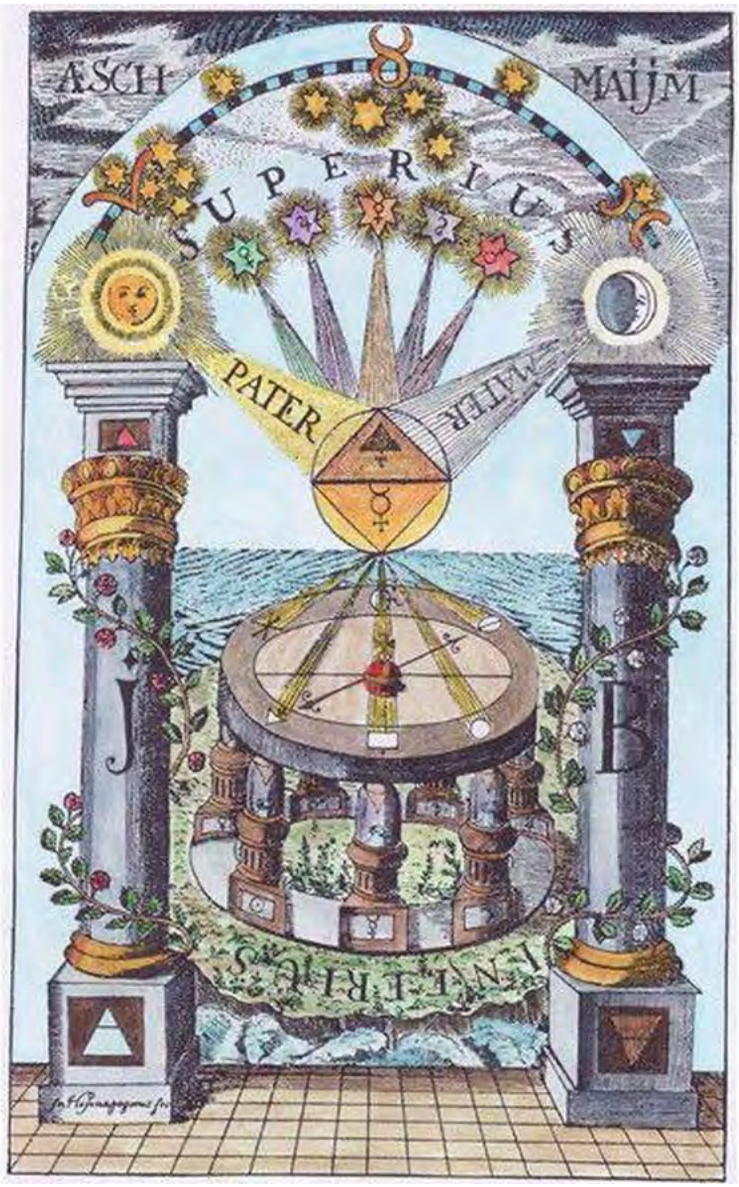
It shows mirror reflection…

It shows that the Sun doesn't have just one triangle,
but also a second, opposite one…
And the same goes for the Moon.





Well, here too — on both sides — it shows two triangles,
the elements of the Moon,
And two triangles, meaning the elements of the Sun,
And they must be joined together.




And here's the question…

Because at the top it shows that rays are coming from 5 stars.

The central one is Mercury — that is, a Merkabah within a Merkabah, meaning 4 tetrahedrons together.
But it seems like one alone isn't enough…
You still have to additionally add the 4 other elements — and the question is, how? As triangles or as Merkabahs?
And then the Sun and Moon are also shown separately, also moving toward the center as additions…
So then it becomes:
Moon = Merkabah
Sun = Merkabah
Mercury in the center = two Merkabahs (4 tetrahedrons)
The other 4 planets/stars = either 4 additional triangles (which would form 2 more Merkabahs),
Or each planet is a full Merkabah — so 4 Merkabahs.








HER
MAPHRO-
DITA.

And here's the most interesting part… In alchemy, they constantly refer to the idea that they want to unite all the elements in order to obtain the Hermaphrodite…
That is — Hermes and Aphrodite…
Meaning the masculine and feminine principles.
And really, that is: Mercury and Venus.

*"Hermaphrodite — an organism possessing characteristics of both male and female sex, including both male and female reproductive organs. Hermaphrodite — the child of Hermes and Aphrodite."*

Look how cool this turns out, right? Volume Eight — an alchemical book. The thing is, people are very psychologically fragile. And not everyone can read "Alternative History", where in some volumes I mention, for example, Hinduism. People tend to have stereotypical thinking, fixed mental templates, and it doesn't resonate with many of them, especially those who aren't initiated. A lot of people just aren't interested, and even the words I use — like when I reflect on Hinduism in the book — are confusing to them. Likewise, many people find it unpleasant or uninteresting when I talk, for example, about the underworld. "Because, why? What will it give me?" — that's the attitude most people have. But when you touch on topics like aliens, virtual reality, simulation, or alchemy, greedy people — those who are more worldly and jaded — immediately get this wild rush of excitement. Even though, in truth, if they were wise, they would understand that any other kind of information, the kind that doesn't spark their interest, might actually offer them far more. But I know and understand people — and of course, the topic of alchemy is one that should stir everyone right now. Because everyone finds it interesting; it's fashionable in 21st-century society. Everyone's getting these kinds of tattoos, everyone's printing these symbols on their T-shirts, everyone's trying to draw similar images — without even understanding the meaning — just because the pictures are beautiful. It's like many people, myself included, who enjoy the artwork on Tarot cards or various engravings. And since all of this just needs to be looked at as an image, everyone likes it. And it's great that in such a simplified form I'm continuing to decipher the matrix. Because when I refer to geometry — especially raw, complex geometry — and start listing the names of all these regular polyhedra or star polyhedra, of course it's difficult for a person, because they simply don't know those words. They would first need to read a whole lot just to understand what I'm even talking about. But alchemy… everyone sees the beautiful images — "cool, I've seen this somewhere, oh, the sun, the moon, I've seen that lion, I've seen this triangle, how cool." And it's like with those

pictures — like little blocks for a child — you can lead a person along this path by showing it to them step by step. And the person begins to grow wiser — that's the path to wisdom. Now imagine — this is real. People sometimes joke, "you can't unsee it now." But it's true — you really can't unsee it. Thanks to the novel "Alternative History" and all its volumes, including this eighth one, after that, entering any temple, any ancient structure that today serves as a museum piece, you will see — and you won't be able to unsee — you'll see the meaning of all that is sacred. And this sacred language — it's depicted all over the world, in every country, everywhere, in all cultures, everywhere. Even if someone now opens the Solar Disk, the Mayan calendar, they will see exactly the same thing. If someone begins studying ancient Greek mythology now, they'll see the same thing. It's everywhere. It's everywhere. And this is the path — the path of the Hermaphrodites. Just imagine — even people… I remember back in school, classmates would sometimes fool around, and there was this kind of trend — I don't even know where it came from — but there was this insult people used: "You're a hermaphrodite!" I remember my classmates arguing and calling someone that. And I'd think, "What is that?" It was like one of those new words people brag about knowing, like how trendy words pop up now. Back then, in the '90s — well, late '90s, early 2000s — that word was one of them. And for me, it was just a single word — I never separated it into Hermes and Aphrodite. Of course, now we have the internet and we can look it up, but again — mythology has been misinterpreted, mistranslated by scholars. I mean, they've done good work, of course, but they added a bit of their own view, misunderstood things slightly. But hopefully now you understand that Hermaphrodite is an allegory in ancient Greek mythology, where the emphasis was on the fusion of two stars — Mercury and Venus. And you can even check it online: Aphrodite is Venus. Mercury is Hermes. And they are stars. They are planets. And so, Hermaphrodite is the merging of these — of the masculine and the feminine. Maybe, in the end, it will turn out that — look — how do we actually get the Sun? The Sun means that on the solar side, we have a triangle, but it has two phases. And on the lunar side — where there is no Sun — that also has two phases. So the Sun has two elements, and the Moon has two elements. That means the Sun has two triangles, and the Moon has two triangles. So the Sun is a star made of two tetrahedrons, and the Moon is a star made of two tetrahedrons.

And if we merge them — these two stars, meaning two plus two tetrahedrons — bringing four tetrahedrons together, we get the Hermaphrodite.

I wanted to say that I feel like God — from all these discoveries, these sensations. And on the other hand, it makes sense, because these very discoveries are meant to lead to that — not just to feel like God, but to become Him. And that's beautiful.

So, let's go in order. First. Over the past month, during my calls with Big Alexander, he told me about three times that I'm just a quarter — that I'm not yet a Buddha, just a quarter of one. I kept ignoring it, but about five days ago, when he said it again, I decided to ask for clarification:

— Why? How so? I thought I was already almost God, that I've long been the Son of God. And you're telling me I'm just a quarter of a Buddha? So, Buddha — you mean… Buddha is God, and I'm not in Nirvana, I'm only a quarter, is that it?
— Well, you're still a quarter.
— Unbelievable. I thought I was at least 95% Buddha, and you're saying — a quarter? Well, alright then.

And so, five days ago, I assumed that he told me this in connection to when he said I still have much to search for in the matrix I've been deciphering. I thought, maybe that's what he meant — that I haven't found everything yet, just a little, and that's why… Then I thought, maybe he told me that so I'd calm down a bit, not rush, not hurry. And now remember this, mark it down for the future — what Big Alexander said about me being a quarter of a Buddha. It's going to be very interesting how that unfolds later. So fix this moment in your memory.

Now let's go step by step. I'm opening the Wikipedia article "Alchemy." I'll try to highlight certain points — my own emphasis — on what needs attention, and in general, to help each of you prepare before discovering the Philosopher's Stone, to get familiar with the basic information: what alchemy is, what the Philosopher's Stone is, what the "Great Work" means. And I also need to direct your attention and guide it through analogies — where similar things appear, maybe in mythology, or in some ancient religion, or in certain sacred texts. But let's begin with alchemy.
*"Alchemy is an ancient field of natural philosophy that emerged within the Hermetic tradition. It is a philosophical proto-scientific discipline that was historically practiced in China, India, the medieval Islamic world, and Europe.*

*The Western branch of alchemy saw significant development in the Late Middle Ages and the Early Modern period. European alchemy was first attested in a number of pseudepigraphical texts written in Roman Egypt during the first few centuries AD."*

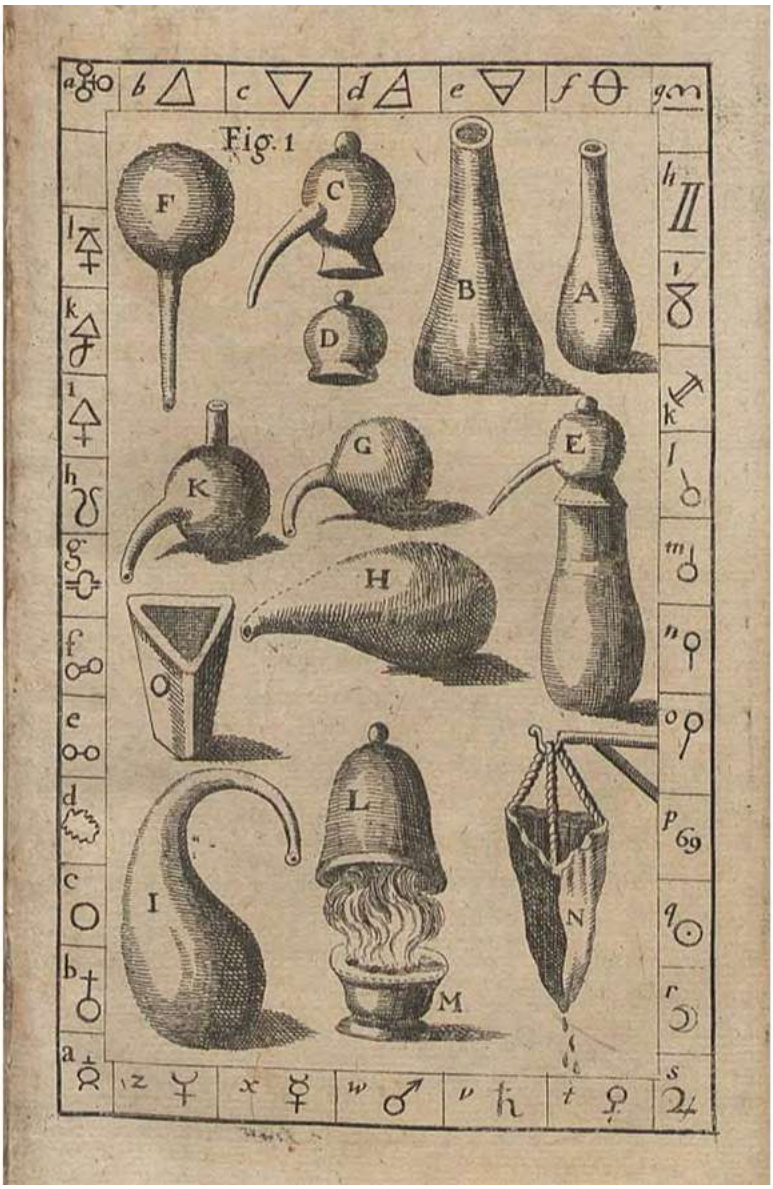


An image of the Ouroboros from the treatise Aurora consurgens
Central Library of Zurich, Switzerland, 15th century

*"Alchemists worked on the refinement or purification of certain materials. Common goals included tetrasomata — the transmutation of base metals (like lead) into noble ones (like gold); the creation of the elixir of immortality; and the creation of a panacea — a remedy capable of curing any disease. It was believed that the perfection of the human body and soul was the result of the alchemical magnum opus ("Great Work"). The idea of creating the Philosopher's Stone was in various ways connected to all the goals mentioned above.*

*Muslim and European alchemists developed a foundational set of laboratory methods, theories, and terms, some of which are still in use today. They retained the ancient Greek philosophical idea that everything is composed of four elements and sought to keep their work hidden from the common people, often using ciphers and mysterious symbolism. In Europe, translations of medieval Islamic scientific texts and the reinterpretation of Aristotle's philosophy gave rise to a flourishing tradition of Latin alchemy. This tradition played a significant role in the development of early modern science — especially chemistry and medicine.*

*Modern study and discussion of alchemy are usually divided into two main approaches: the investigation of its practical applications and the exploration of its esoteric spiritual aspects — despite criticism of this division by some scholars, such as Eric J. Holmyard and Marie-Louise von Franz, who argue that these aspects should be understood as complementary. The first approach is taken by historians of the physical sciences, who examine the subject in terms of early chemistry, medicine, and charlatanism, as well as its philosophical and religious contexts. The second approach is of interest to historians of esotericism, psychologists, philosophers, and spiritualists. Alchemical themes have also had a noticeable influence on literature and art."*




Alchemical instruments

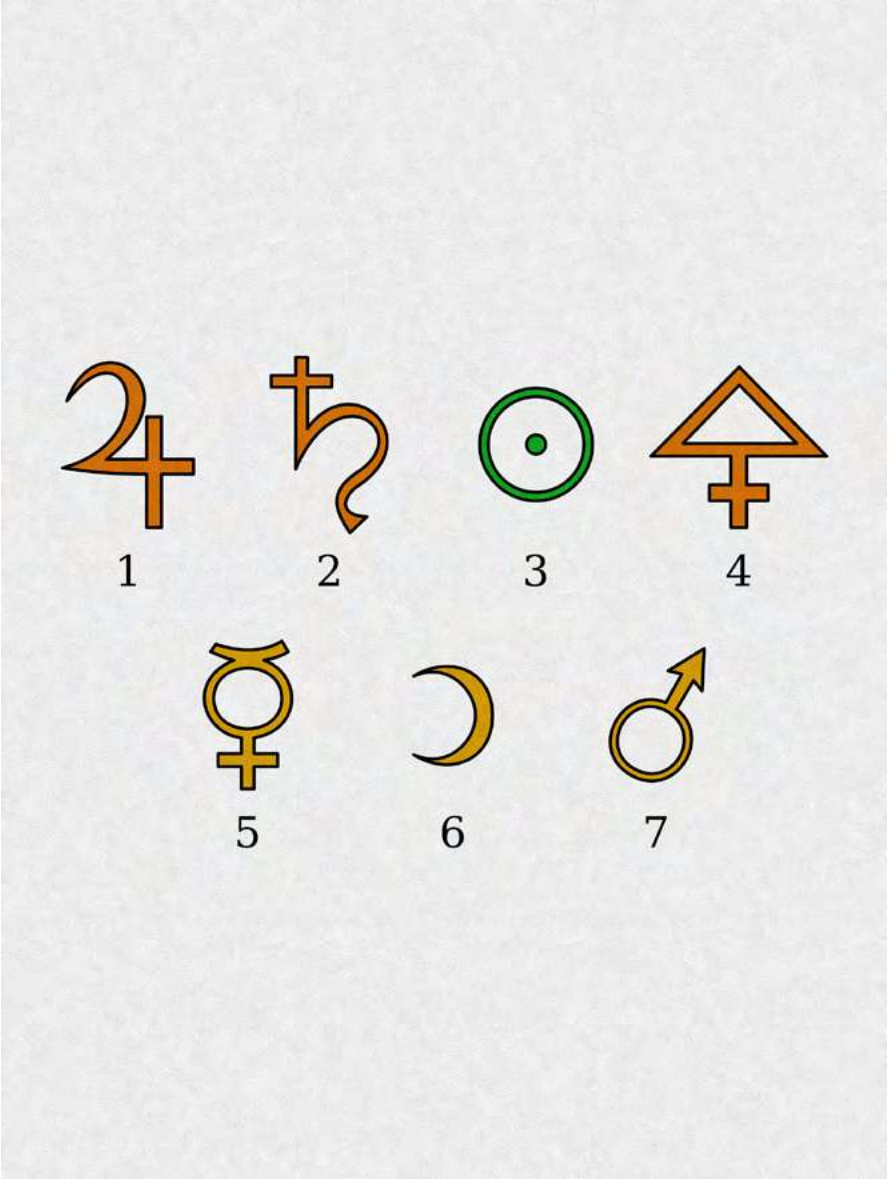
17th-century engraving

*"History of Alchemy*

*Alchemy encompasses several philosophical traditions spanning four millennia and three continents. The common tendency of these traditions toward mysterious and symbolic language makes it difficult to trace their mutual influence and "genetic" relationships. At least three major branches can be distinguished, which appear to have been largely independent in their earlier stages: Chinese alchemy, centered in China and its cultural sphere; Indian alchemy, centered on the Indian subcontinent; and Western alchemy, which developed around the Mediterranean and whose center shifted over the centuries from Greco-Roman Egypt to the Islamic world and finally to medieval Europe. While Chinese alchemy was closely tied to Taoism, and Indian alchemy to Dharmic beliefs, Western alchemy developed its own philosophical system that was largely independent but influenced by various Western religions. The question of whether these three branches have a common origin and to what extent they influenced each other remains open."*

*"Alexandrian Alchemy*

*Alchemy took shape during the era of Late Antiquity (2nd–6th centuries AD) within the Alexandrian cultural tradition and represents a form of ritual Hermetic art. Alchemy is largely based on Aristotle's doctrine of the four primary elements. The oldest surviving alchemical manuscript from antiquity is the Stockholm Papyrus (circa 3rd century AD), which provides insight into the chemical knowledge of the people of Ancient Egypt and Greece during classical antiquity. This papyrus served as an important link in the transmission of practical knowledge from the Alexandrian (ancient Egyptian) world to Byzantium and Western Europe."*




Alchemical symbols of the elements

1 — Tin, 2 — Lead, 3 — Gold, 4 — Sulfur,
5 — Mercury, 6 — Silver, 7 — Iron

*"The primary focus of study in Alexandrian chemistry (the term "alchemy" would appear later with the Arabs) was metals. During the Alexandrian period, the traditional metal-planet symbolism of alchemy was established, in which each of the seven known metals was associated with one of the then-known celestial bodies:*

*Silver — Moon*
*Mercury — Mercury*
*Copper — Venus*
*Gold — Sun*
*Iron — Mars*
*Tin — Jupiter*
*Lead — Saturn*

*The celestial patron of alchemy in Alexandria became the Egyptian god Thoth or his Greek counterpart Hermes.*
*The center of alchemy during that period was considered to be the Temple of Serapis, where around the year 235 a branch of the Library of Alexandria was opened."*
I feel like all of this will repeat in the new era we are entering. I feel it strongly — that's exactly how it will be.
*"Among the notable figures of Greco-Egyptian alchemy whose names have survived to this day are Bolos of Democritus, Zosimos of Panopolis, and Olympiodorus. The book Natural and Secret Things ([redacted]), written by Bolos around 200 BC, consists of four parts devoted to gold, silver, precious stones, and purple dye. Bolos was the first to express the idea of transmutation of metals — the conversion of one metal into another (primarily base metals into gold) — a concept that became the central goal of the entire alchemical tradition. In his encyclopedia (3rd century), Zosimos defined khemeia as the art of making gold and silver, and described tetrasomata — the stages of the process for creating artificial gold; he especially emphasized the prohibition against revealing the secrets of this art.*
*In the year 296, the Egyptians, led by Domitius Domitianus, rose in rebellion against the Roman Emperor Diocletian. Upon arriving in Egypt, the ruler of the Roman Empire crushed the uprising and issued an edict ordering all ancient books that taught how to make gold and silver to be collected and burned. This was explained as Diocletian's attempt to destroy the source of the Egyptians' wealth — and with it, their pride.*

*However, from the Alexandrian period, many Hermetic texts have also survived, which attempted a philosophical and mystical explanation of the transformation of substances — among them the famous Emerald Tablet of Hermes Trismegistus."*

Here's an interesting separate section from Wikipedia: "Philosophy of Alchemy."
*"The goal of alchemists in all cultures is to bring about qualitative transformation within an animate or inanimate object — its "rebirth" and transition to a "new level." Alchemy focused on producing gold, preparing elixirs and remedies, pills of immortality, and studying the deep (occult) nature of substances and chemical reactions is called "external alchemy," while the transmutation of the spirit and the achievement of perfect health or even immortality through specific practices is referred to as "internal alchemy."*
*In the context of internal alchemy, a person — or their various material and immaterial components (consciousness, spirit, soul, individual energies, etc.) — are regarded as substances possessing specific chemical and physical properties that can undergo operations described in the language of chemical transformations. Alongside the primary chemical metaphor, other symbolic systems often develop — European alchemy is particularly rich in this regard. For example, the Philosopher's Stone was also called the "Red Lion," the "Great Elixir," the "Philosophical Egg," the "Red Tincture," the "Panacea," or the "Elixir of Life.""*



Image of the alchemical androgynous Rebis
Bavarian State Library,15th century

*"All alchemical teachings without exception are marked by mystery and secrecy, which often led to their misinterpretation. However, magical rites, ritual actions, and incantations were viewed as ways to influence natural and divine forces that could aid in performing the mystical act of creation — that is, the transformation of one substance into another (transmutation, tetrasomata).*

*These transformations were justified by the existence of prima materia — the original substance — and the fundamental elements: four in the Western tradition (fire, water, earth, and air) and five in the Eastern tradition (fire, water, earth, metal, and wood).*

*In European alchemy, between prima materia and the individual material bodies born from it, there are two intermediate "links."*

*The first link consists of the universal qualitative principles of the masculine (sulfur) and feminine (mercury) forces. In the 15th century, a third principle was added — "salt" (motion).*

*The second link consists of the states, qualities, and properties of the primary elements: earth (solid state of matter), fire (radiant state), water (liquid state), air (gaseous state), and quintessence (etheric state).*

*As a result of the interaction between the qualitative principles (forces) and the states of the primary elements, any transmutation of substances becomes possible.*

*In all alchemical traditions, mercury and its sulfide — cinnabar (HgS) — play an exceptional role. At times, they even give their name to the entire alchemical system, as in Rasāyana (one of its meanings being "chariot of mercury," or "the doctrine of mercury") in the Indian alchemical tradition, or dan (qin) ("(the art of) cinnabar"), the name for Taoist alchemy.*

*In European alchemy, the word for "mercury" is the same as the name of alchemy's patron — Mercury (the god and the planet) and its legendary founder, Hermes Trismegistus.*

*In addition, alchemy employed sulfur, the six traditional metals (lead, iron, copper, tin, silver, gold), arsenic compounds (especially orpiment and realgar), antimony, saltpeter, alkalis, and various other inorganic and organic compounds. In Chinese, Indian, and Tibetan alchemy, precious stones and herbs were also used.*

*In all alchemical systems, the following ideas hold great importance:*

*The purification and concentration of the substances involved in the work through calcination, smelting, amalgamation, and distillation;*

*The sacred marriage — the union of the masculine and feminine principles, the merging of opposites.*
*The latter, in European alchemy, takes the form of the "chemical wedding," "royal marriage," the union of brother and sister, the Sun and the Moon, Hermaphrodite and Salmacis, the male and female of various animals, etc.; in Indian alchemy, it appears as the union of Shiva and Shakti; in Chinese alchemy, as the joining of the dragon and the tiger or the meeting of the Cowherd and the Weaver Girl (Heavenly Maiden).*
*In the Alexandrian, Arabic, and European alchemical traditions, the idea of death (usually in the form of a killing) and resurrection also plays an extremely important role."*

There's a separate section in Wikipedia called "Alchemical symbols." *"Alchemical symbols, originally developed within the framework of the proto-science of alchemy, were used to denote certain chemical elements and compounds up until the 18th century. The design of the symbols was largely standardized, but both the symbols themselves and the style of their depiction could vary among different alchemists".* What follows are examples of the most commonly used symbols and their typical forms.

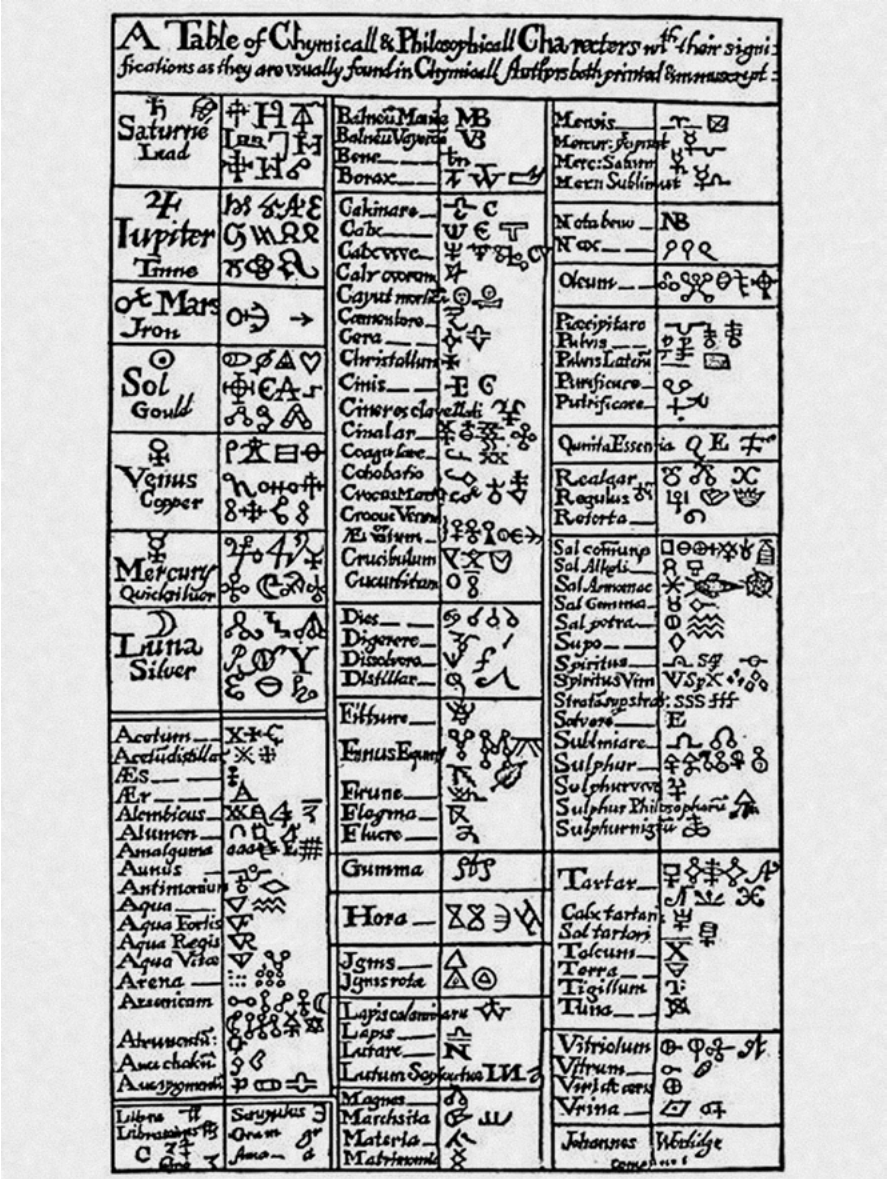



Table of alchemical symbols

The Last Will and Testament by Basil Valentine (circa 1670)

Wikipedia also includes an entire section titled "The Three Prime Symbols."
*"According to Paracelsus, the three primary substances (Tria Prima) are:*

- *Salt, the fundamental substance or base matter;*
- *Mercury (Mercurius), the fluid that links Above and Below (the liquid connecting Heaven and Earth). Cinnabar (mercury sulfide);*
- *Sulfur (Sulphur), the omnipresent spirit of life. philosophical sulfur — black sulfur."*

*"The Seven Alchemical Metals*
*The alchemical metals are "governed" by the seven planets of classical astrology. In alchemical practice, the symbol of the ruling celestial body is most often used to denote the metal:*

- *Sun governs Gold, 79Au*
- *Moon governs Silver, 47Ag*
- *Venus governs Copper, 29Cu*
- *Mars governs Iron, 26Fe*
- *Jupiter governs Tin, 50Sn*
- *Mercury governs Mercury (Quicksilver), 80Hg*
- *Saturn governs Lead, 82Pb*

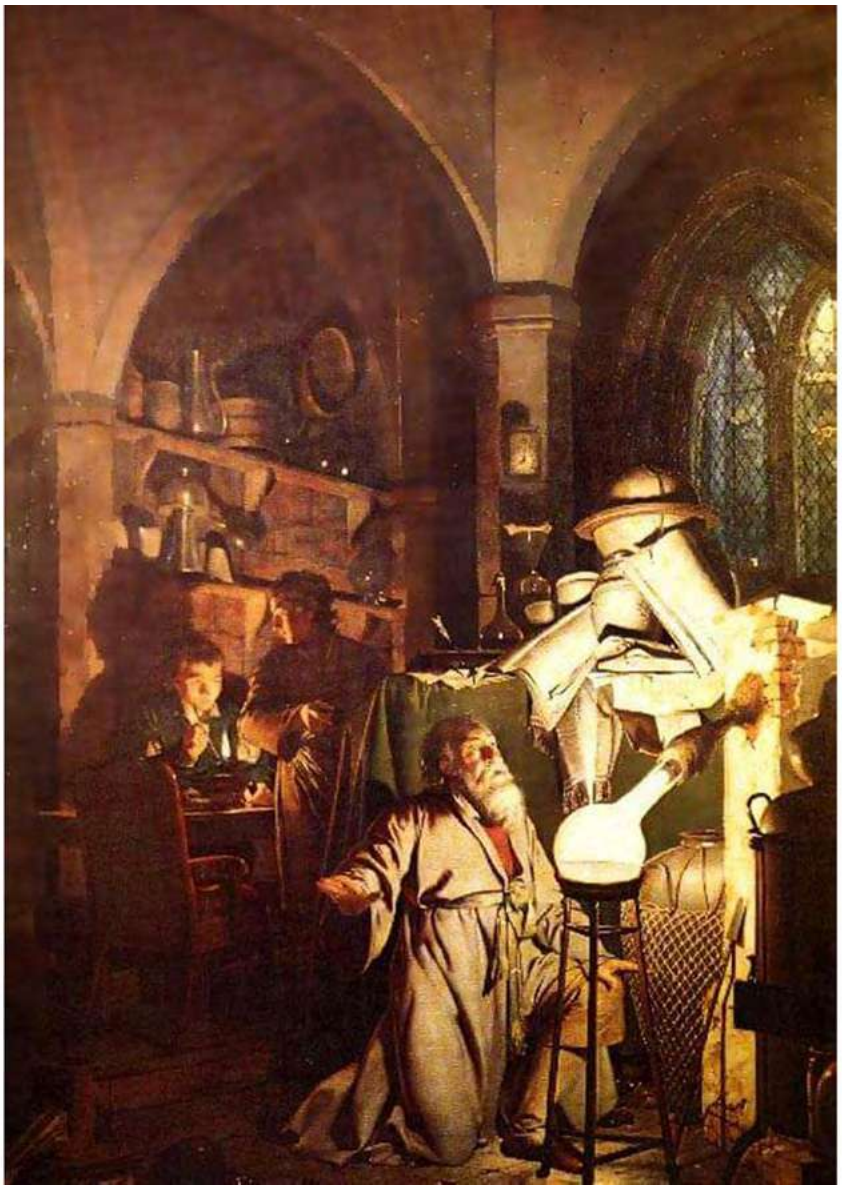
*The planets Uranus (1781), Neptune (1846), and the dwarf planet Pluto (1930) were discovered after practical alchemy had given way to chemistry and thus have no corresponding alchemical symbols."*

It's extremely important for me to list all of this, because the most essential thing about the Philosopher's Stone is the path — it's the process. And I must say, I'm truly glad that this process took so many years, because the meaning lies precisely in the journey itself. The meaning is not in the result, but in the process, because only by walking the path do you gain wisdom. Only by walking the path. And the Philosopher's Stone cannot be found — cannot even be used — if it was found by someone else and you didn't go through the same journey they did. If, for example, you're only hearing about the Philosopher's Stone today for the first time, and someone gives it to you or shows it to you — it won't mean anything to you. It won't work. A person must know the path. Only by knowing the path, only by walking the path, will the Philosopher's Stone hold any meaning for that person. And more than that — it will actually work, I would even say.

*"Other Substances*
*Mundane ("worldly") elements, ores, and other substances:*

- *Antimony (ore: stibnite, sublimate, salt)*
- *Arsenic*
- *Bismuth*
- *Platinum*
- *Zinc*
- *Amalgam*
- *Vitriol (a name for certain metal sulfates, especially copper sulfate)*
- *Gold*
- *Silver*
- *Rock Salt (halite, sal gemmae)*
- *Iron Ore (crocus martis, regulus martis)*
- *Copper Ore*
- *Copper Oxide (crocus veneris, aes ustum)*
- *Copper Acetate (aes viride)*
- *Alkali"*

Now moving on to a separate section in Wikipedia: "The Philosopher's Stone" — which, in fact, is where the first volume of "Alternative History" began. *"Also known as the magisterium, the rebis, the elixir of the philosophers, the elixir of life, the red tincture, the great elixir, the fifth element — in the legends of medieval alchemists, it is a certain reagent necessary for the successful transmutation of metals into gold (The Great Work), as well as for the creation of the elixir of life."*



The Alchemist in Search of the Philosopher's Stone

Joseph Wright, 1771

*"In alchemical treatises, the Philosopher's Stone is often symbolized by the serpent Ouroboros, devouring its own tail. Another symbol of the elixir is the Rebis — the hermaphrodite born from the union of the "king" (philosophical sulfur) and the "queen" (philosophical salt) in an alchemical marriage. The Philosopher's Stone is also symbolized by a lion swallowing the Sun.*

*One of the main goals of alchemists was the preparation of two mysterious substances through which the refinement (perfection) of metals could be achieved. The most important of these two preparations — one believed to possess the power to transmute not only silver but also base (imperfect) metals such as lead, tin, and others into gold — was known as the Philosopher's Stone, the Great Elixir, or the Magisterium. It was also called the Red Tincture, the Panacea of Life, and the Elixir of Life.*

*This substance was believed to possess tremendous power: it was supposed not only to refine metals but also to serve as a universal medicine. Its solution, diluted to a certain degree — called the aurum potabile ("drinkable gold") — when taken internally in small doses, was believed to cure all diseases, rejuvenate the aging body, and extend life.*

*Another mysterious substance, secondary in its properties and known as the White Lion, the White Tincture, or the Lesser Magisterium, was said to have the ability to transmute all base metals into silver.*

*Those who discovered the Philosopher's Stone were called adepts; among them, according to legend, were four women: Maria the Prophetess, Cleopatra the Alchemist, Medea, and Taphoetia.*

*In an esoteric sense, the Stone symbolized the transmutation of the lower, animal nature of a person into the higher, divine nature.*

*Alchemists did not seek gold for its own sake — it was merely a tool, not the goal (nevertheless, Dante in his Divine Comedy placed alchemists alongside counterfeiters in Hell, specifically in the eighth circle, tenth bolgia).*

*Their true aim was the Philosopher's Stone itself — and the spiritual liberation and exaltation it grants to the one who possesses it: absolute freedom.*

*Although most people consider the Philosopher's Stone to be a myth, transmutation was in fact achieved in the 20th century — gold is sometimes produced from other elements during the operation of a nuclear reactor.*

*The English alchemist George Ripley (15th century), in The Book of the Twelve Gates, proposed the following method for obtaining the Philosopher's Stone:*

*To prepare the elixir of the wise, or the Philosopher's Stone, take, my son, philosophical mercury and heat it until it becomes the Red Lion. Digest this Red Lion in a sand bath with sour grape spirit, evaporate the liquid, and the mercury will turn into a resin-like substance that can be cut with a knife. Place it in a clay-coated retort and distill slowly. Collect separately the various types of liquids that appear during this process. You will obtain tasteless phlegm, spirit, and red drops. Cimmerian shadows will veil the retort in a dull shroud. It will ignite and soon take on a splendid lemon color, then once again give rise to the Green Lion. Make it devour its own tail, and distill the product again. Finally, my son, rectify carefully, and you will witness the appearance of burning water and human blood. —George Ripley*

*This recipe describes the production of acetone from lead acetate, in which other derivatives — such as carbines — produced by the pyrolysis of organic matter may also dissolve."*

There's another interesting section in Wikipedia: *"The Great Work (Latin: magnum opus) — in alchemy, it is the process of obtaining the Philosopher's Stone (also known as the Elixir of the Philosophers), as well as the achievement of enlightened consciousness and the union of spirit and matter. Some alchemists claimed to have successfully completed the Great Work; among them were Nicolas Flamel and Cagliostro. Éliphas Lévi, one of the first modern ceremonial magicians and an inspiration to the Hermetic Order of the Golden Dawn, gave the following definition:*

*The Great Work is, above all, the creation of man by himself — that is, the full and universal unfolding of his powers, mastery over his destiny, and, above all, the perfect liberation of his will."*



The Lady and the Unicorn. The Sense of Touch.
15th-century tapestry. Paris, Cluny Museum.

From the alchemists' perspective (including Fulcanelli),
the unicorn symbolizes the decisive stage of the Great Work.

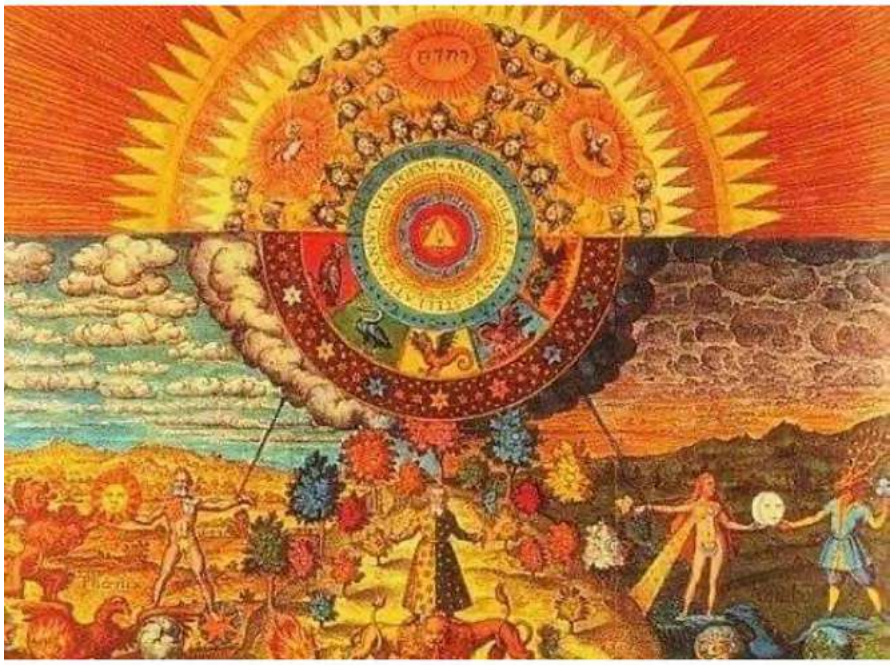
*"Stages of the Great Work*
*The Great Work consists of various operations (crystallization, evaporation, sublimation, etc.) and includes several stages characterized by the changing colors of the components: the so-called black, white, yellow, and red phases (nigredo, albedo, citrinitas, and rubedo).*
*Nigredo — the preparatory stage, associated with lead. Its alchemical symbol is typically the raven. During this stage, the Philosophical Mercury is dissolved and the Sulfur is coagulated.*
*Albedo — from the resulting luminous liquid, impurities are evaporated, producing the lesser elixir (Aqua Vitae), capable of transmuting metals into silver.*
*Citrinitas — the third stage, recognized only by early alchemists. Its detailed description has not survived.*
*Rubedo — the fourth and final stage, signifying the completion of a new union (marriage) between Mercury and Sulfur. Rubedo is associated with the planet Jupiter and the Sun, and with the fourth lunar phase. The product of rubedo is the Great Elixir, or Magisterium.*
*The number of components required for the realization of the Philosopher's Stone was interpreted differently by various alchemists. While Mercury and Sulfur together formed the Rebis, some added Salt as a third essential component."*

Here's another interesting and essential topic — important simply for broadening one's horizons and gaining enough background to understand the material I'll be sharing later. It's necessary to become familiar with the Wikipedia section on the "Emerald Tablet". *"The Emerald Tablet (Latin: Tabula Smaragdina) is one of the most important texts of Hermeticism and became widely known through its Latin translation. According to legend, the text of the Tablet was left by Hermes Trismegistus on a tablet of emerald in an Egyptian temple, and was discovered either on Hermes's tomb by Apollonius of Tyana, or — according to another version — by Alexander the Great."*




The Emerald Tablet

Hermes Trismegistus



"The Emerald Tablet. Macrocosm and Microcosm."

Hand-colored engraving by Matthäus Merian
from the book Basilica Philosophica (1618)

*"The text presents an extremely concise formulation of the core teachings of Hermetic philosophy — a kind of Hermetic "creed." According to one of the widely accepted interpretations of the Emerald Tablet, it contains the recipe for the alchemical Great Work — that is, the formula for creating the Philosopher's Stone.*

*History*

*The Latin text of the Tablet was already known in the Middle Ages and was first published in 1541 in the treatise On Alchemy, signed by Chrysogonus Polydorus (possibly a pseudonym of Andreas Osiander). This Latin version was reprinted many times. Referring to later editions, it appears at the beginning of the 1926 monograph Tabula Smaragdina by historian and orientalist Julius Ruska, which remains the most reliable scholarly source on the Tablet to this day. Two Arabic versions of the Tablet have also been discovered, one of which appears in the writings of the alchemist Jabir ibn Hayyan. E. J. Holmyard found this version in 1923 in Jabir's Second Book on the Element of the Cosmos. Ruska worked with a different Arabic version of the Tablet from a book titled The Secret of Creation, attributed to Apollonius. This version was copied from an even older manuscript and was included in the instructional compendium Kitab Sirr al-Asrar ("The Book of the Secret of Secrets"), which is considered a letter from Aristotle to Alexander the Great.*

*English translation.*

*It is true, without falsehood, certain and most true:*

*That which is Below is like that which is Above, and that which is Above is like that which is Below, to accomplish the miracles of the One Thing.*

*And as all things were made from the One, by the meditation of One, so all things were born from this One Thing by adaptation.*

*Its father is the Sun, its mother the Moon;*

*The Wind carried it in its belly; the Earth is its nurse.*

*It is the origin of all perfection throughout the world.*

*Its power is complete if it be turned into Earth.*

*Separate the Earth from the Fire, the subtle from the gross, gently and with great ingenuity.*

*It rises from Earth to Heaven and descends again to Earth, thereby receiving the powers of both the Above and the Below."*

| *Latin text* | *English translation* |
| --- | --- |
| Vérum est síne mendácio, cértum et veríssimum: | It is true, without falsehood, certain and most true: |
| Quod est infério est sícut id quod est supério. | That which is Below is like that which is Above, |
| Et quod est supério est sícut id quod est infério, ad perpetránda (præparánda, penetránda) mirácula réi uníus. | And that which is Above is like that which is Below, to accomplish the miracles of the One Thing. |
| Et sícut ómnes res fuérunt ab Úno, mediatióne (meditatióne) Uníus, sic ómnes res nátæ fuérunt ab hac úna re, adaptióne (adoptióne). | And as all things were made from the One, by the meditation of One, so all things were born from this One Thing by adaptation. |
| Páter éjus est sol, Máter éjus est lúna. | Its father is the Sun, its mother the Moon; |
| Portávit íllud véntus in véntre súo. Nútrix éjus térra est. | The Wind carried it in its belly; the Earth is its nurse. |
| Páter ómnis thelésmi totíus múndi est hic. | It is the origin of all perfection throughout the world. |
| Vis éjus íntegra est, si vérsa fúerit in térram. | Its power is complete if it be turned into Earth. |
| Separábis térram ab ígne, subtíle a spísso, suáviter mágno cum ingénio. | Separate the Earth from the Fire, the subtle from the gross, gently and with great ingenuity. |
| Ascéndit a térra in cælum, iterúmque descéndit in térram, et récipit vim superiórum et inferiórum. | It rises from Earth to Heaven and descends again to Earth, thereby receiving the powers of both the Above and the Below. |
| Sic habébis glóriam totíus múndi. | Thus you will obtain the glory of the whole world. |
| Ídeo fúgiet a te ómnis obscúritas. | Therefore all obscurity will flee from you. |
| Hæc est totíus fortitúdinis fortitúdo fórtis, quía víncet ómnem rem subtílem, omnémque sólidam penetrábit. | This is the strong force of all forces, overcoming every subtle thing and penetrating every solid thing. |
| Sic múndus creátus est. | Thus the world was created. |
| Hinc érunt adaptiónes mirábiles, quárum módus est hic. | From this come wondrous adaptations, of which this is the manner. |
| Ítaque vocátus sum Hérmes Trismegístus, hábens tres pártes philosóphiæ totíus múndi. | Therefore I am called Hermes Trismegistus, having the three parts of the philosophy of the whole world. |
| Complétum est quod díxi de operatióne sólis. | What I have said of the operation of the Sun is completed and ended. |

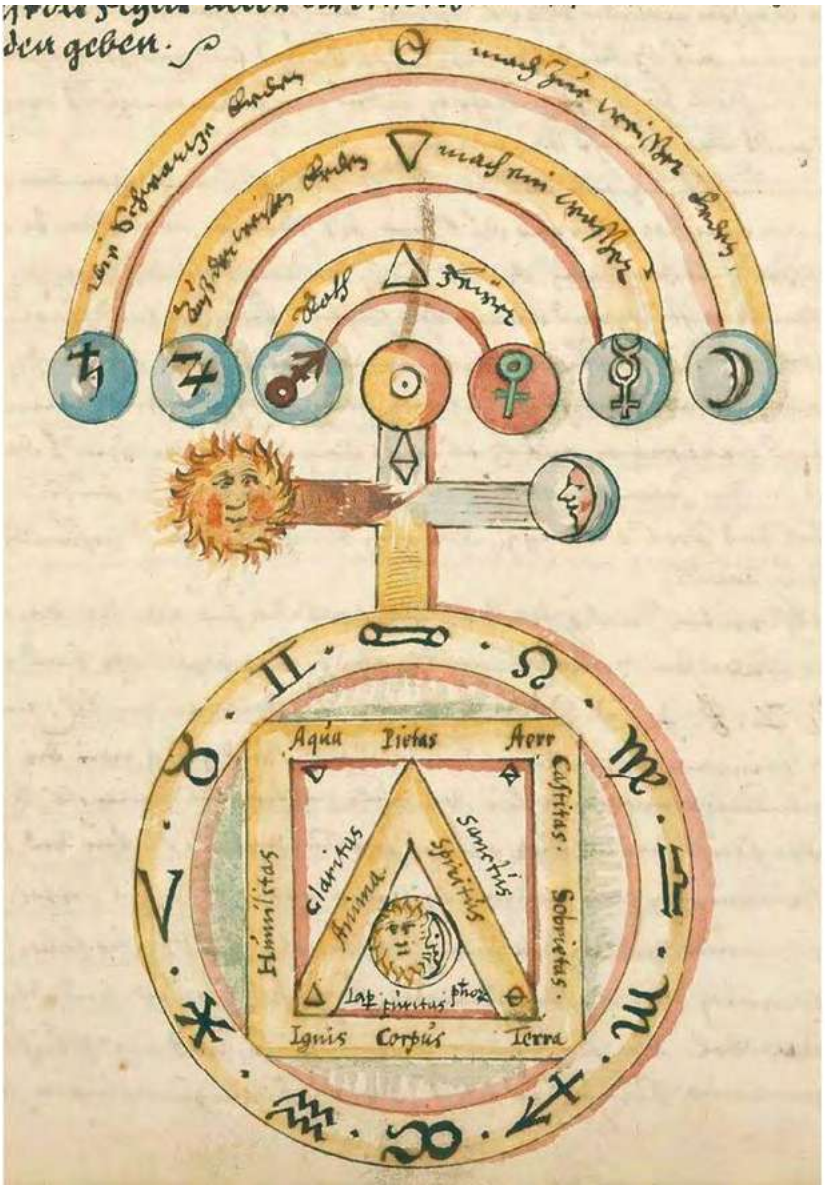
Latin version of the 16th century

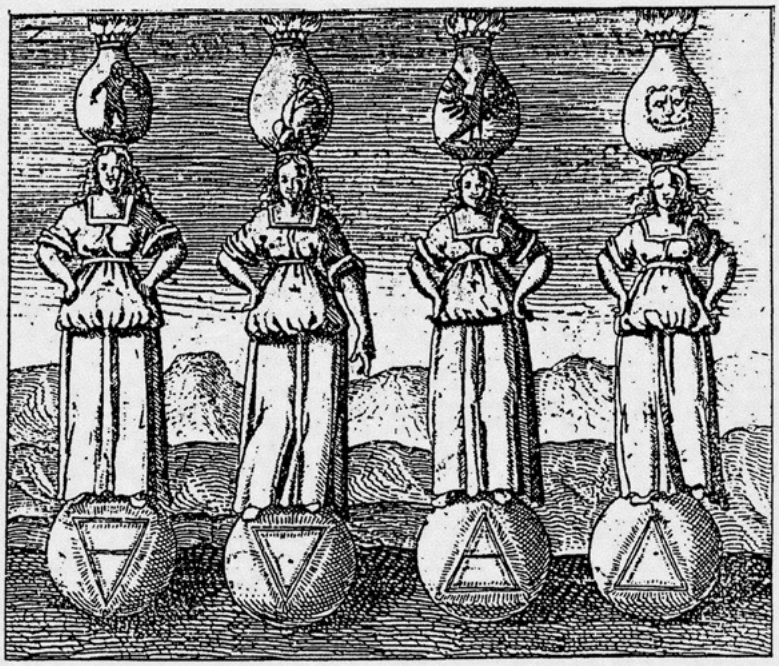
A separate section in Wikipedia: *"Poimandres (Shepherd of Men)" — the title of the first of fourteen treatises comprising the Corpus Hermeticum, a collection of texts attributed to the mythical Hermes Trismegistus. In the text, the word "Poimandres" refers to the Divine Mind that speaks with Hermes Trismegistus.*

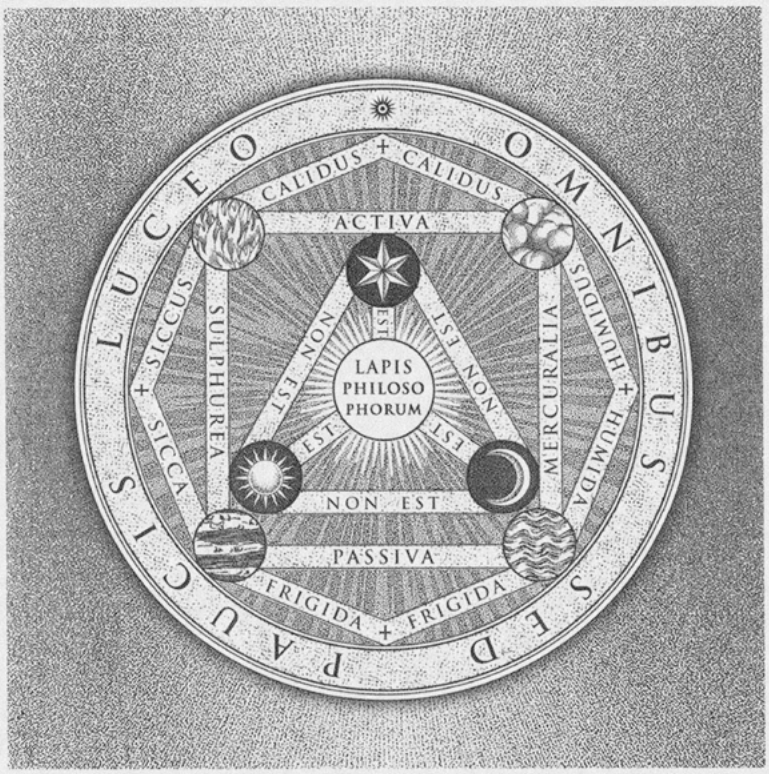
*For a long time, the texts of Hermes Trismegistus were associated with occultism.*
*The 14 Hermetic treatises, under the collective title Poimandres, were translated into Latin by Marsilio Ficino (1433–1499), who published the translation in 1471. The Greek text (together with Ficino's translation) was first printed by Adrien Turnèbe (1512–1565) in Paris in 1554. A German translation by Tiedemann appeared in 1781.*
*Among the characters in the Hermetic treatises are Hermes Trismegistus, Asclepius, Horus (son of Isis), Agathodaimon, Poimandres, and Tat.*
*In the treatise Poimandres, God is defined as Mind (Nous), in the form of light, opposed to the moist nature that arises from darkness. Mind begets from itself the Logos (Logos), as light from light. Mind is God the Father; the Logos is the Son of God.*
*"Whence," asks Hermes Trismegistus, "have the elements of nature come?" Poimandres replies: "From the will of God, who, having taken His Logos and contemplating in it order and beauty, created the world according to this prototype." And further: "Mind — God, both male and female — life and light, through the Logos gives birth to yet another creative mind, the deity of fire and spirit, which in turn produces seven ministering spirits that encompass the sensory world with their circles and govern it through what is called fate."*
*However, it is highly likely that the texts were later supplemented and edited by Christian ideologues. This is suggested by the presence of anachronistic concepts such as "God," "Son of God," and similar terms — concepts that would not have existed at the time the text originally appeared, since Christianity was unknown then. As a result, identifying the original dialogues with certainty is quite difficult."*

I just want to quickly show a selection of illustrations from various books. Some of these illustrations may have been made with mistakes; others might truly contain hidden meanings and secrets encrypted by an alchemist who actually found the Philosopher's Stone. But what I want you to do is simply

pay attention to what you see — what symbols keep repeating. Try to look at all these images using the method of observation and comparison, searching for patterns. Look for a pattern that speaks to you personally. Later, once you complete the path and find the Philosopher's Stone, you'll be able to look back and finally read all these pictures. But for now, it's valuable to note in your memory how you see them at this stage.


den geben.
Aqua
Pietas
Aerr
Castitas.
Sobrietas.
Terra
Corpus
Ignis
Humilitas
Claritas
Anima
Sanctus
Spiritus






THE PHILOSOPHERS' STONE ~ *"For all, but in few I shine."*



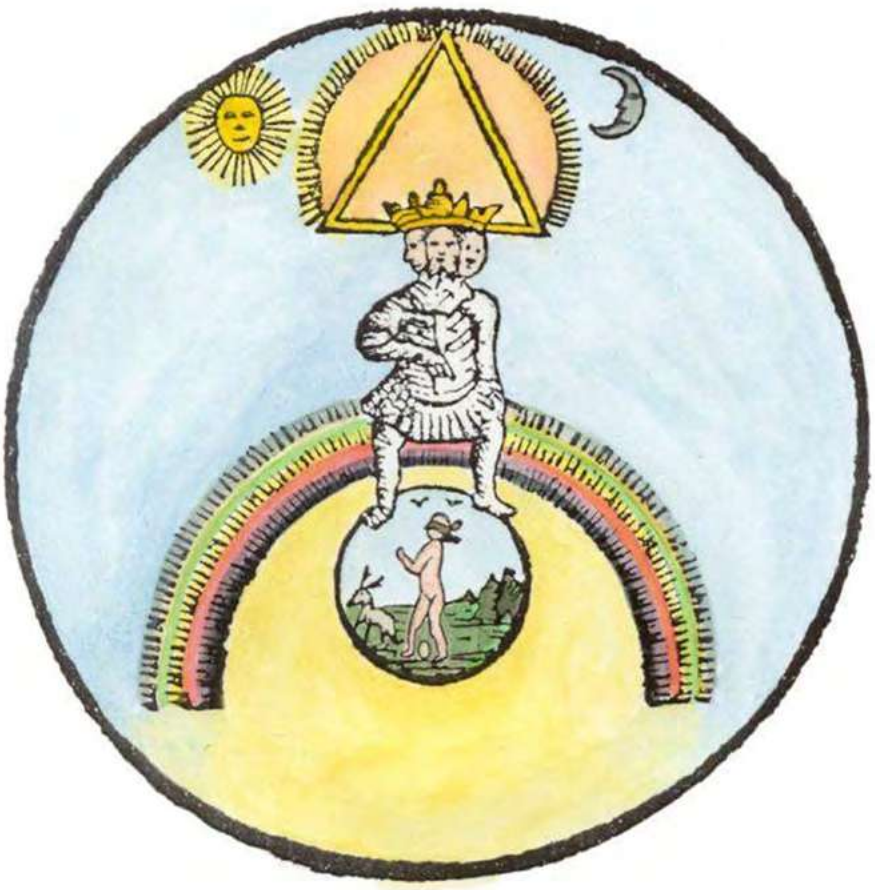

THE MACROCOSM




MAN, THE MICROCOSM

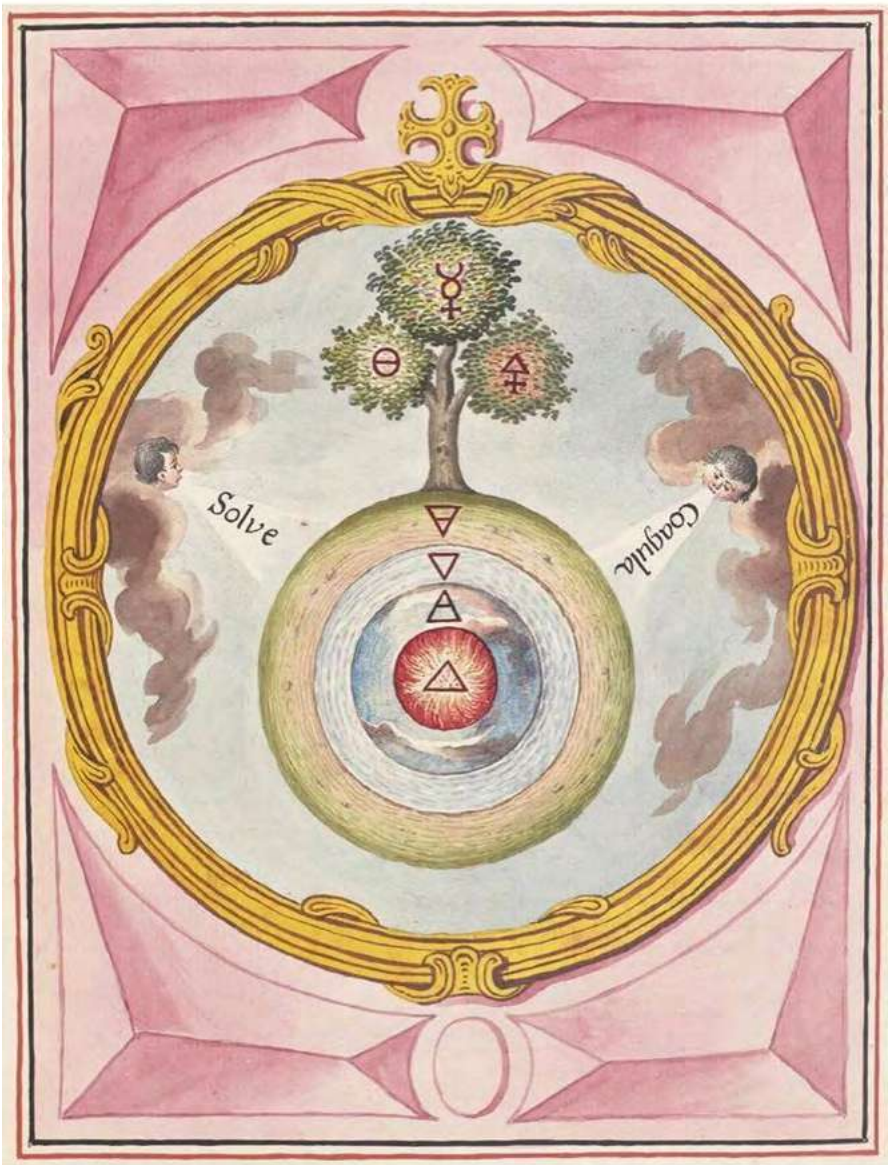



THE DIVINE





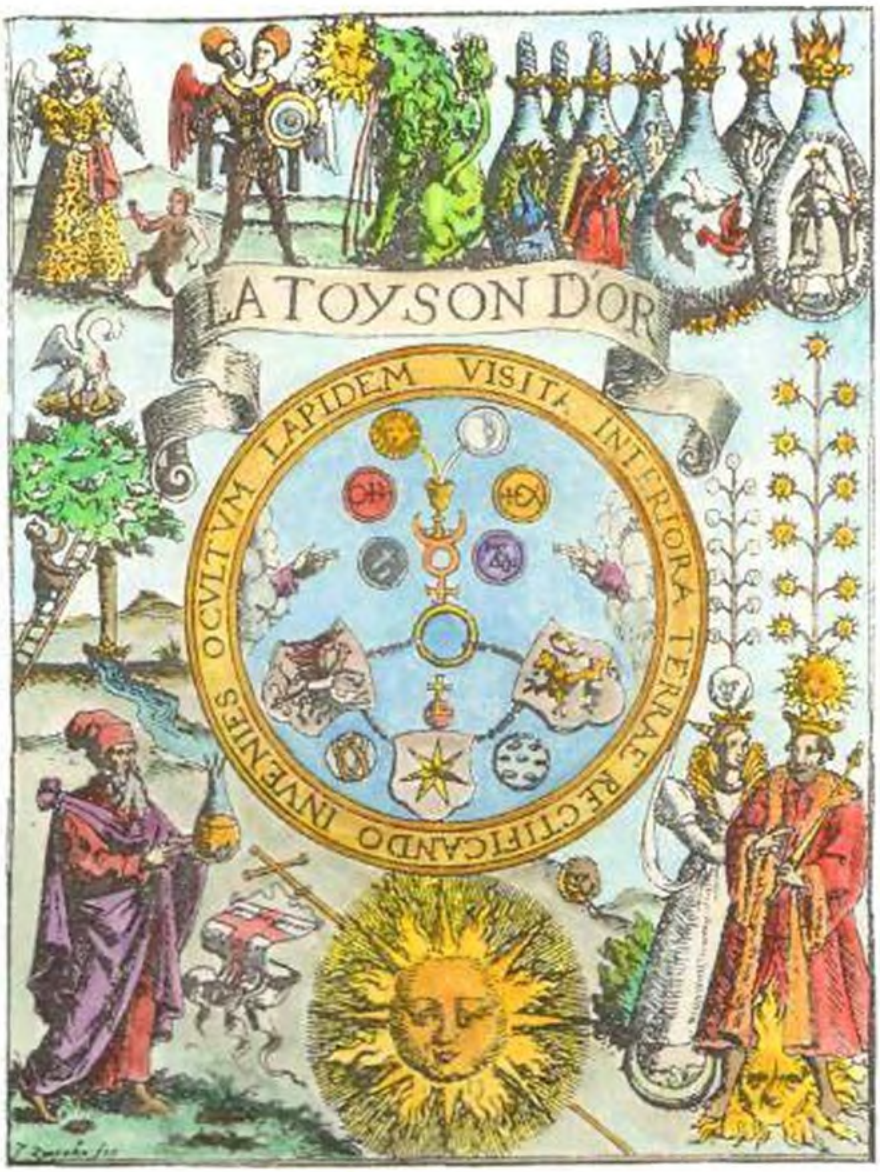


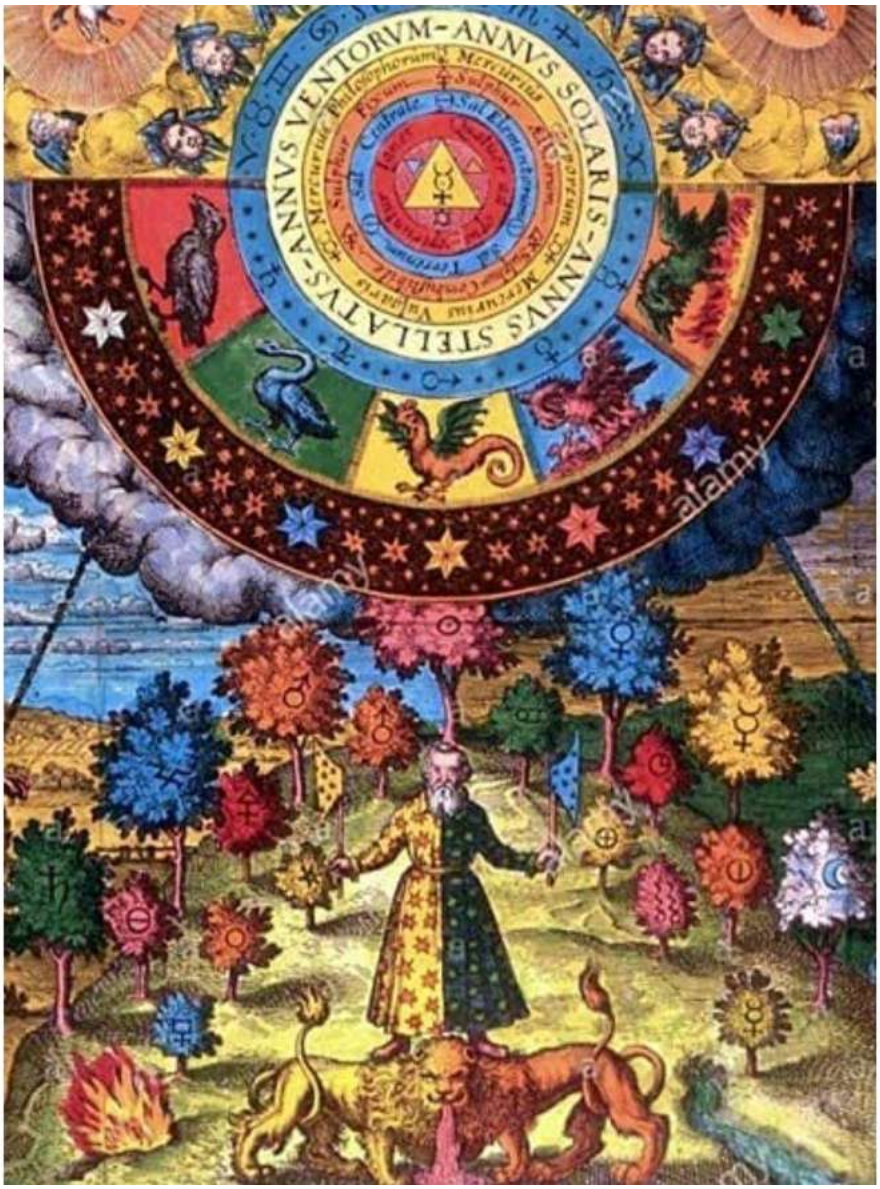

Solve
Coagula

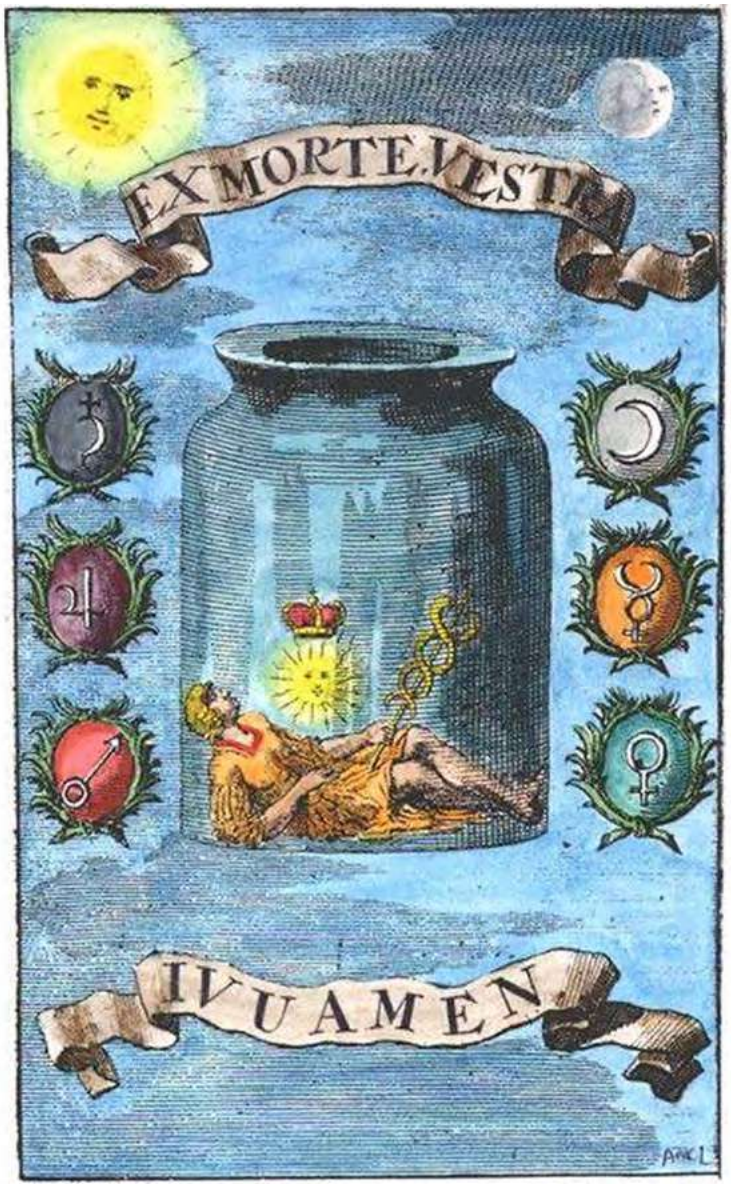


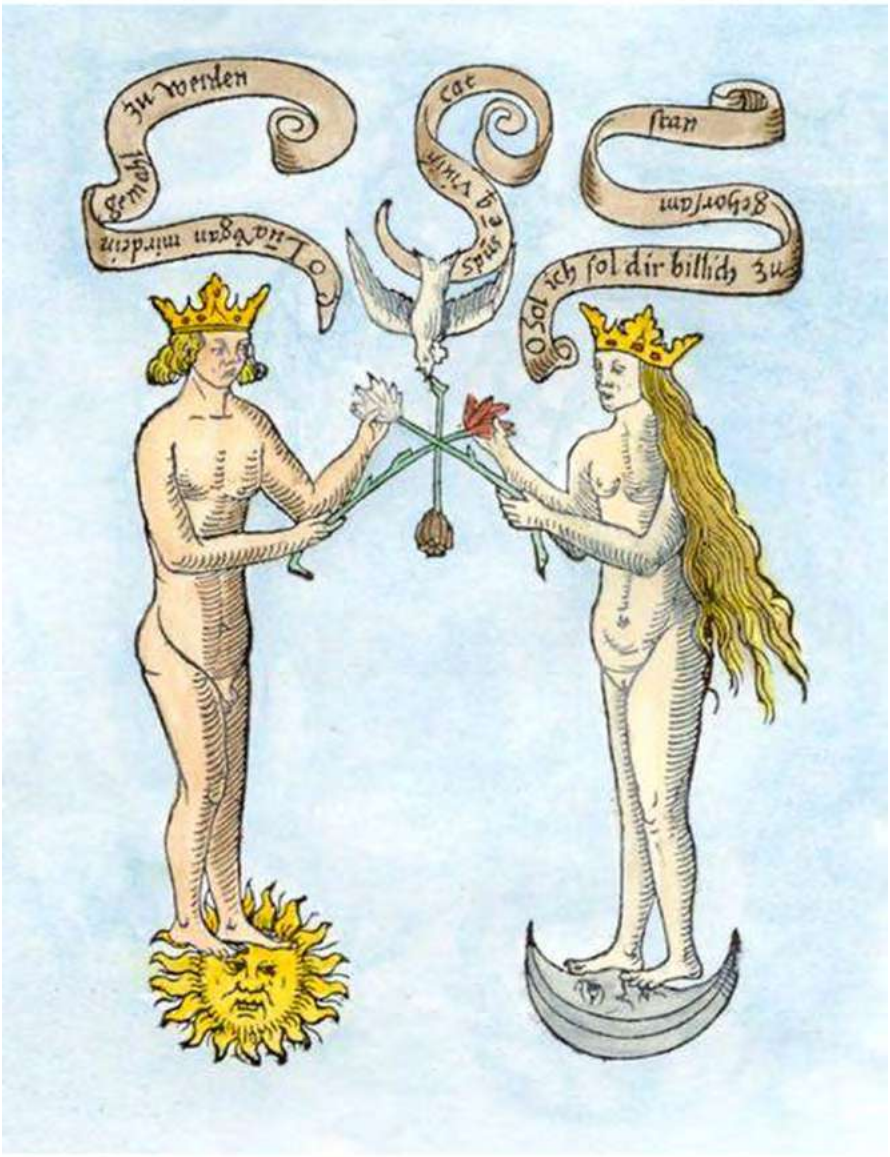


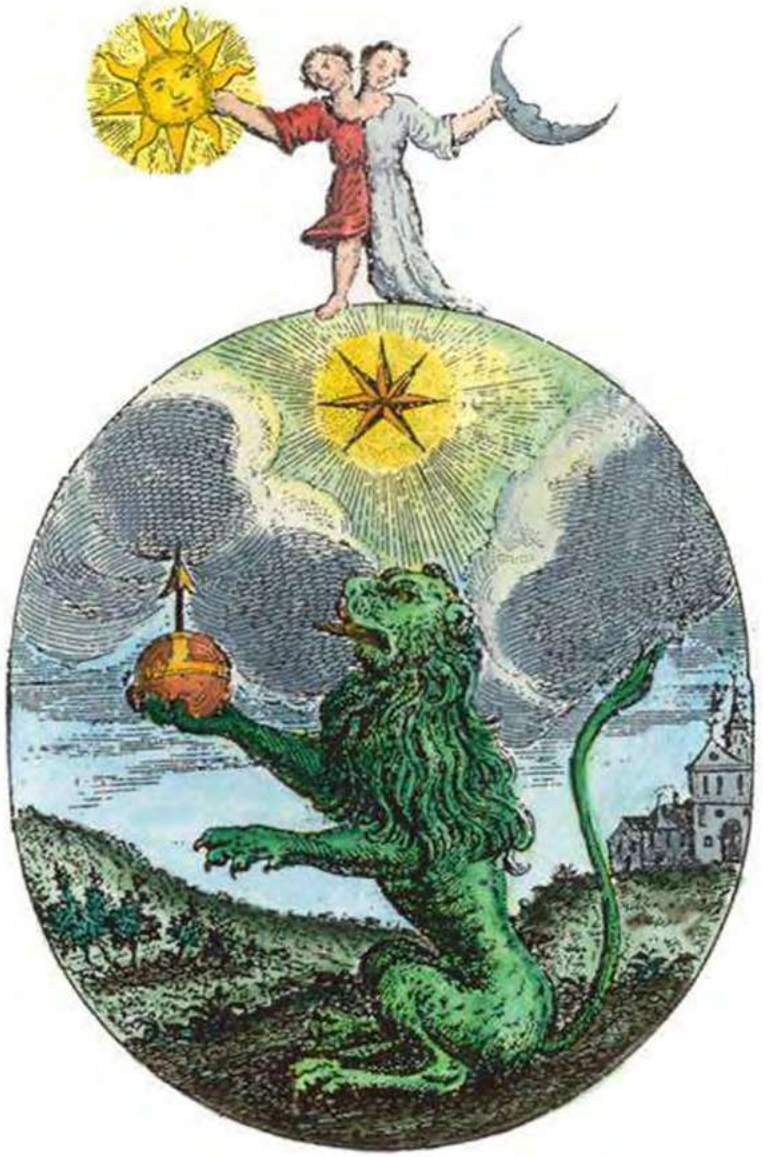

HER
MAPHRO-
DITA.


LA TOYSON D'OR
VISITA INTERIORA TERRAE RECTIFICANDO INVENIES OCVLTVM LAPIDEM

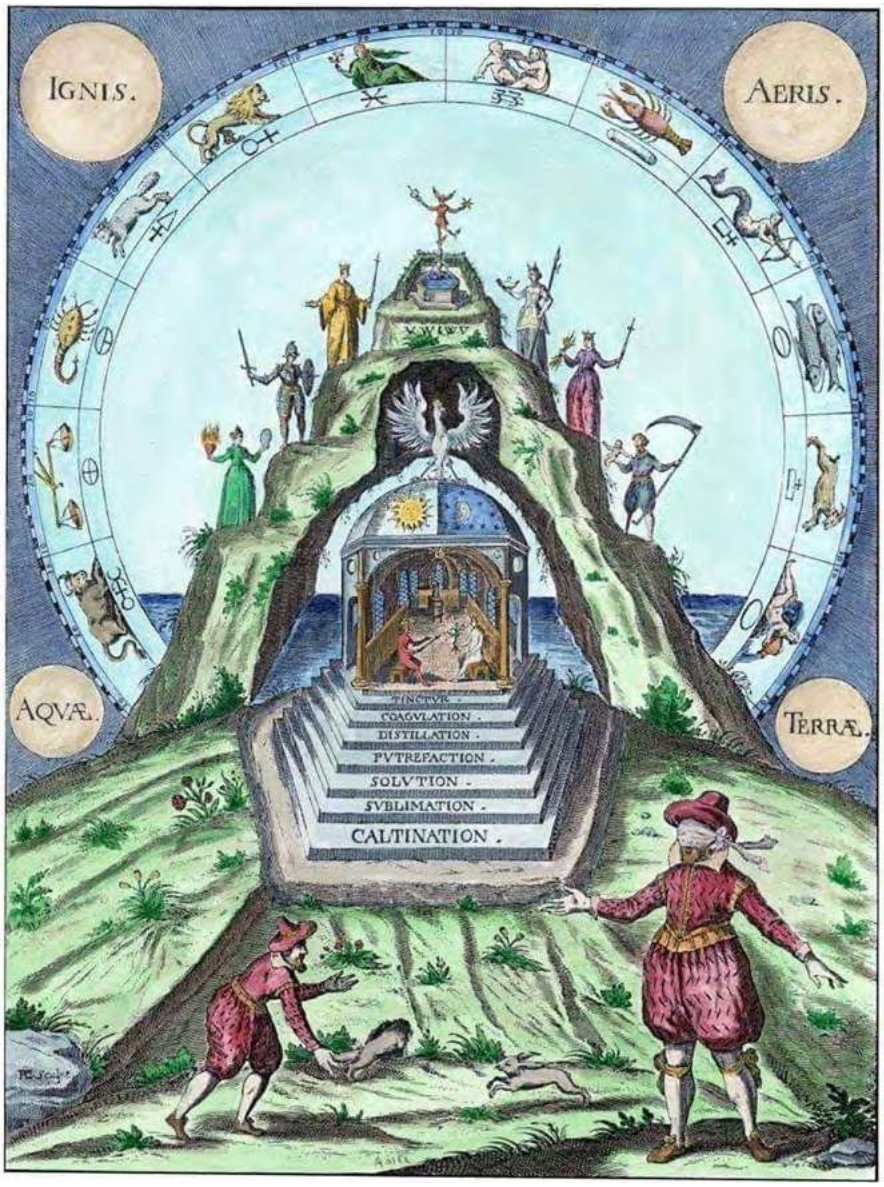

ANNVS VENTORVM-ANNVS SOLARIS-ANNVS STELLATVS-ANNVS

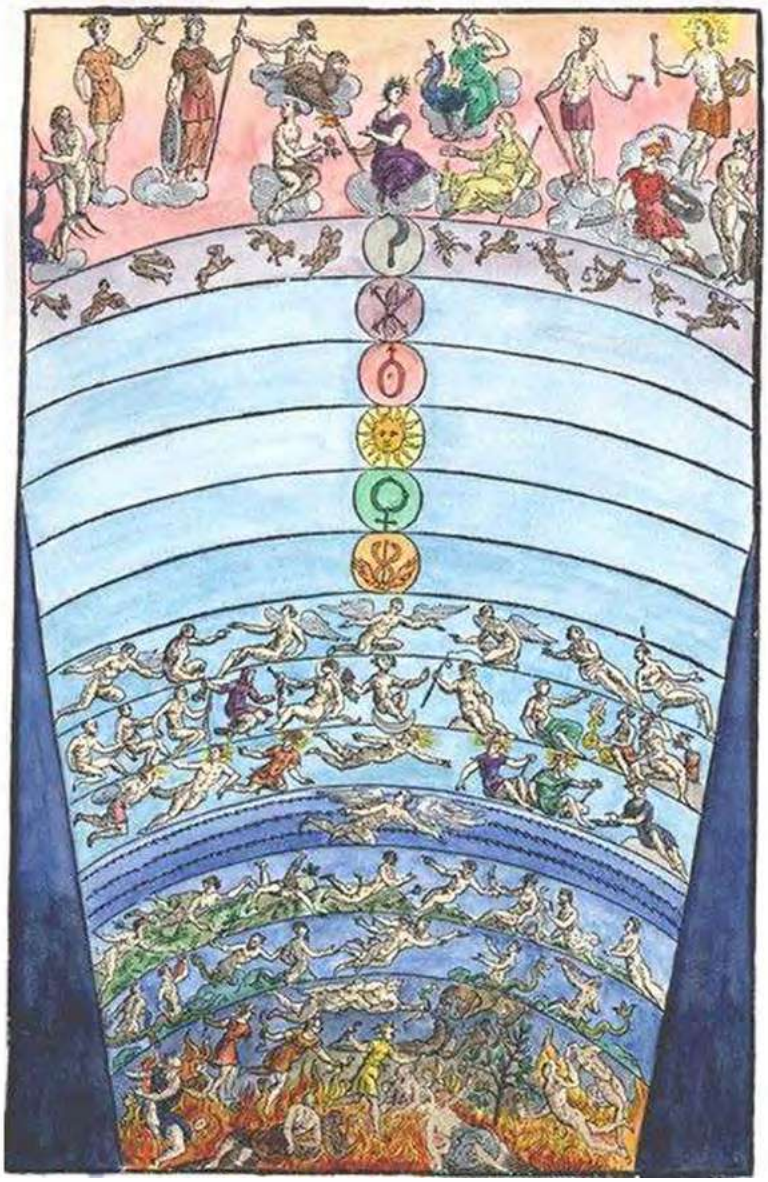

EX MORTE VESTRA
IVUAMEN


O Lädygan mirdein
Ich sol dir billich zu



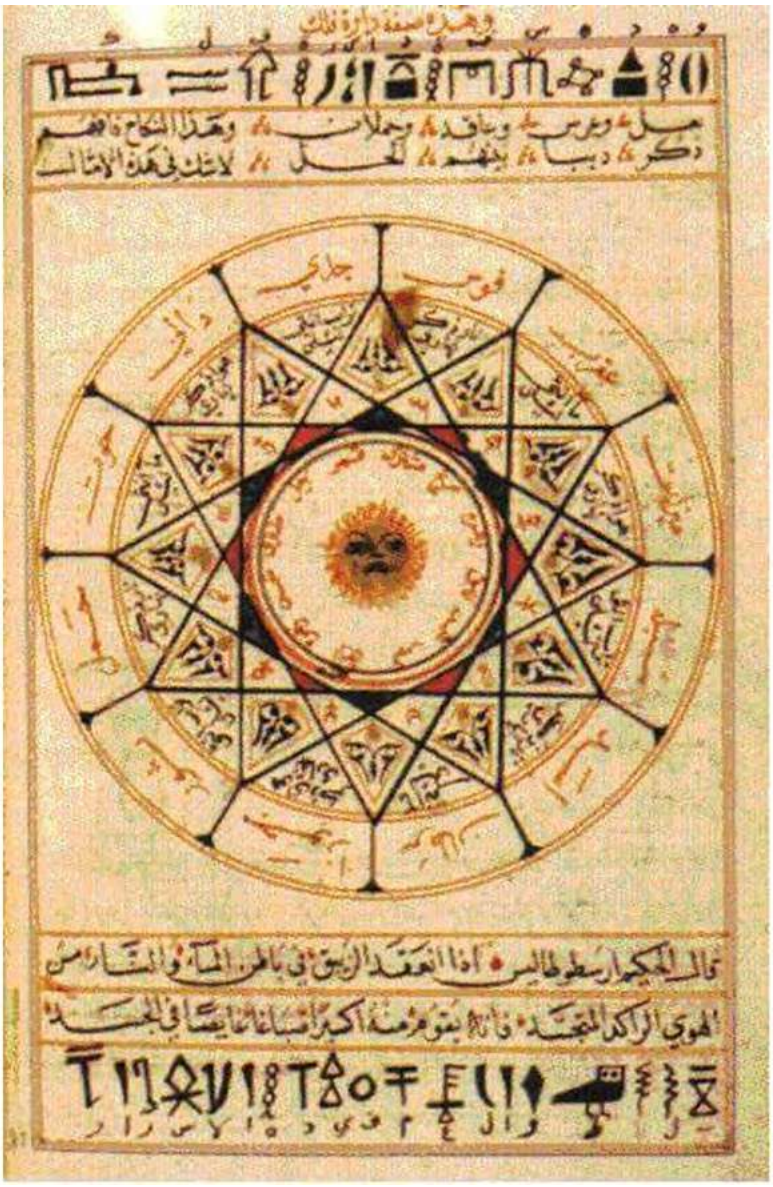



IGNIS.
AERIS.
AQVÆ.
TERRÆ.
TINCTVR.
COAGVLATION.
DISTILLATION.
PVTREFACTION.
SOLVTION.
SVBLIMATION.
CALTINATION.

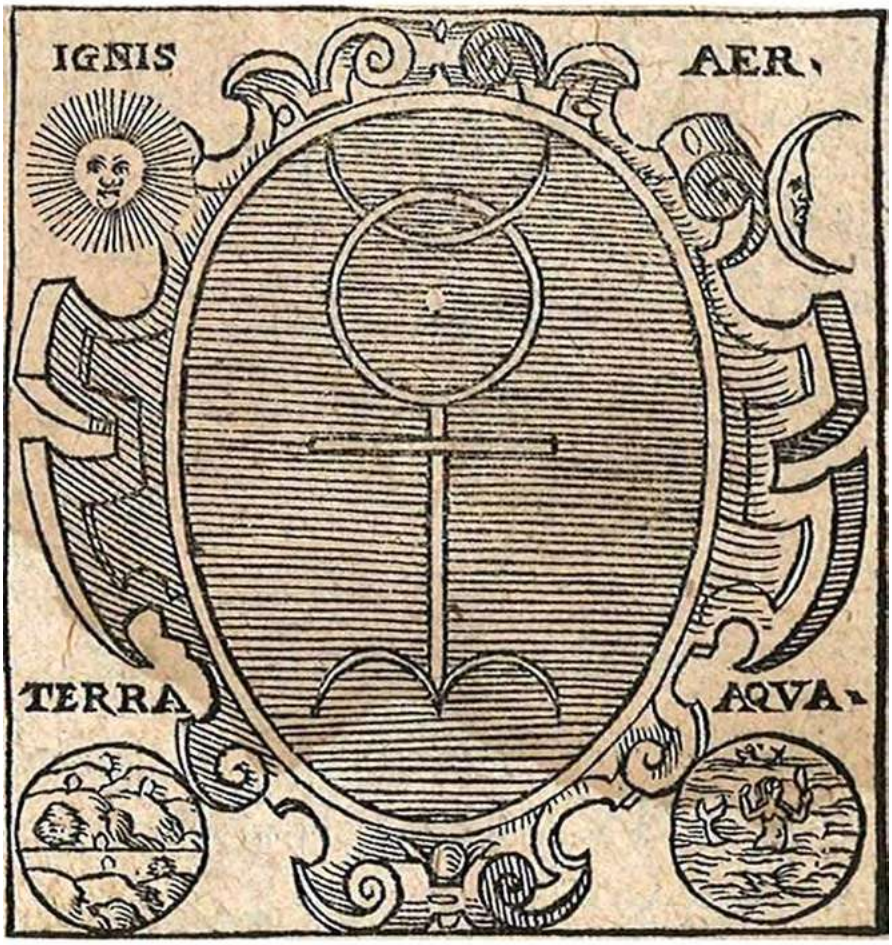


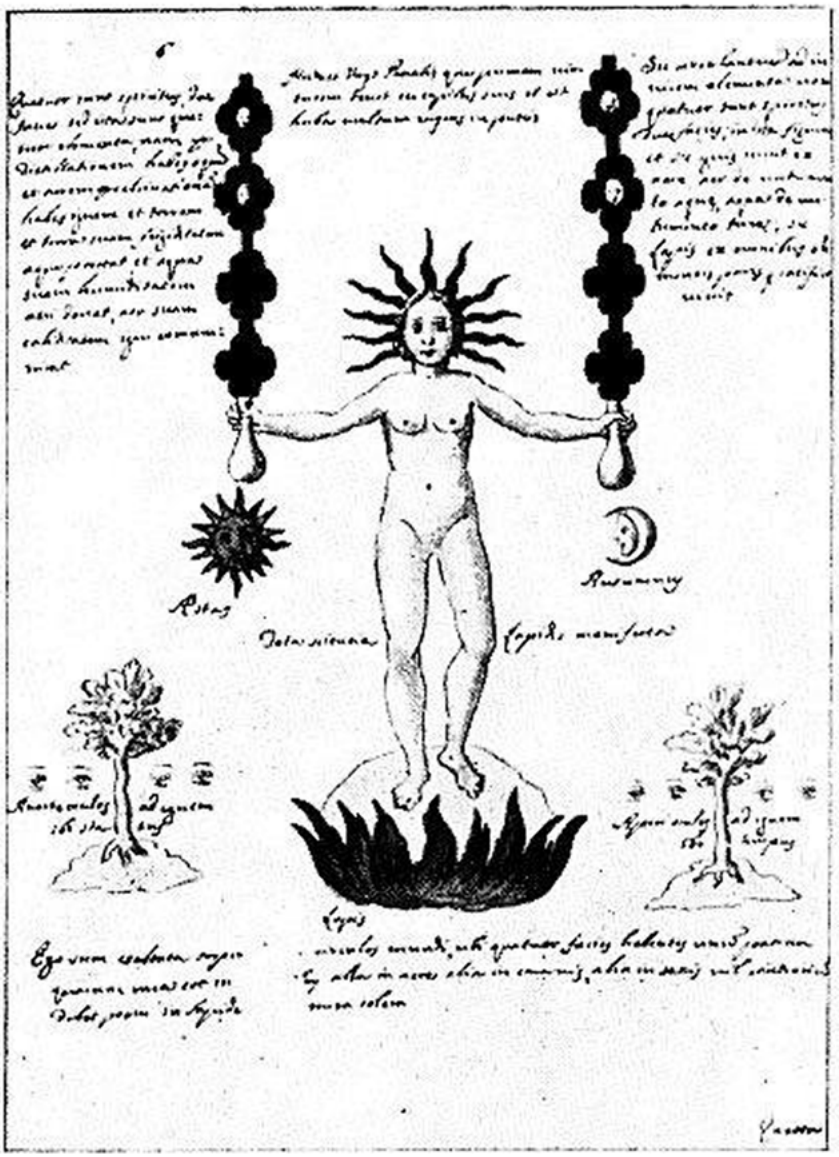







XXI
LE
MONDE


IGNIS
AER.
TERRA
AQVA.





# MATERIA PRIMA.



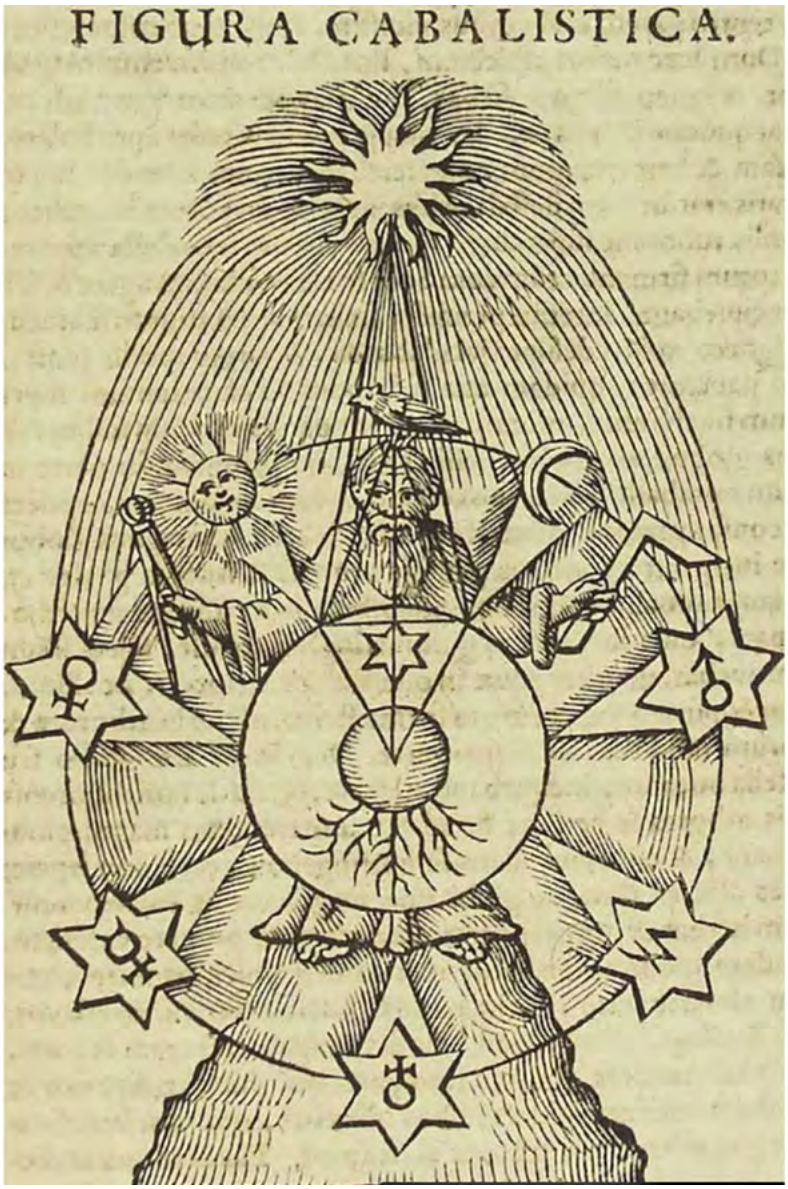

A ME VITA

*IYfe thow wilt thys warke begyn,*
*Than ſchrevy the clene of alle thy Seyne:*
*Contryte in hert wyth alle thy thowght,*
*And ever thenke on hym that the der bowght.*
*Satisfaction thow make wyth alle thy myght,*
*Than thre fayre flowers thow haſt in ſyght;*
*Yet nedeth the mor to thy concleſyon,*
*Take thow good hede nowe to thys leſſen;*
*Thow muſt have* Graſe, Nature, *and* Reſen,
Spekelatif, *and* Coning, *wyth good Condition:*
*Yet thow muſt have more now herto,*
Experience, *wyth* Practik, Prudent *alſo;*
Patient *that thow be, and* Holi in Lyfyngs,
*Thenke thow on thys in thy beginings;*
*Thes fowrtyn Heſtys as I the ſaye,*
*Ever kepe thow man both nyght and day,*
*Of thy deſyres thow mayſt not myſſe,*
*And alſo of heven that ſwet bleſſ.*




Astra regunt homines
Quod est sursum, est sicut quod deorsum
Mercurio-philus Anglicus
London
Printed for Richard Mynne




FIGURA CABALISTICA.

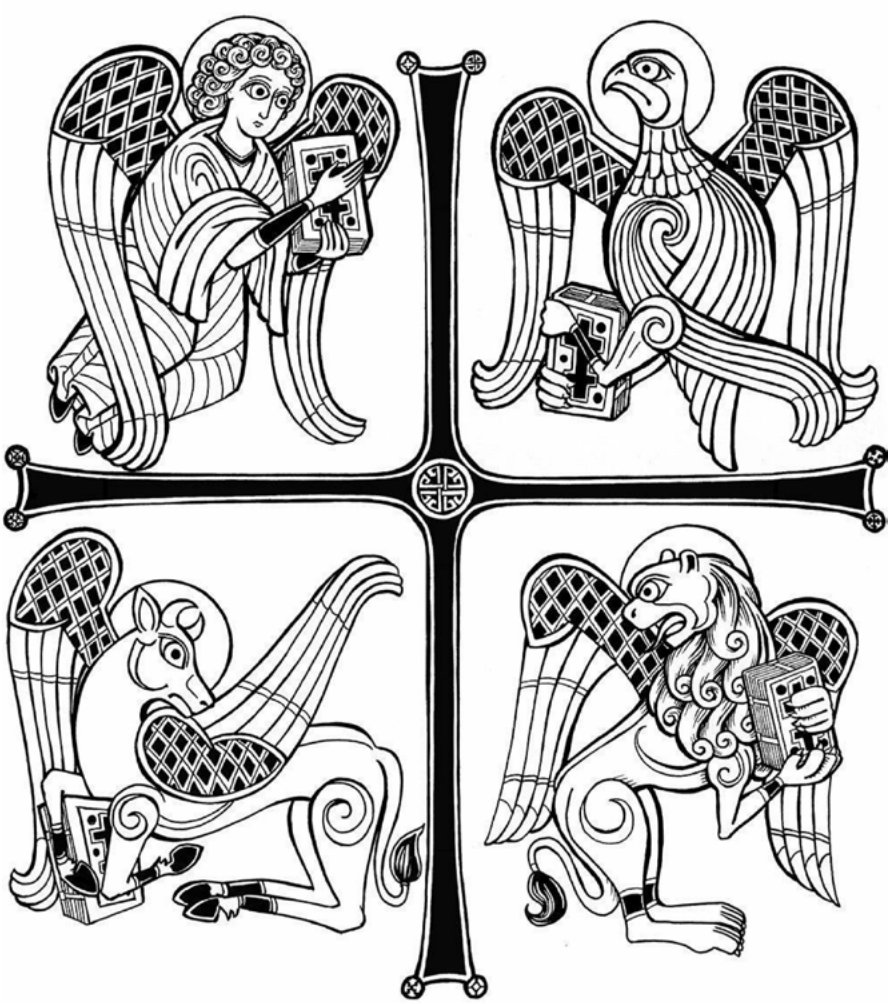
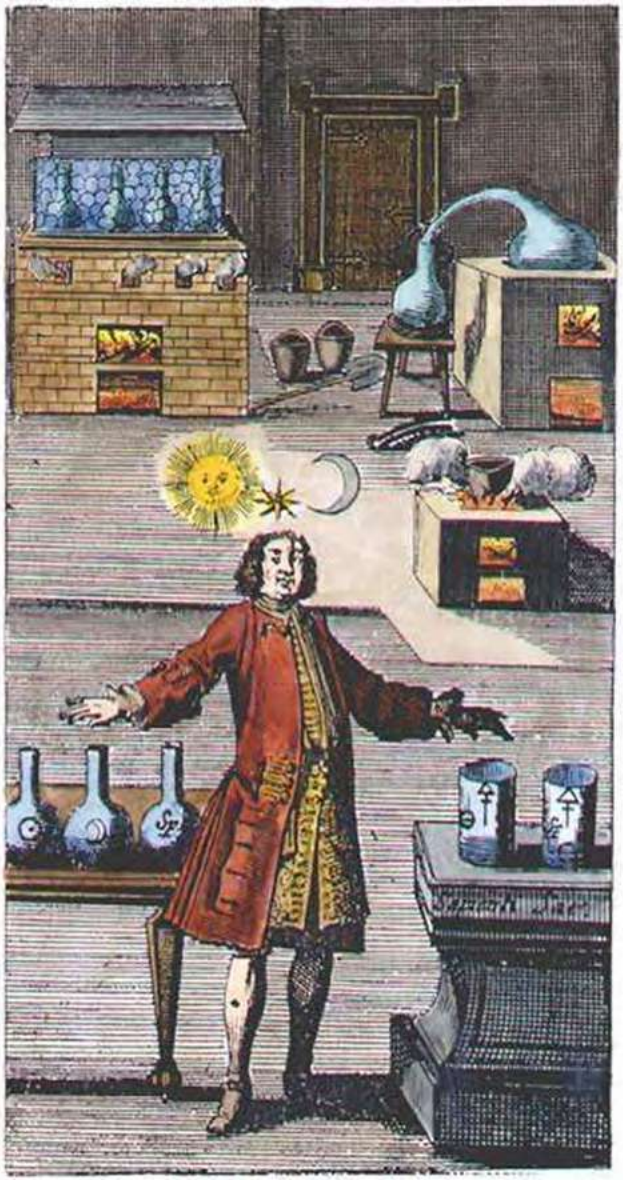
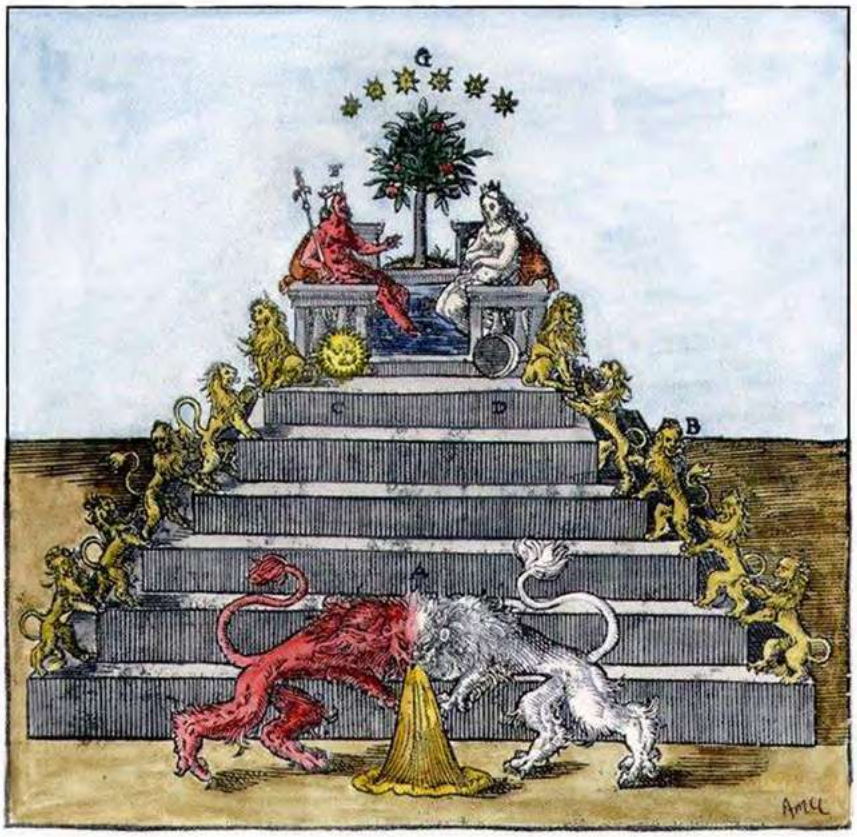



Figura visionis Ezechielis quatuor animalia sicut exponitores Hebreor




1
Tome III. page 168

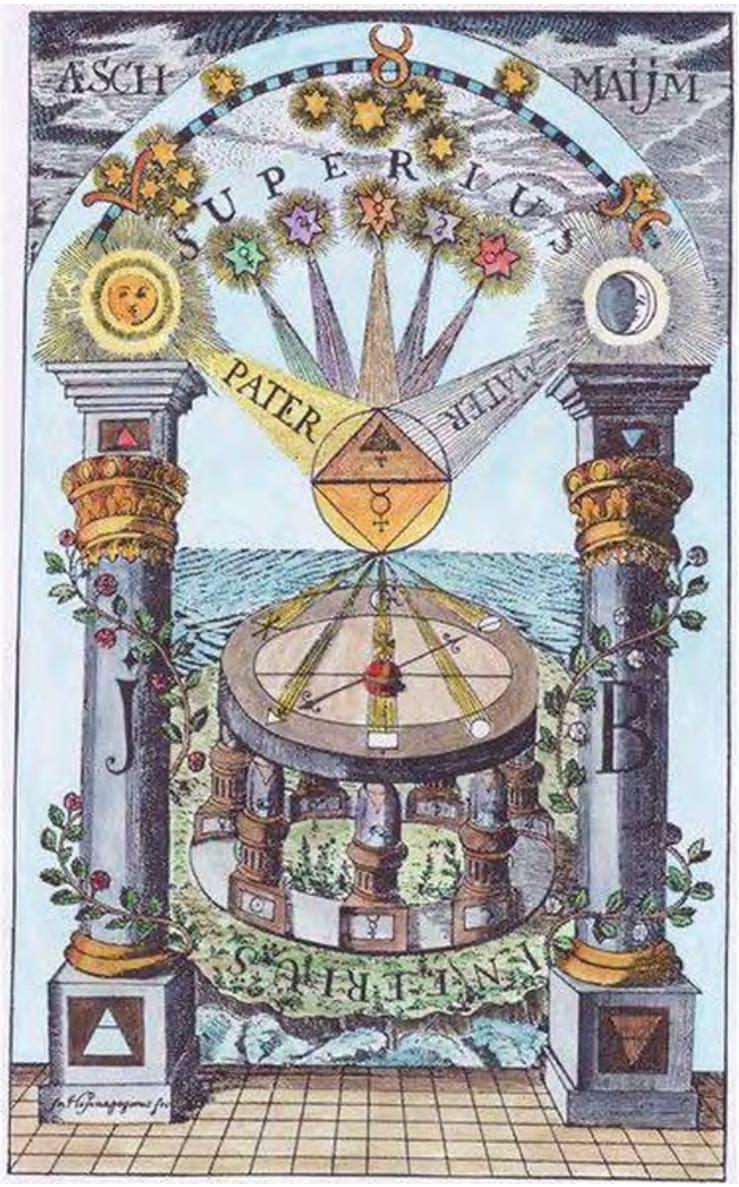


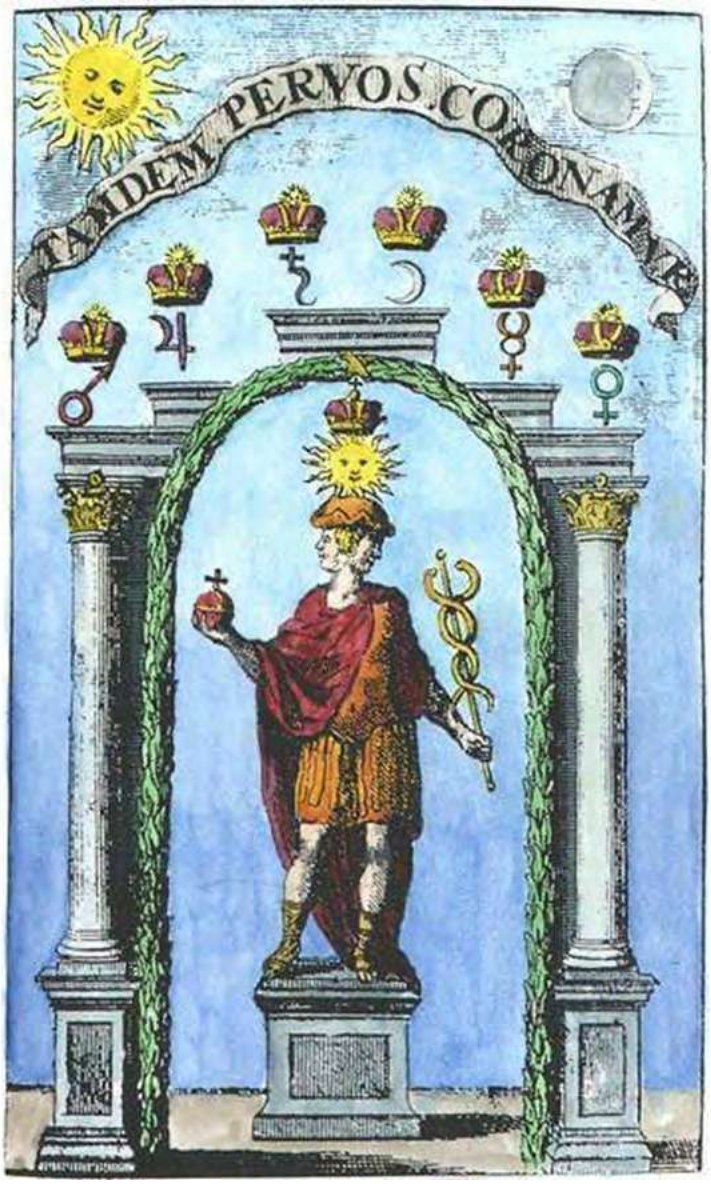

C
D
B
A


ANNVS VENTORVM-ANNVS SOLARIS
ANNVS STELLARVM

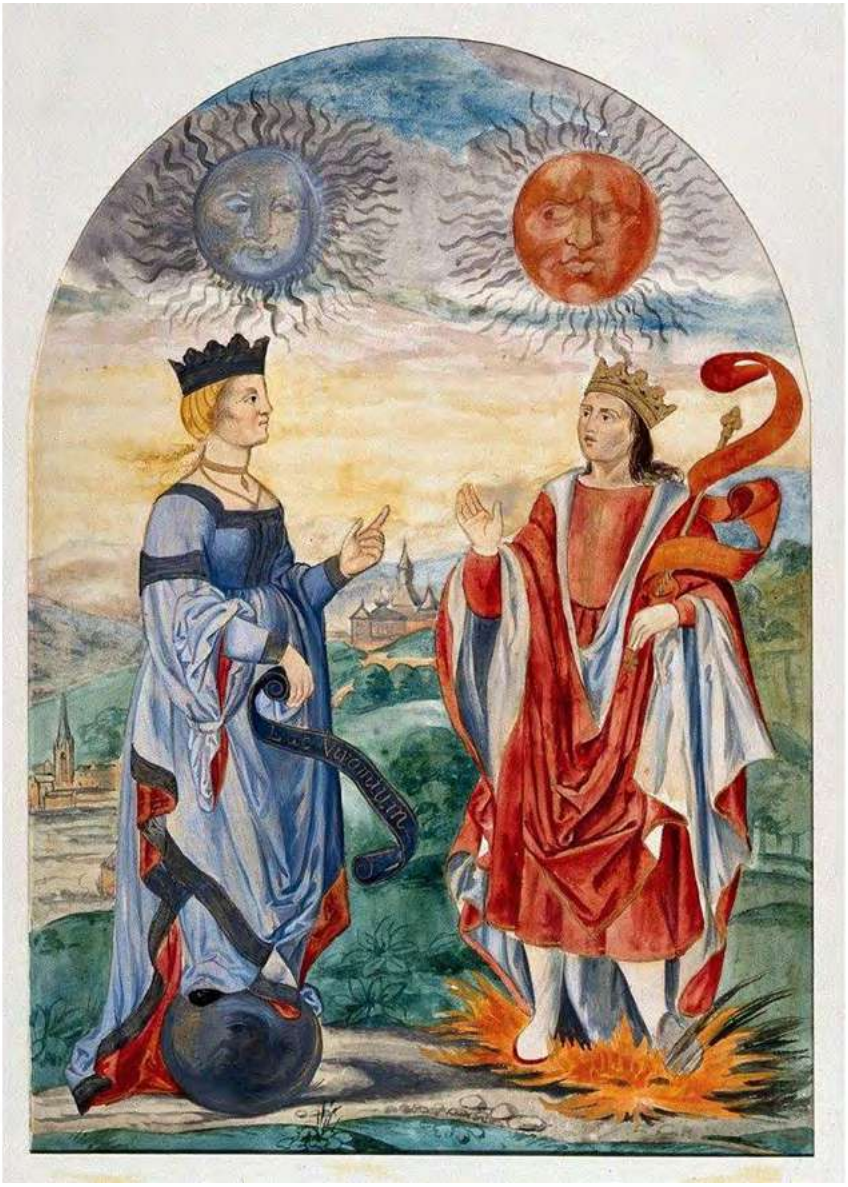


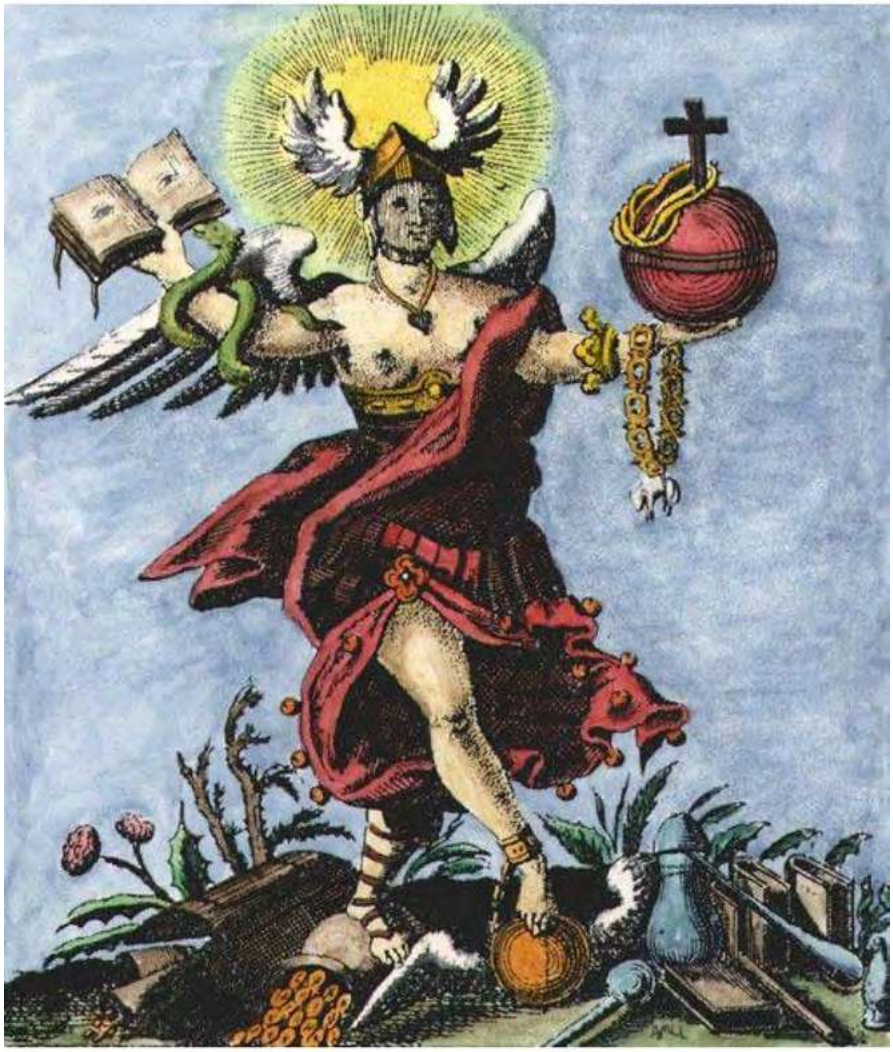



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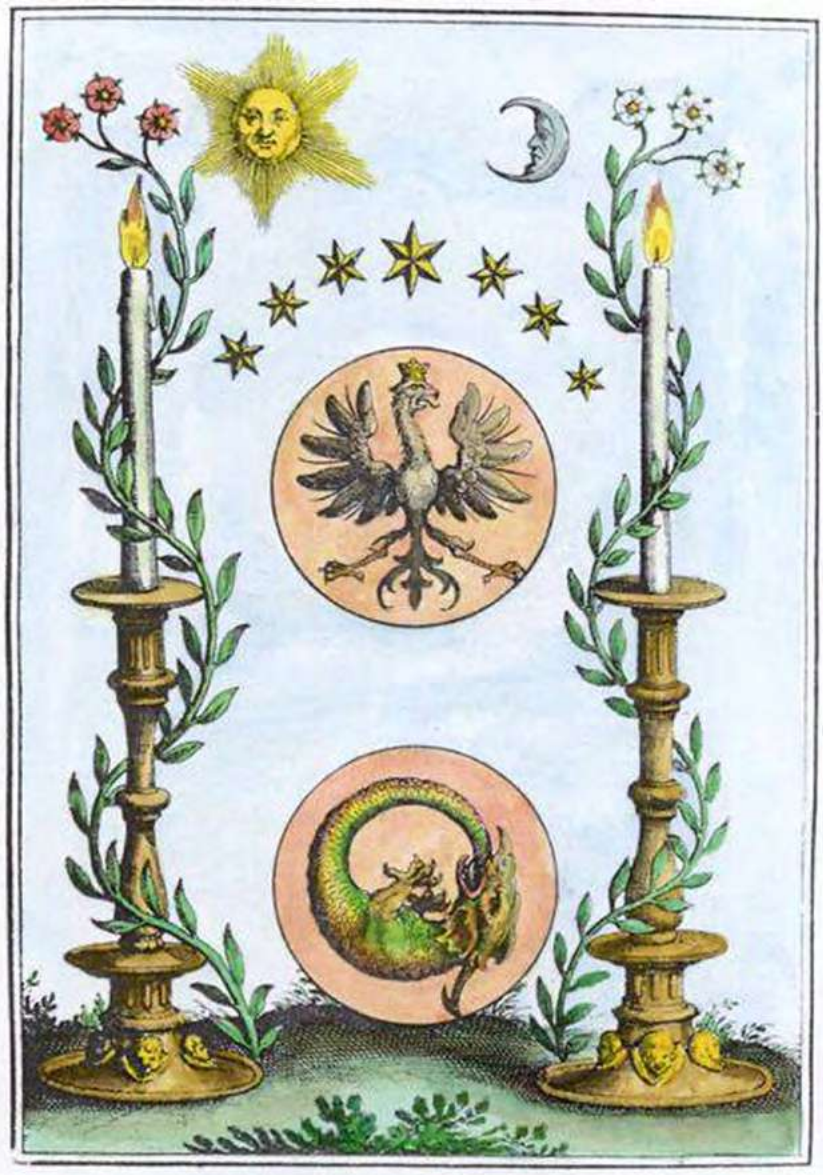

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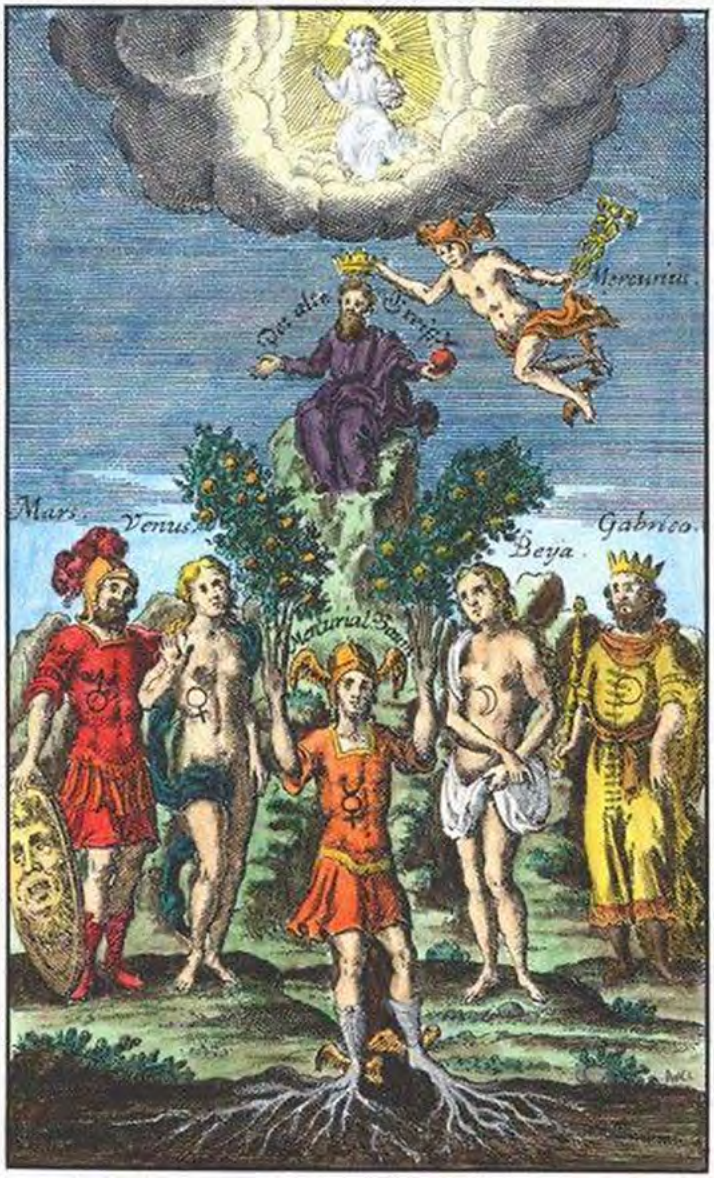


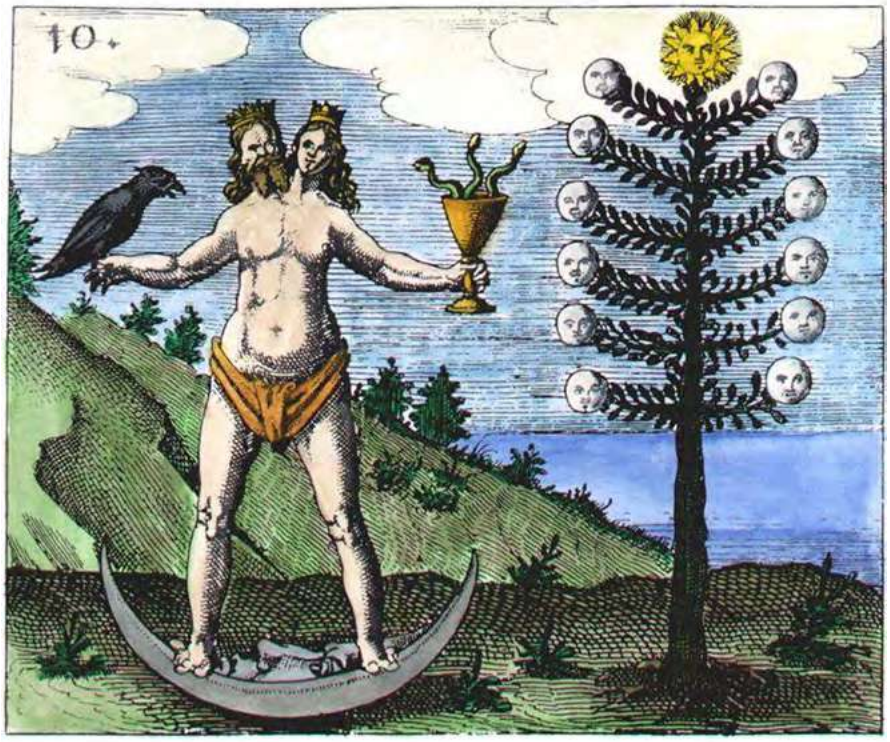

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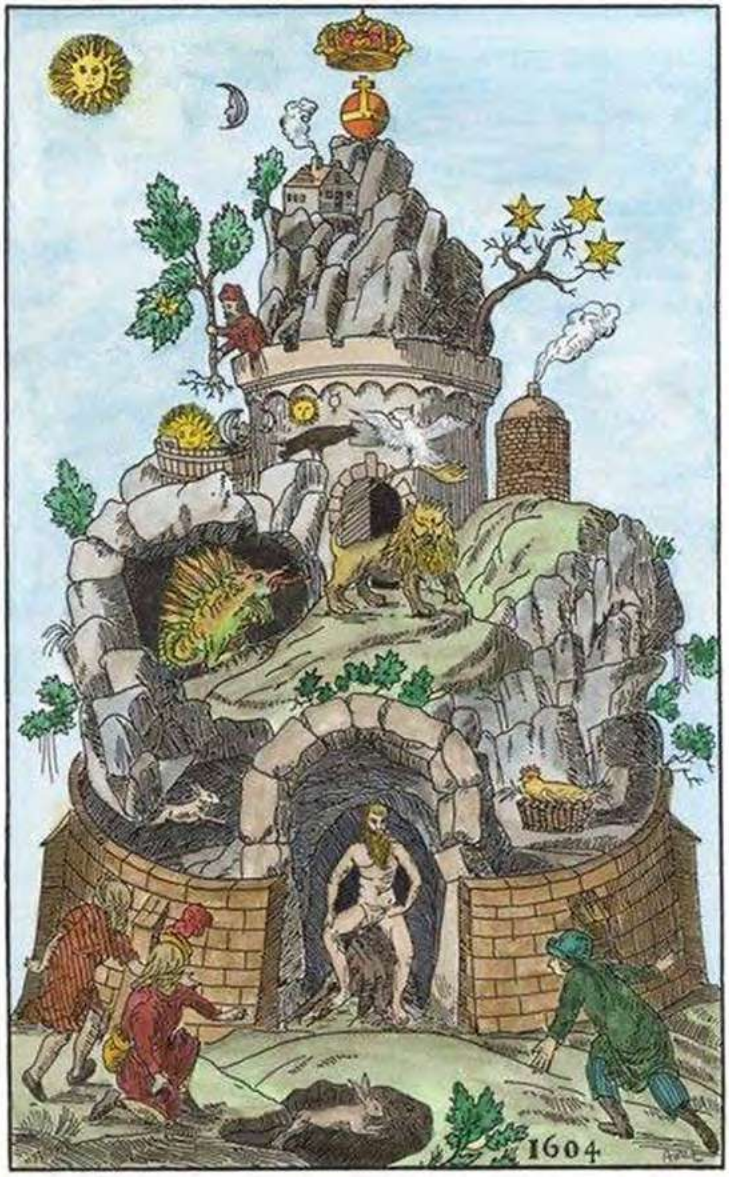







Der alte Trieb
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Mars
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10.


1604


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Experience
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Holi lifing

What conclusion can we draw? It turns out that alchemy, the Philosopher's Stone, and the Great Work all point to a single meaning — namely, a process, a path, a quest to find something that grants everything. Clearly, in every era, across different civilizations, this was given various names and interpretations. But if we look deeper into the essence, we'll see that there is always a reference to the original four elements — the four classical elements. And in general, it's the concept of "elements" that's used. They were called different things: some drew parallels with the days of the week — seven days; others with seven planets; others with seven continents, seven gods, or elements of metal. So, the essence is that there are some primordial elements, and by working with them one can find the Philosopher's Stone. We see that the Sun and the Moon always appear as essential components. Also, if you pay attention to all the illustrations, you will notice recurring small triangles pointed up and down — these are the alchemical symbols representing fire, water, earth, and air. We also often see depictions of a man and a woman — again symbolizing the Sun and the Moon. Another common symbol is Hermes' staff: a rod entwined by two snakes and adorned with wings. You often find a dragon or serpent — either biting itself or entwined with another serpent. Planets also frequently appear, in varying numbers and combinations, but once a person discovers the Philosopher's Stone, all of this becomes naturally clear. Another common symbol is the orb or scepter, representing power or dominion. In alchemical imagery, Hermes is often shown wearing a winged cap or winged sandals. The process of mixing masculine and feminine principles is frequently depicted. The four elements appear often as well, shown in many different ways. Sometimes they depict the four seasons, sometimes the four elements. Mirror reflection is often emphasized. It's very important to look at these images through comparison — observe the picture and ask yourself whether there is something similar on the left and right, or what is above and below. The illustrators often placed great emphasis on showing these opposites — what's up and down, what's on the left and right, highlighting balance and symmetry.

# PART II

I want to remind how I first encountered the Philosopher's Stone. Naturally, the first time I heard about the Philosopher's Stone was when I watched the movie "Harry Potter and the Philosopher's Stone" — the first film made in 1997, when I was about 7 or 8 years old. But I didn't pay any real attention to it then; I only remembered the name "Philosopher's Stone." However, the first time I truly heard about the Philosopher's Stone was from Big Alexander in the winter of 2009. It was late 2009 when I first met him, and he asked me:

— Does the Philosopher's Stone exist?
— Yes.
— Don't rush your answer. Go home after our meeting, enter meditation, and ask your inner voice.
— I'm one hundred percent sure the Philosopher's Stone exists.
— Prove it.
— Everything we talk about — and everything we don't talk about — either exists or doesn't exist. It's logical. Everything we speak of, it exists. The question is how each person understands and interprets it. But everything we speak about, it exists.
— Okay.

And then he began telling me that the Philosopher's Stone is located in the East. That if you find it, you can control the whole world, be young, immortal, and so on, and so on. That people throughout all times have spent their entire lives searching for this Philosopher's Stone. I didn't understand why he was telling me this, but he said to simply remember it for the future. I told him, okay. Then he told me that I myself am the stone and that I should become a diamond, and to remember that as well. I said, okay. That was it. The next time I encountered the Philosopher's Stone was in 2010, if I'm not mistaken, on September 8th. On September 7th, a messenger of Hope came to me and gave me some notes and riddles. The next day, or maybe a day later, I decided to meet with Big Alexander and showed him the note.

He said he couldn't say anything because I had to tell him what I see. I told him what I saw, and he said, "Well, keep searching," meaning some places in Saint Petersburg, some portals, places of power. And when I started searching for these places of power, I found the first one that Nadezhda had drawn for me on a piece of paper. When I stood near that place — the Peter and Paul Church in Saint Petersburg — I suddenly saw the city as a mechanism, like the Mayan calendar. It seemed that these buildings — points, houses, cathedrals, churches with domes — there were many of them, all spaced at certain distances from each other, as if intentionally built that way, like a mechanism or clockwork. I told this to Big Alexander, and he told me to start looking for them. As I searched, I was surprised to find a certain symmetry in the city of Saint Petersburg. If you abstract away from whether a building is beautiful or not, and don't pay attention to the Neva River or the canals, you can see that the old royal buildings — the key ones like palaces and cathedrals — are positioned at precise distances from each other.

At first, I found the bisector — that is, I found one line along which buildings were spaced at certain distances from each other. Then I noticed that on the left and right sides of this line, as if reflected, buildings stood, and that there were as many buildings on the left as on the right, at equal distances from the bisector. I was shocked. Then I created a symbol — a compass and a square. After adding more points, I ended up with the 10 sephiroth from Kabbalah, forming a kind of petal made of points and lines — many points connected by intersecting lines. When I showed this to Big Alexander, he told me to spread this petal out in different directions. I did, and it turned out like a snowflake. And he asks me:

— Do you see what this is?

— A diamond.

— Correct, the philosopher's stone. Remember?

— I remember.

— There you have found it. You must decipher it, people cannot read it, but you have to study it from within. And thanks to this philosopher's stone, everything is arranged — the whole world. Everything that exists, it's all because of it: the structure of DNA, the structure of the Solar System, the structure of everything.

And this is what I found and deciphered back in 2010, at the end of the year. I was 20 years old then. At that time, I drew everything only in the plane — I tried, of course, to imagine how it could be in volume, but I didn't create any 3D model on a computer or physically. What I got was an eight-pointed star, like a square inside a square, drawn flat. Then I drew all possible lines and unfolded that square within a square, resulting in many rays and points, and I saw that many things were formed there: the Orthodox cross, the Catholic cross, a compass and square, basically everything. Then I supposed that the tip of this eight-pointed star, if you look at it as three rays pointing upward, is like the crown of kings. I thought, maybe that's why they all wore crowns — they knew something. Wisdom. I understood, somehow, that one square is material, and the other is spiritual, and whoever has mastered both material and spiritual realms wears the crown. But later, as all this was happening, I made an association — well, I was young then — with the path of initiation into the Freemasons. At first, when I found the first places of power, it was more connected for me with Freemasonry. I searched for many old Masonic engravings and looked at what was depicted there. And I saw that there was somewhere a crooked stone, and somewhere a faceted one, also the Sun, the Moon, and that often the letter G appeared — geometry. And I thought, "Oh, geometry, exactly, since I'm drawing everything, maybe it's somehow connected to this." And they always use the compass and square. I realized that maybe the stone is the soul — that they polish the soul, and that Freemasons aren't called "stonemasons" because they built cities from stone, but because it's all sacred language. And I saw that there's a path, like a ladder to the East, where they all go, that there are 32 degrees. And I thought I must become a new mason, a new geometer, because somehow I had childhood associations that maybe the masons who run everything had handed me the keys to paradise, that is, gave me this knowledge so that I would become the new geometer and build my own new masonry. These were my associations. Well, don't judge me harshly — I was 20 years old. It sounds, of course, pompous, arrogant. But how else? Although back then I never thought that if I became like that, I'd buy myself a sports car. No, I always had sincere thoughts that I would make the world kinder, that people would become happy, that I myself would be happy,

that all the things troubling everyone would fade into the background — those were sincere thoughts. And later, after Freemasonry, I began reading everywhere on Wikipedia about who the alchemists were and what the philosopher's stone is — that was in 2010. I saw a whole bunch of interesting pictures showing that they were doing something to achieve everything and searching for the philosopher's stone. Honestly, I must admit, at some moments, like many fools and novices, I took it too literally. I really thought I would physically find some stone, maybe when I drew the whole map of Saint Petersburg with these power spots, that matrix, once I drew it, it would show me the way. But observing myself from the outside, watching how I changed while drawing or deciphering something, I realized even back when I was 20 years old that the philosopher's stone, alchemy, and even Freemasonry are actually a sacred language. And the real Freemasons don't gather anywhere physically, they have no offices like people think, and those who do have offices are just impostors. I understood that the power that came to me through messengers can come at any time, but it's not a person — it's something that inhabits or someone who can just speak to me through a person. Imagine the kind of power that is. Why would such a power need a Masonic lodge somewhere downtown? And why would such a power dress in some costumes? I realized all this already when I was 20, even though I was very young. And then I realized that the philosopher's stone isn't about physically mixing something — no, physically it might be possible later on — but it's really about knowledge. The philosopher's stone is knowledge, and it can be used later to create a cure for all diseases. That's true. But I understood that the actual process of the philosopher's stone — when all those people sat with their flasks — they weren't really sitting with flasks; they basically sat with notebooks and pens, just deciphering. And when you do that, everything around changes: the world, consciousness, perception. Just from making notes, sketches by hand, drawing everything out, you can develop and explore the world without even leaving your home — that's the conclusion and assertion I came to back then. Of course, I immediately noticed the emphasis on the four elements, the four classical elements: fire, water, earth, and air. And right away, I made a comparison — where have I seen this before? I realized there are also four parts of the day: morning, day, evening, and night.

There are four seasons of the year. Everywhere you look, the number four repeats again and again. These are some kind of groups, but something fits into them. For example, the zodiac is divided into four elements and twelve zodiac signs. The twelve months are divided into four seasons. And I just couldn't understand how this could be, why there is no information about it. Why twelve hours? Why twenty-four hours? I just didn't get it. But I remembered and noted to myself that wherever numbers repeat — like the 12 Labors of Hercules, the 12 zodiac signs, and the 12 months — that it's not by chance. I paid attention to all these numbers, and naturally, I focused on the number eight, because for me, eight symbolized the knowledge of everything. Looking at it in the plane, a square has four corners — that represented for me the material aspects — and then there were another four corners representing the spiritual. I perceived it exactly like that. And then I started to conclude that you can't reject the material and only love the spiritual, because at first I had that extreme view. Then I realized that material cannot exist without the spiritual, and spiritual cannot exist without the material either.

Next, also at the end of 2010, I paid attention to an icon. The icon did not have any hidden symbols on the surface, but the meaning was still hidden, though not as a symbol. It was the icon of "Sophia the Wisdom," and it depicted her three daughters: Faith, Hope, and Love. I assumed that since Hope and Love had come to me, then Faith and their mother Sophia should also come. I understood that these were like steps, like qualities — that if I come to know Faith, Hope, and Love, then I will come to Sophia, that is, to philosophy. And philosophy is what? Love of wisdom. And philosophy is what? The Philosopher's Stone. And I thought, "Wow! This hidden meaning is even present in religion, in the church, in Orthodoxy." And this kindled in me a wandering interest in Christianity and especially the Orthodox Church. Before, I wouldn't say I disliked the church like many people do, because modern youth often aren't interested. No, I could often go to church with my parents or relatives, or just enter one while walking around the city, and I was always curious. But when I was little, I didn't really understand what it was or what it was for, I understood it somehow but didn't truly realize it. And now I started to look at it all from a different angle. I realized that my city has so many churches, and there's so much divine and religious imagery

everywhere, so many depictions of ancient Greek gods in my city, Saint Petersburg, so many angels, so many interesting symbols carrying some secret, hidden meaning. Even back then, I understood that the philosopher's stone was actually my city, Saint Petersburg. Then I started searching on the internet — this was still at the end of 2010 — looking for the oldest and rarest icons I could find. Suddenly, I come across the icon "The Unburnt Bush" and I'm stunned. I see that it has this eight-pointed star, one red and the other green. I was shocked. I realized that all this was no coincidence. And imagine, all this happened within a very short time — from September to December 2010 — I was 20 years old then. I couldn't understand how this could be, that it was the same thing, even in the Bible. So naturally, I began searching for the rarest, most intriguing icons with hidden meanings. I find icons where the halo is not just some golden disk behind the head, but an eight-pointed star. I think, "How can this be? Why is the halo an eight-pointed star? What does this mean?" Then I find a halo in the shape of a triangle — God's halo is a triangle. I think, "Oh! The last time I saw this triangle was in Freemasonry, with the eye." Then I see it depicted on various cathedrals. What is this? It's the all-seeing eye. Oh! Interesting. So, the Freemasons borrowed this symbol. And it turns out the church uses this symbol too. Wow, what is this all about?

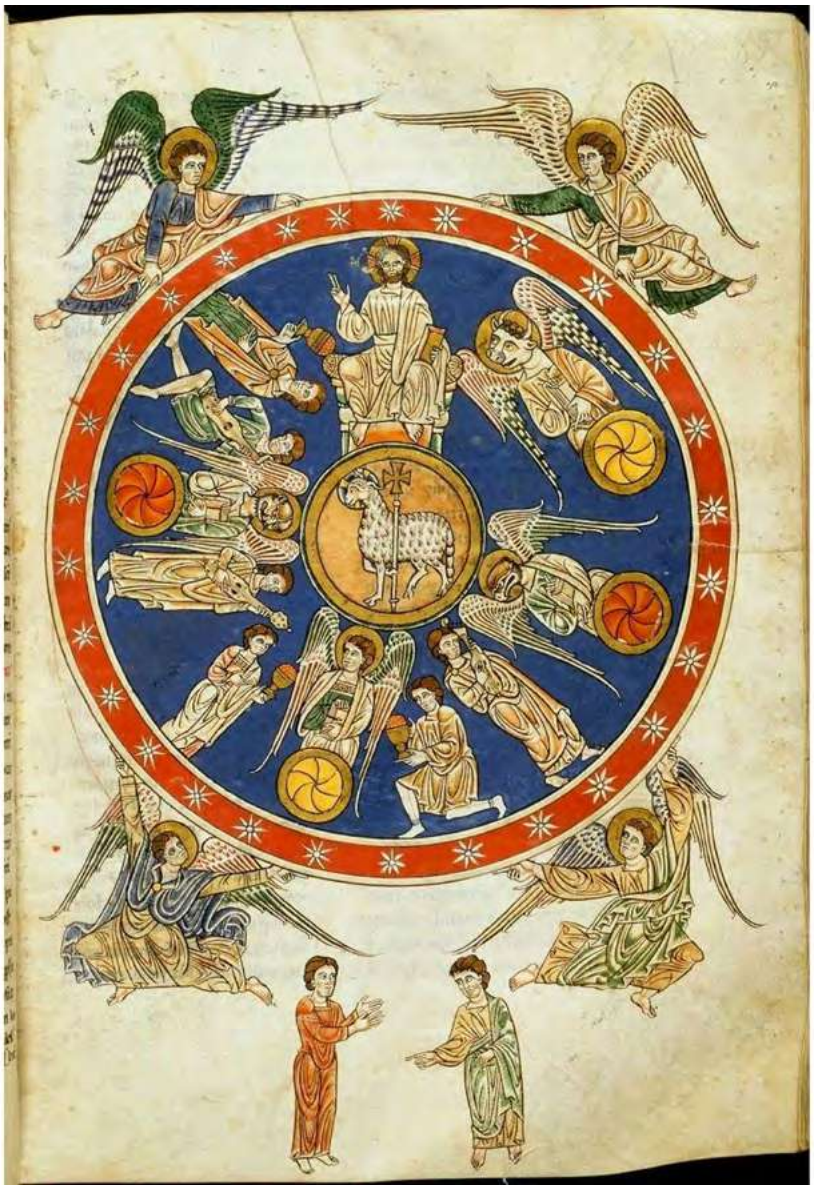
And then? Next, I started to open the Bible. Naturally, for some reason, I decided to start with the New Testament. I always had the association that I should read the latest holy writings. I knew there was the Old and New Testament, and at that time, my association with the Old Testament was, "Why bother if it's no longer relevant and it's over?" That's what I thought back when I was 20. I was interested specifically in reading the New Testament. And again, I was only curious about reading the beginning and the end; I didn't want to read the middle — I wanted to read just the beginning and the end. And when I started reading from the beginning, naturally, I was surprised that there was again some kind of formula. Since childhood, this curiosity seemed to never leave me — why 12 hours, why 24 hours. And it seemed like all these numbers somehow matched up, but no one could explain it to me. For me, it was like a fixed idea, like the meaning of life was in this, and nothing else was more important — work, study, personal life,

all of that could wait. How could one sleep peacefully knowing this, seeing what others do not see? And why is no one interested in this? After all, this could explain who we are and why we live here, while everyone else is just thinking about filling their stomachs with food. Imagine how I felt back then, at 20 years old. This greatly intensified the feeling of loneliness — a pleasant kind, but loneliness nonetheless. Loneliness can be different. Sometimes it was pleasant; I felt incredibly happy, as if I were in a movie, yet still alone because no one could truly understand me. It was good that there were still kind people around who didn't mock me or trivialize it, because many people who don't understand tend to immediately distort or laugh at it, often turning it into a joke. And it's wonderful that there were people who didn't mock me or this information, but tried to understand. I am deeply grateful to them; their support was very significant. They had great faith in me. Thank you.

I began to study the end of the Bible, the Revelation of John the Theologian, the Apocalypse. For some reason, I felt that this is happening now, that we are living in that time. Again, I saw there was a hidden meaning. At the moment of creation in the beginning of the Bible, it speaks of seven days, and in the Revelation of John, there are seven stages, seven seals that are opened. Then there are the four horsemen, which to me represent again four elements, four essences. I thought, "Wow, how is this possible? Another formula." But what shocked me the most was the 4th and 21st chapters of the Revelation of John the Theologian, the Apocalypse, if my memory serves me correctly. Because in chapters 4 and 21 the throne of God is mentioned. And when I started to see with my own eyes again those numbers — 24 elders, 12 gates or 12 apostles, three gates on each side for the four cardinal directions — I thought, "Wow, again the matrix, again the formula. How can this be? This is not a scientific book on geometry. This is not some kind of pseudo-science like alchemy, as society tends to call it. But this is religion, which deserves respect and trust. And there is a hidden meaning there too." And when I saw this hidden meaning, I trusted the Bible. When I saw this hidden meaning, I came to believe that the Bible is from God. But so many people, when I started decoding the Bible, tried to impose on me that the Bible is fake, artificial, rewritten and corrected a thousand times,

invented to deceive people and control them, and that it is bad. But I did not believe those words, because I saw incredible wisdom in this book. Of course, maybe some things are hidden or cut out, and so on, but the hidden meaning that I saw — for me, you see, whoever possesses such knowledge hidden there, I understood that this is not just some person who wants to fill their belly with food or their pockets with money. I understood that if God exists, then it is impossible for anyone to rewrite the book. Because if God is omnipotent, He will always control this, until the end of the days of the world He will control it. So nothing can be rewritten.

And so I sincerely trusted both the images on the icons and, consequently, what is written in the Bible. But of course, I tried to keep myself in check, reminding myself that all of this is sacred language and should not be taken literally. That it's not necessary to imagine that, in the literal sense, some horsemen or apocalypses will come to destroy the world. No. It's all allegory, all sacred language. And now I want to show my collection of icons with hidden meanings. I want you to pay attention to them, note what draws your focus the most, what you find unusual. And by comparing, try to identify any patterns. Also, reflect on what similar or comparable symbols you may have seen before, such as those found in various alchemical engravings.

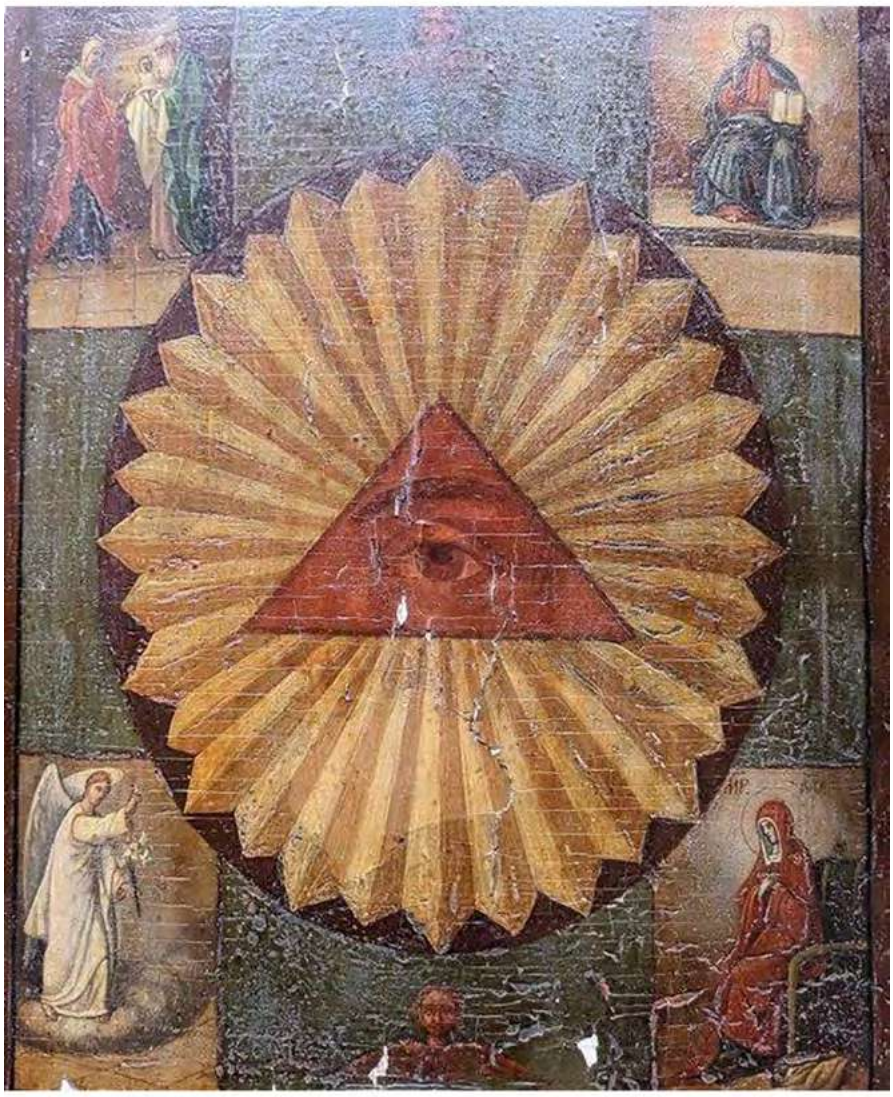










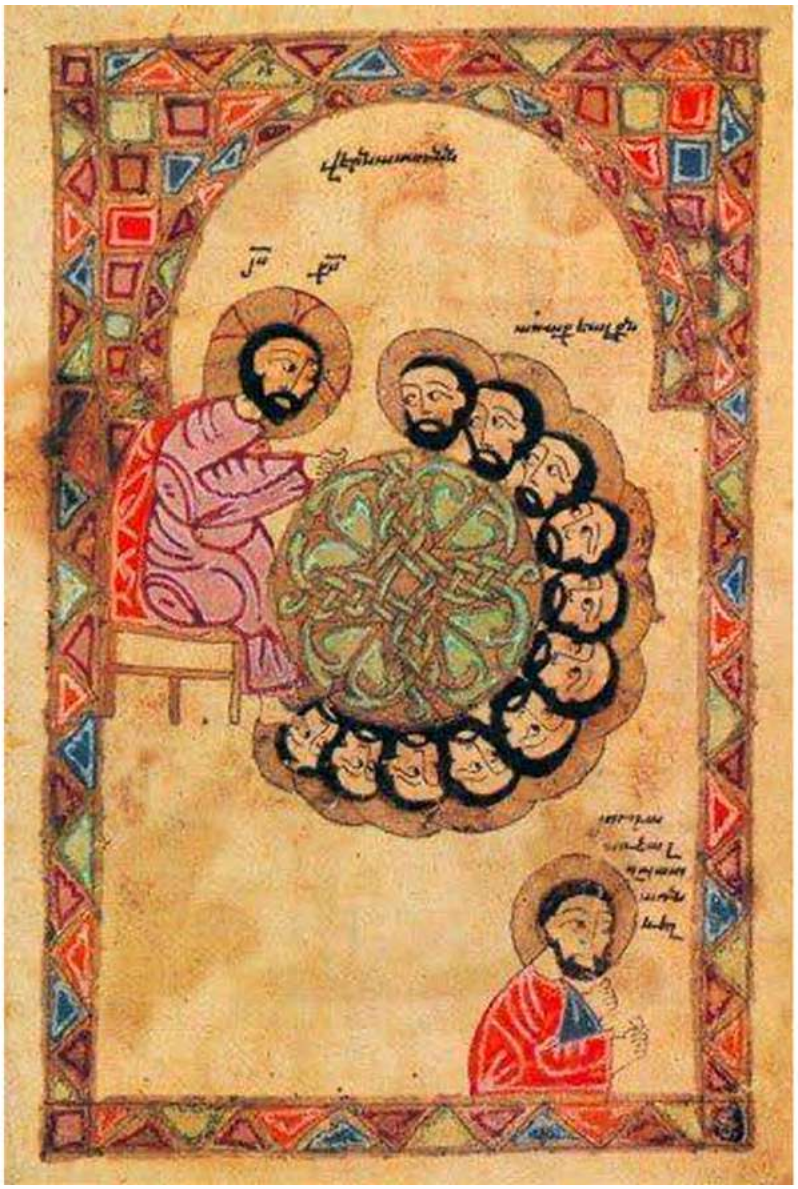






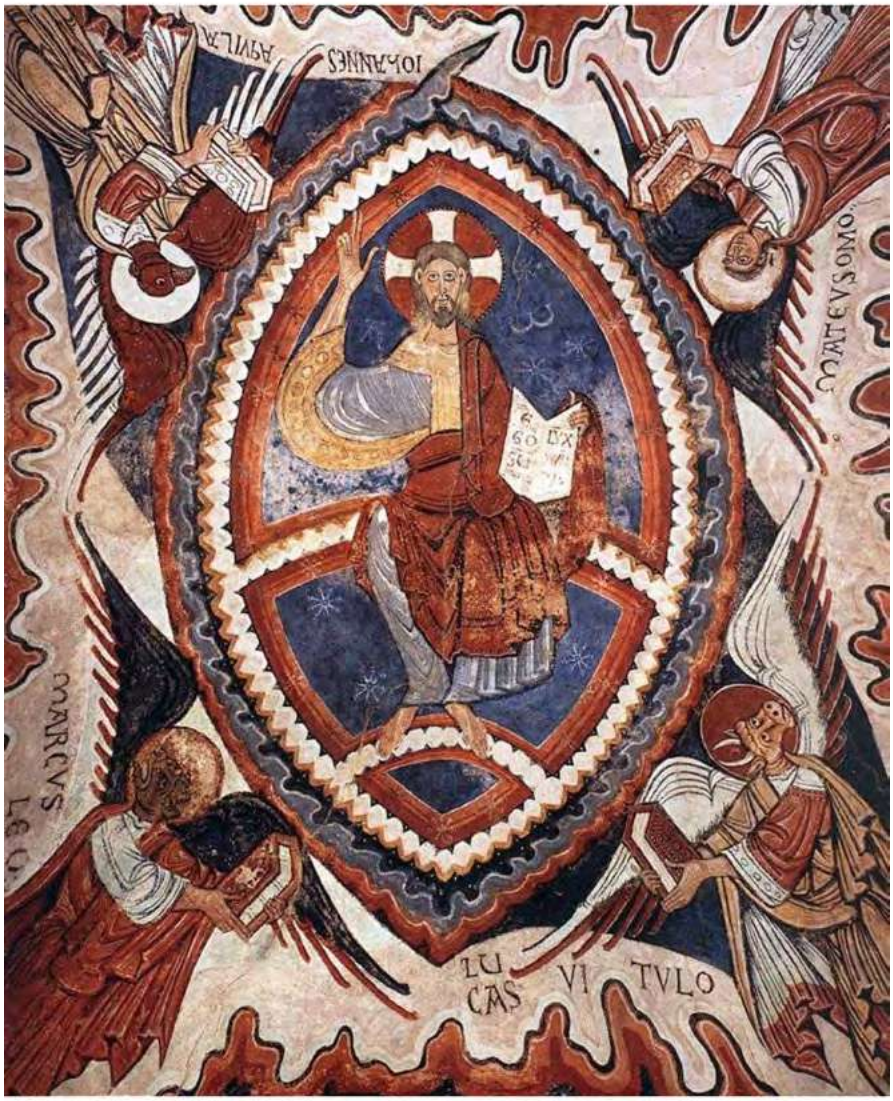


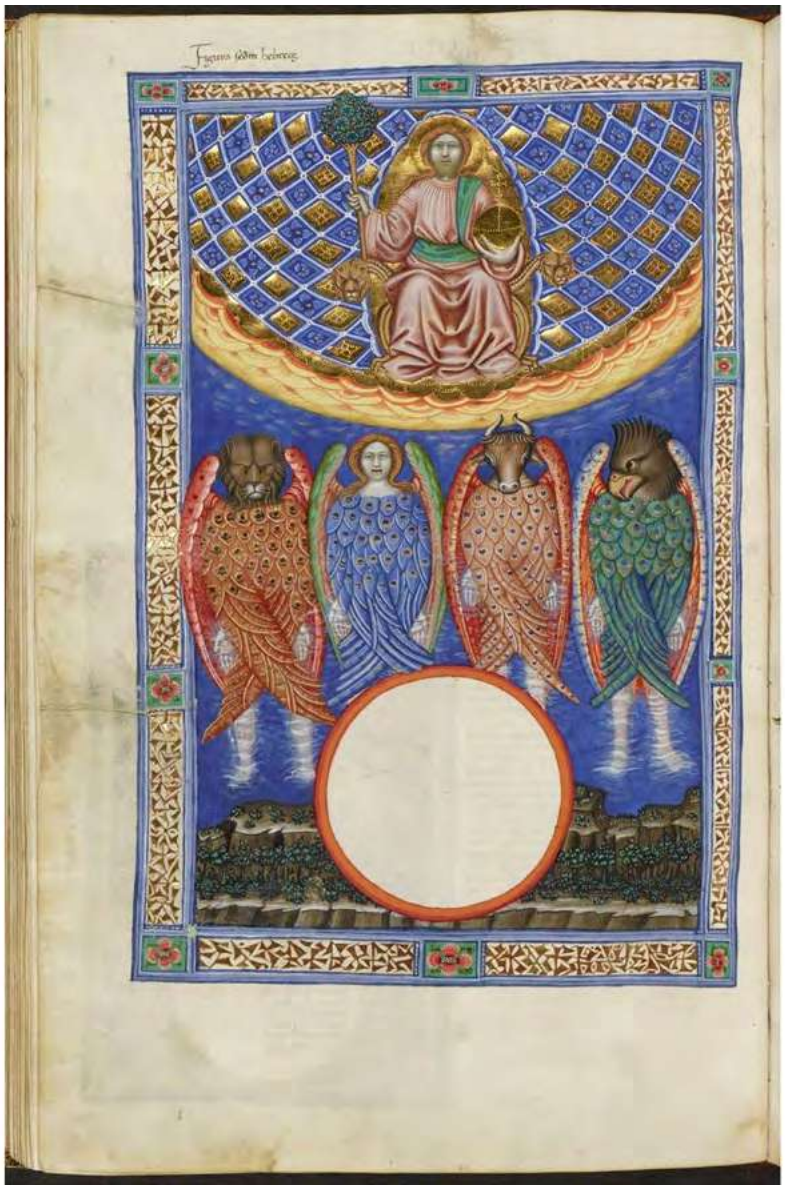


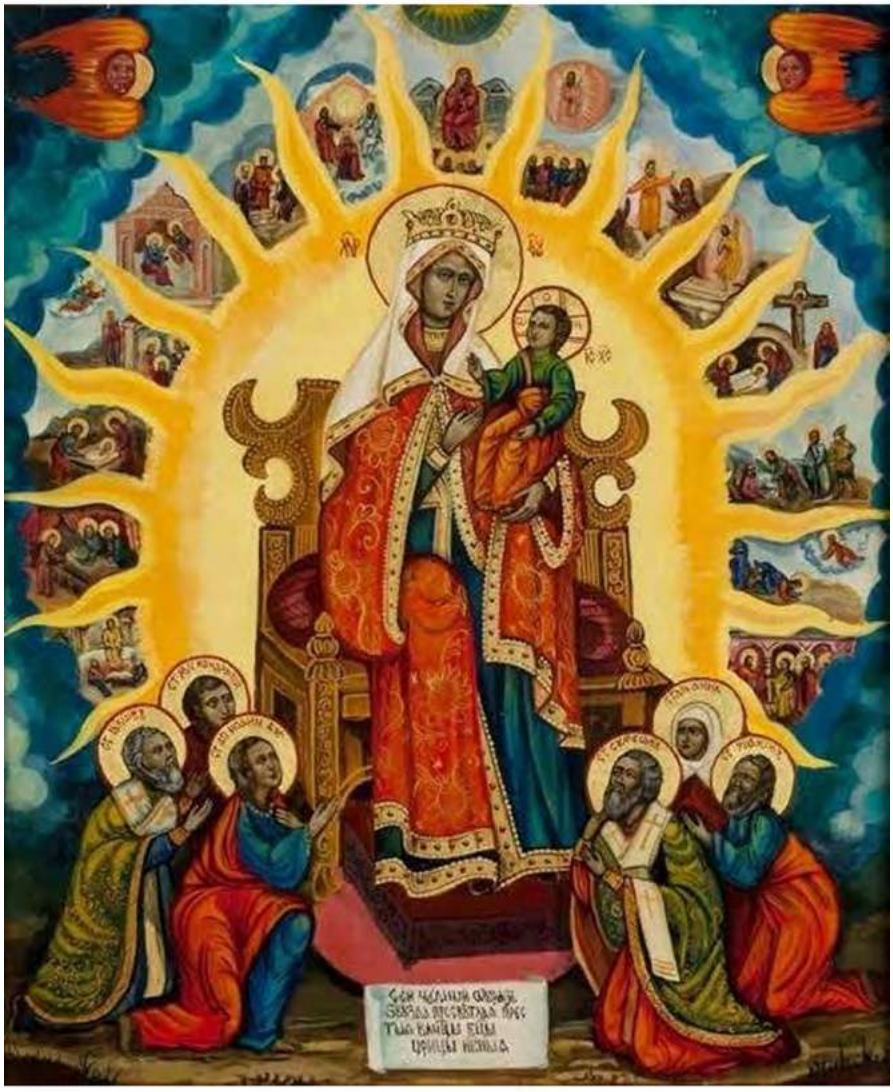




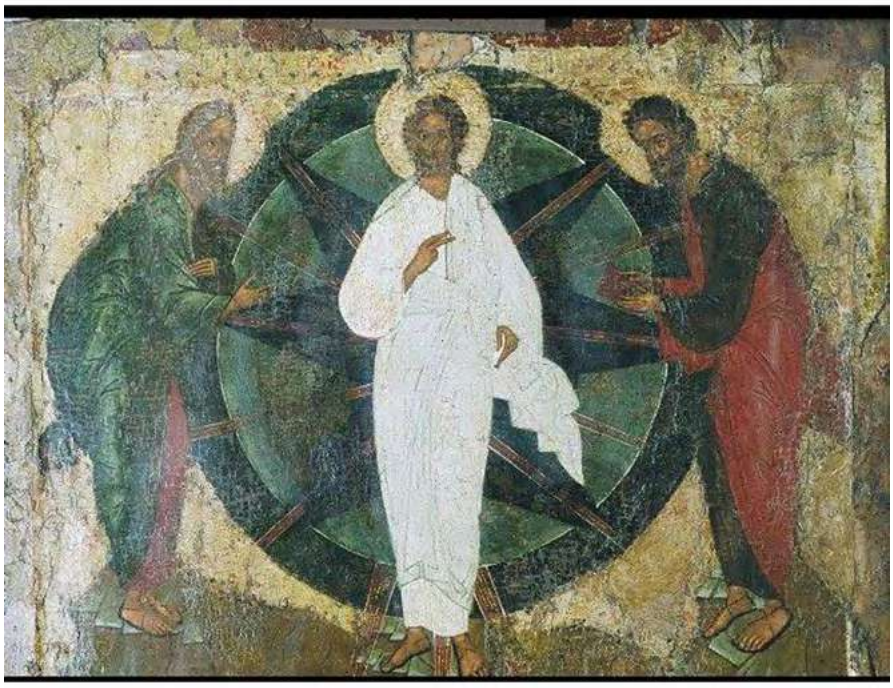



IOHANNES
MATHEVS
MARCVS
LVCAS VI TVLO












Sanct·iehan
Sanct·mathieu
pater
non est
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Figura visionis Ezechielis quatuor animalia

At the most basic level, to which I would add my own comment as a hint on how to look at all these Christian and Catholic icons… How should one view all this? In other words, from what perspective. You should immediately understand that all these images and illustrations carry hidden meanings — they are not just for beauty, everything has significance, and not a literal one but a sacred language. And the first thing I originally knew back in 2010 was that there are four creatures, four Cherubim, four Angels, and that corresponds to the four Gospels. And whenever I entered a temple, I would look up and see what was depicted under the dome. I always saw that on the four cardinal points there were four creatures: a winged man, an eagle, a bull, and a lion. These figures are often shown on the facades of various cathedrals and churches, and they are always holding books. For me, this was a symbol, a sign, a key — again pointing to that matrix. There is some hidden matrix of God that is everywhere and according to which everything is arranged, and it even appears here. I always wanted to understand what these four creatures were. How could it be? What does it mean? To me, it was clear — this is one of the squares, it is a square with these four ends, the four cardinal directions — that's it, these are parts of the matrix, that's how I perceived it. Then, naturally, when I was still young, the first thing that caught my attention — the thing I focused on — were halos. And overall, I searched for all icons where an eight-pointed star was depicted. I saw that this eight-pointed star was shown, and sometimes inside it there could be a dove, or I saw God sitting with such a halo. Later, I found icons where a saint could be depicted right against the background of some kind of matrix. But I didn't pay as much attention to all the star-like details; what really grabbed me more was where the eight-pointed star itself or something similar to it appeared. And back then, when I was 20, I found the icon "The Burning Bush," which I really liked, and also the icon of the "All-Seeing Eye." In that one, I also saw that there was some kind of matrix, that it definitely included those same four animals, but I couldn't figure it out, I didn't understand how. But to me, it had a very, very hidden secret meaning that needed to be understood. I also saw a matrix in it, noticed again those two squares, one inverted, that there was a main God, but also a Son of God inside, and some eyes. And I tried to decipher all this as best as I could back then.

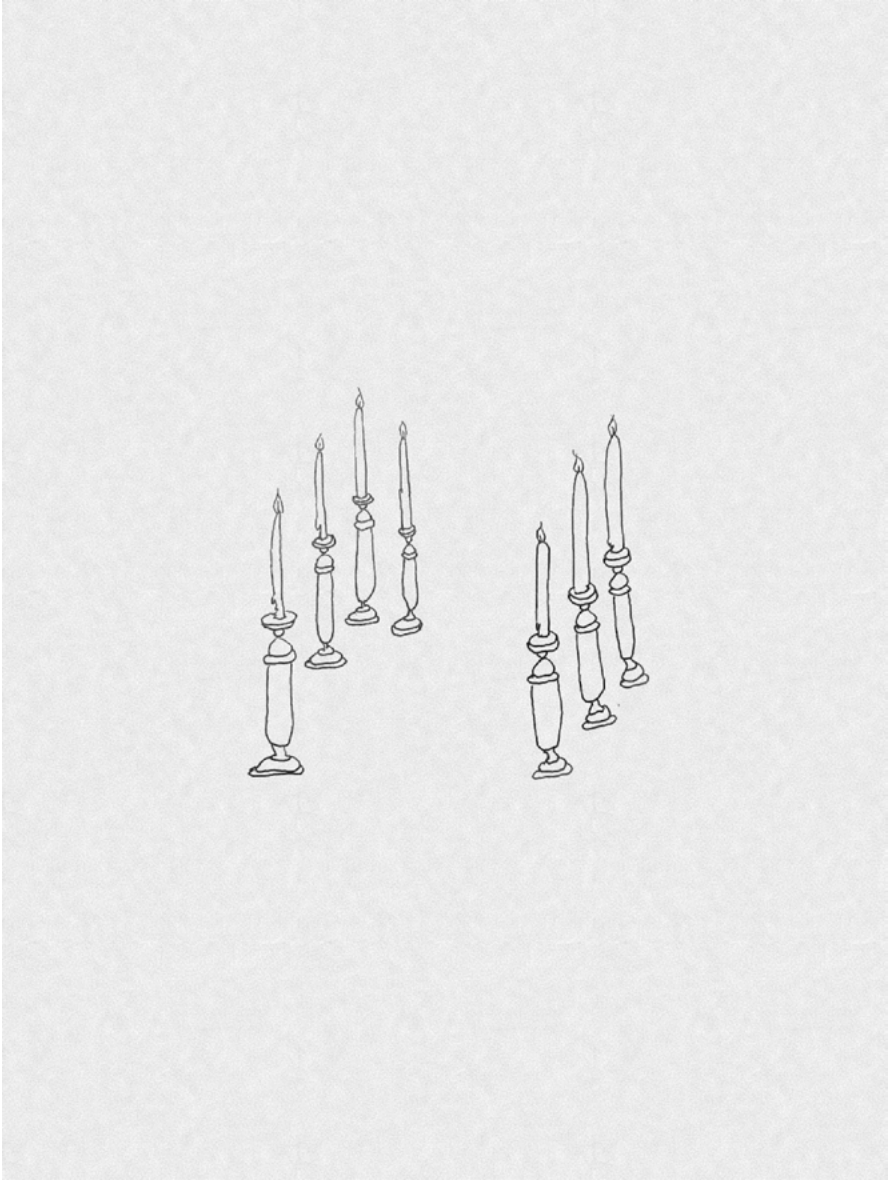
Over time, of course, I came to understand these icons more and more, and my biggest discoveries happened while I was finishing the first volume of "Alternative History," which I started in 2010 and completed in 2023. By 2023, much more was deciphered because I began to place great importance on who the Holy Spirit is, what the Holy Spirit really is. I was shocked to see that the icon of the Trinity — only the very ancient versions, not Rublev's — depicts the Father, the Son, and the Holy Spirit, and I realized that the Son and the Father are the same person. And that it's not just by chance — they are the same person, just young and old, like the future and the past. And I understand that Father-Son-Holy Spirit is time itself. But what's more interesting is that back then something else caught my attention — I realized who the Mother of God is. Before, I didn't understand who she was. Then I understood that there is God, and there is the Mother of God. And I realized that this is a system. God is a system as Reason, and the Mother of God is another system beneath God. Back in 2010, I perceived the Mother of God as the material, and God as the spiritual. That actually makes sense too. I saw icons where, as if up a ladder, the Son of God climbs into the Mother of God, who is inside this eight-pointed star. And I thought, "Wow, that means when He has comprehended it all." Then another shock and discovery came later in 2023, when I began working on the second volume of "Alternative History," where I deciphered and solved the matrix — I kept trying to understand the four elements, the four elements: I realized they are triangles; I understood that they represent the future, past, and present; I understood that they are Father, Son, and Holy Spirit — that these three are one. And then, in the second volume of "Alternative History," I began deciphering something incredible. I stumbled quite by chance on a sacred writing from Ezekiel, which talks about… well, you see, I was searching everywhere for the hidden meaning — the Matrix — and I found this hidden Matrix not in the Revelation of John the Theologian, the "Apocalypse," but in another scripture describing the chariot called the Tetramorph. Be sure to read again what the Tetramorph is, or I will remind you about it a little later. It mentions that the Tetramorph is a kind of chariot with four animals, and that there is a throne where the one who is seated sits. I was shocked that it was again the same Matrix, and I started looking for it. Then the Spirit, the system,

the voice began to guide me on how to decipher it. It all started when I sat down in the corner of the room, and I was shown that I was sitting in the eighth corner, with seven corners before me — seven lamps. I recalled that these seven lamps often appeared somewhere in engravings dedicated to the Revelation of John the Theologian, the "Apocalypse," where different engravings illustrated its descriptions. Suddenly, I began to understand why there is the menorah, that candelabrum with seven lamps. And seven lamps are mentioned in the Revelation of John the Theologian: seven churches, seven lamps, seven spirits of God. And I realized, wow, this is it. Suddenly, I find this figure eight. I understand that it is a cube, that is, the throne — and He is sitting in the eighth corner, with seven corners before Him, seven lamps, and He is the eighth. I start looking at all these illustrations, engravings, and I really see that He has a head, meaning seven lamps, and the eighth head glows, as if it is fire, and the animals are sitting there. These animals again, right? Cherubim or beasts, they are called differently: a man, an eagle, an ox, a lion. I began searching for these cherubim, decoding the text, started making various crosses on the cube, and realized that these crosses, these Xs on the faces of the cube, and also inside the cube, begin to form something. And then it turns out that inside I have a rhombus, an octahedron inside the cube. And thanks to it, two tetrahedrons, that is, two triangles, are essentially formed. I find two triangles in my cube, one inside the other. And in Ezekiel's sacred scripture, it also said that next to these animals there were wheels. I began making these wheels. How did I start? I counted that the face of an animal is a triangle, a tetrahedron. I started making wheels around these tetrahedrons. I also found the hooves described there, because on the cube, when rays go out from each corner along different sides, it's like hooves — if you divide the cube by some cross-sections, then this angle of 90 degrees, if divided in half, looks like hooves. And so I started decoding all of this like a child, naively, not taking it literally but more as a sacred language, seeing this depth. And when I succeeded, the Spirit's voice told me to open all these illustrations, icons, and see what I might notice or discover. But then the Spirit hinted that I needed to look at my cube not flat, but from the right angle. And I started looking at it as if tilted, like looking at a hexagon. I look at the cube, see the triangle, the tetrahedron inside, and find a whole bunch of icons

where this matrix is used as the background. And I realize that this matrix I made has many different sides — it can be rotated and viewed from different angles. And these backgrounds begin to form, which are used in the icons. I started searching for all these icons and finding confirmation. And I understand that I solved the matrix correctly, that everything worked out. I was shocked, amazed. I was in shock. But then, towards the end of 2023, when I was finishing this path of searching for the philosopher's stone — which I already mention in the second volume — I began to refer literally to serious geometry and started looking into what kinds of geometric shapes exist. I realized that there is this triangle — not flat, but three-dimensional, called a tetrahedron; that there is a rhombus — a pyramid pointing up and another one pointing down, called an octahedron; and there is also something like a cube, which has its own name. Beyond that, I understood that there are other key, important, and regular polyhedra — the Platonic solids. And when I started reading Wikipedia about the Platonic solids and the scientist Kepler, I was shocked because they claimed that there are also four main elements — fire, water, earth, and air — and a fifth element, ether. They believed these were somehow connected with the planets. Moreover, they linked each element to a geometric shape: the octahedron represents air, the cube represents earth, and fire corresponds to the tetrahedron. I began looking at which geometric shapes I was still missing. I figured out that I could fit them inside my matrix. I saw that I could add an icosahedron inside the octahedron of my matrix, and I could add a dodecahedron onto my cube, my matrix. I realized that all the geometric shapes are there.

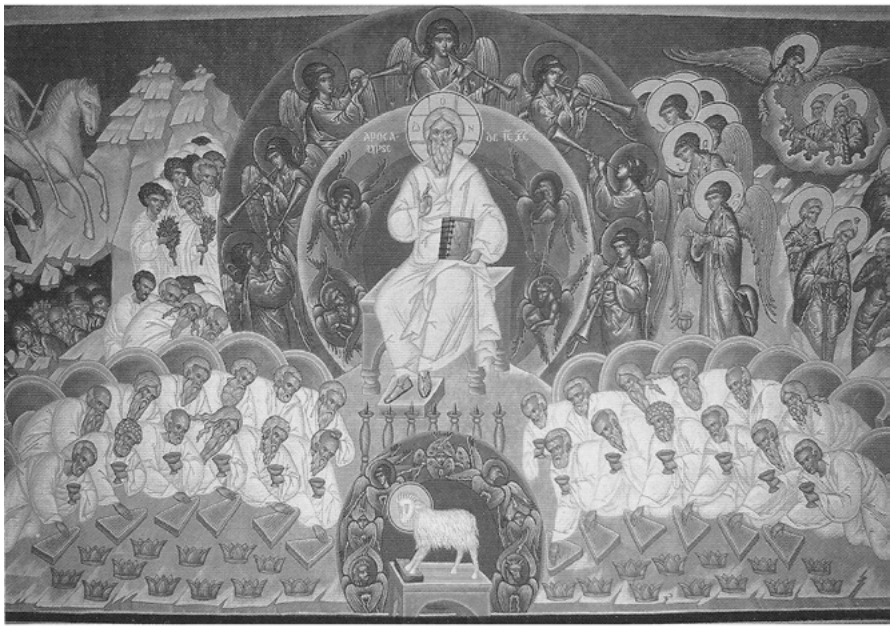
Then, when I showed this matrix to my friends, they began to compare it not only with the sacred writing about the tetramorph mentioned by Ezekiel but also with other scriptures mentioned in the Revelation of John the Theologian, the "Apocalypse." There, it spoke of gates aligned with the cardinal directions, and it also mentioned 24 elders around the throne. Everyone asked me, "Where are they?" And I found all of this and showed it, but I simply didn't add those lines, because otherwise it would have been impossible to see anything clearly. That's why I hadn't added either the dodecahedron or the icosahedron yet. So I considered that I had created a rough draft of the matrix, the very core necessary to demonstrate that "here it is,"

but I understood that this matrix was not fully complete. However, the elements — lines, faces, vertices — that were present were sufficient to show that this matrix already appears on all icons. By the end of the second volume of "Alternative History" in 2021, the Spirit asked me, insisted even, to show that within this matrix there is the Flower of Life. I immediately saw and found it, because when I made the wheels for my cube, if you look at it from the right angle, you can see something like a propeller facing you, and on the opposite side another propeller facing the other way. These two propellers form the volumetric Flower of Life. Then my friends showed me the Flower of Life on the internet, where a large flower is made from smaller ones, and they asked, "Is that possible?" I showed them it is, if I simply add more cubes inside my cube, it works, though it becomes very difficult to see clearly. That was my path, when I started to see all this hidden meaning in the sacred writings.



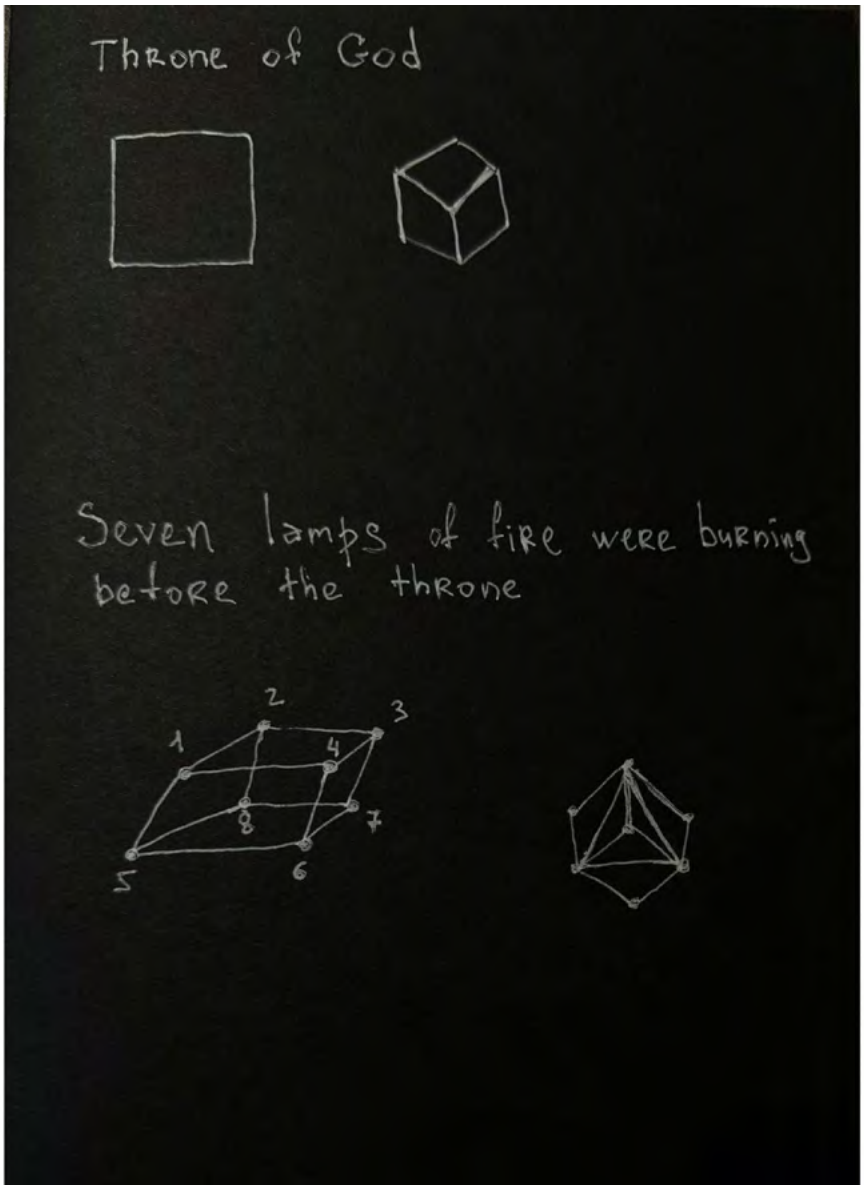


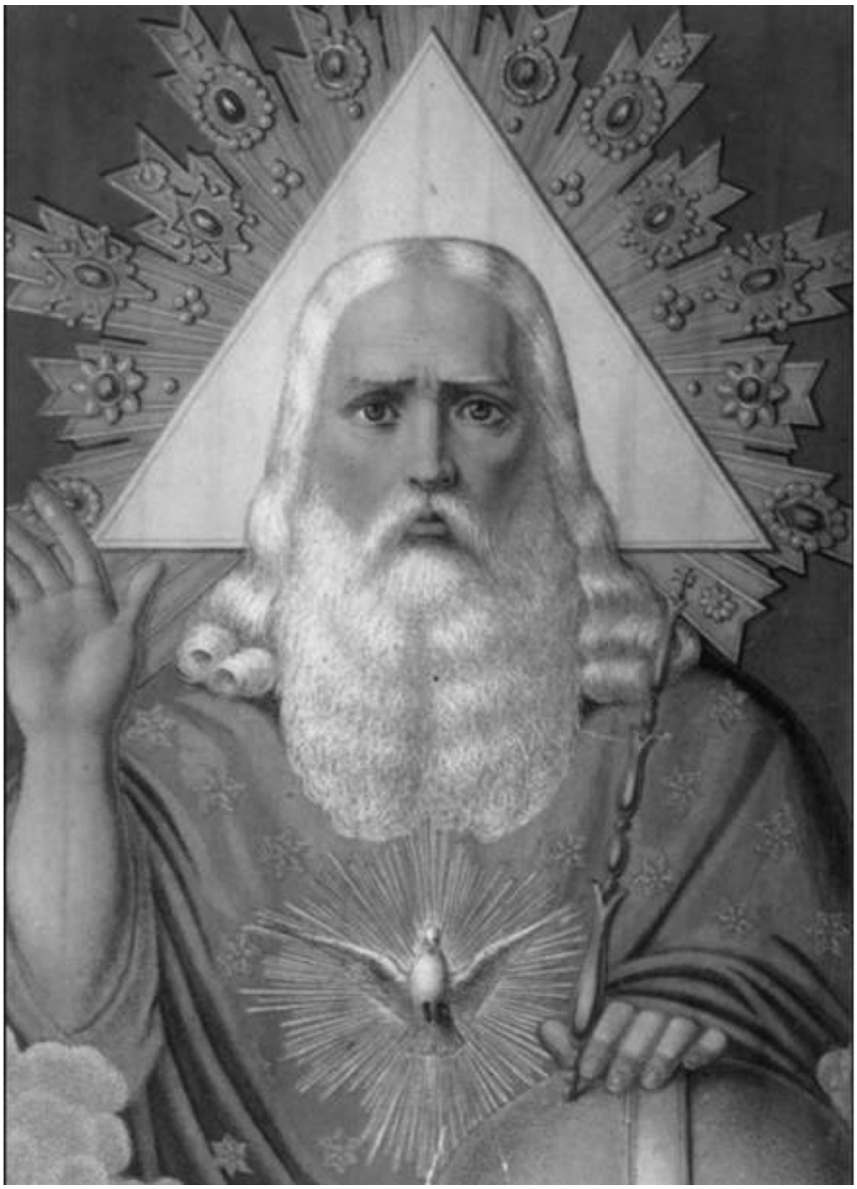




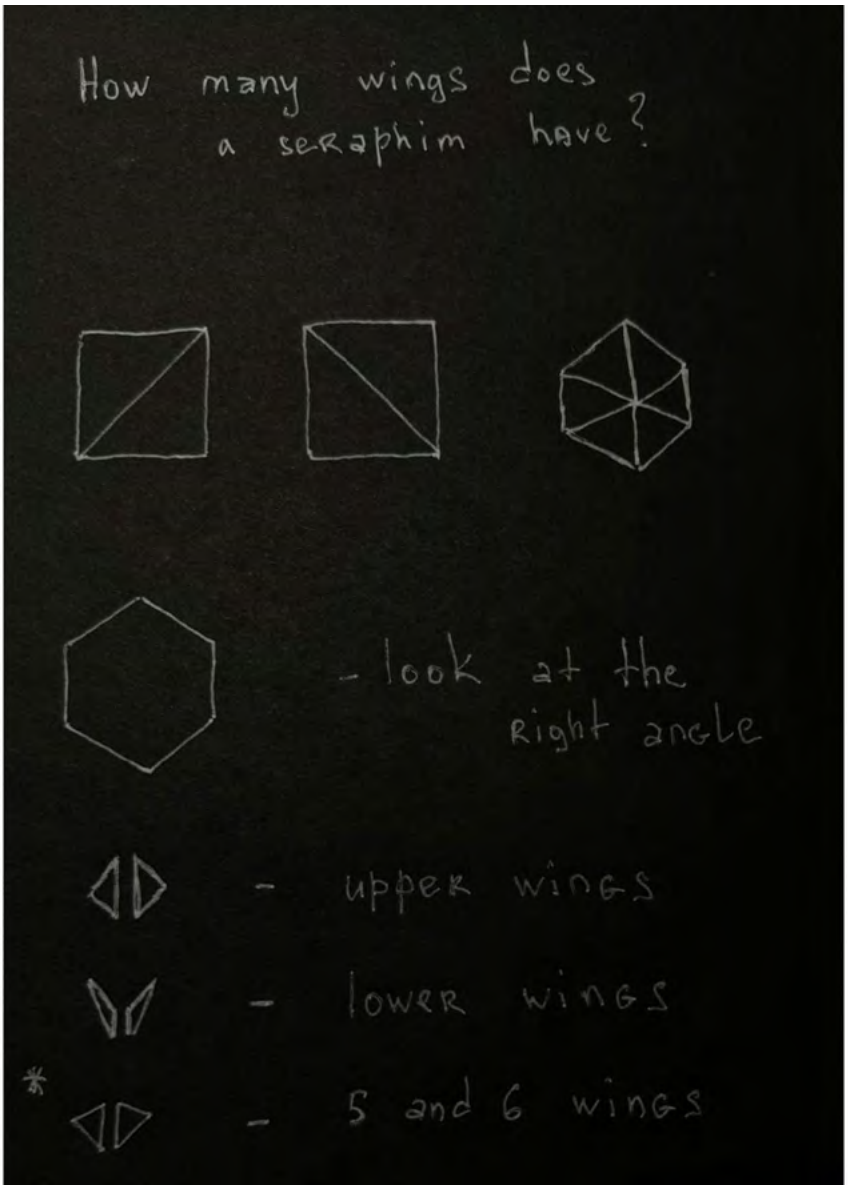

2

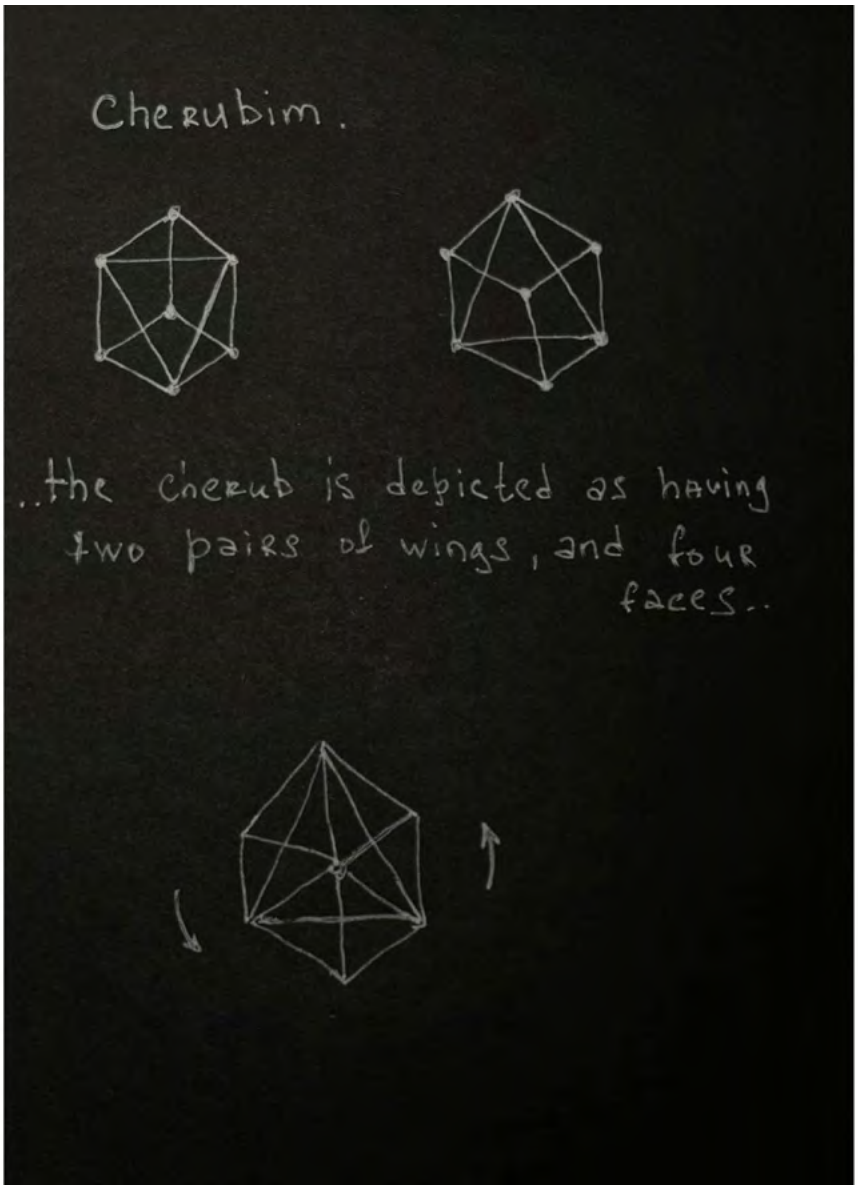


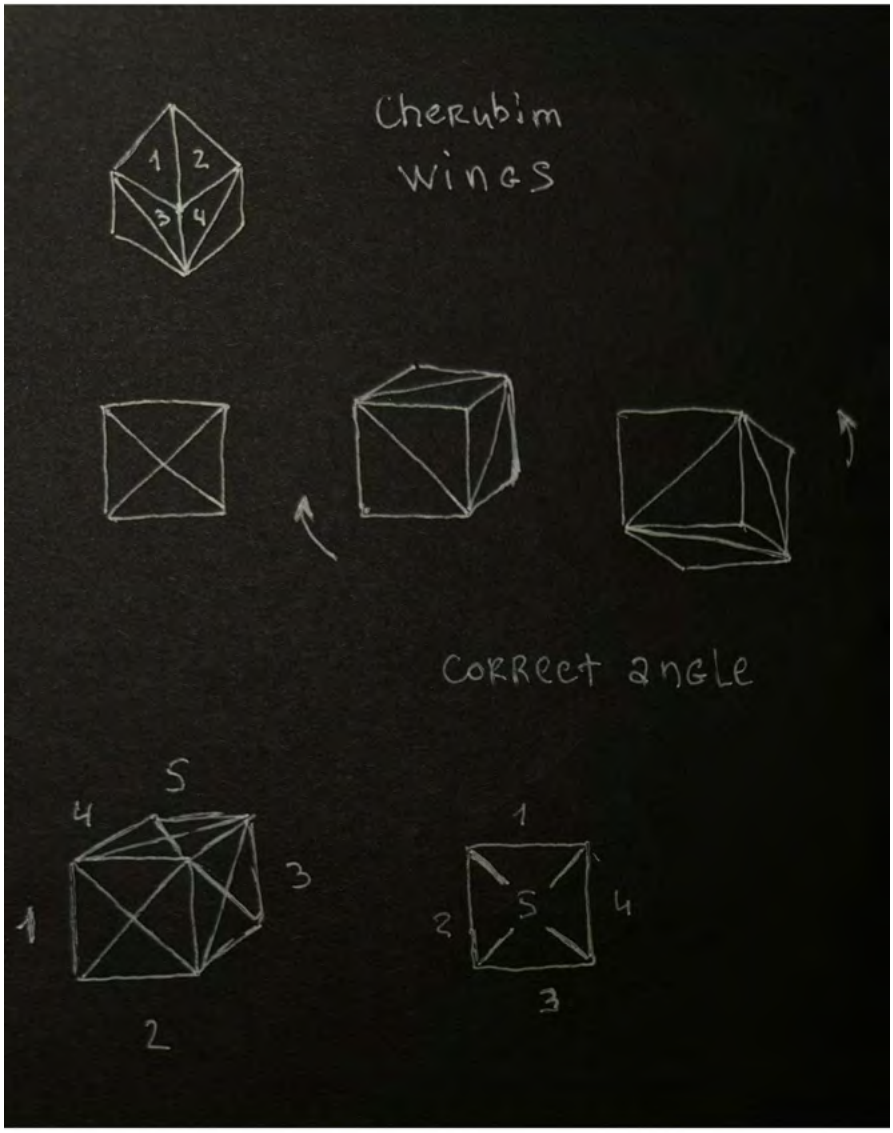

Throne of God
Seven lamps of fire were burning before the throne
1
2
3
4
5
6
7
8

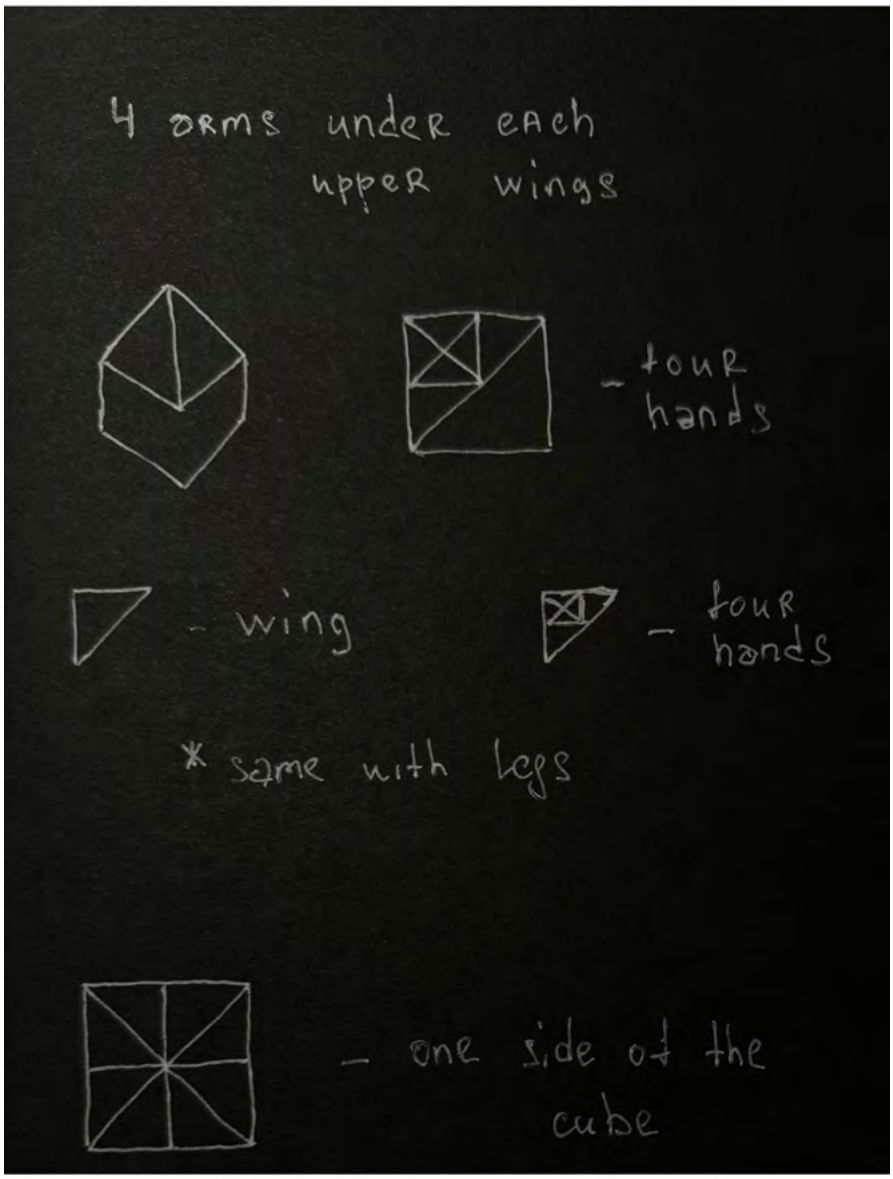


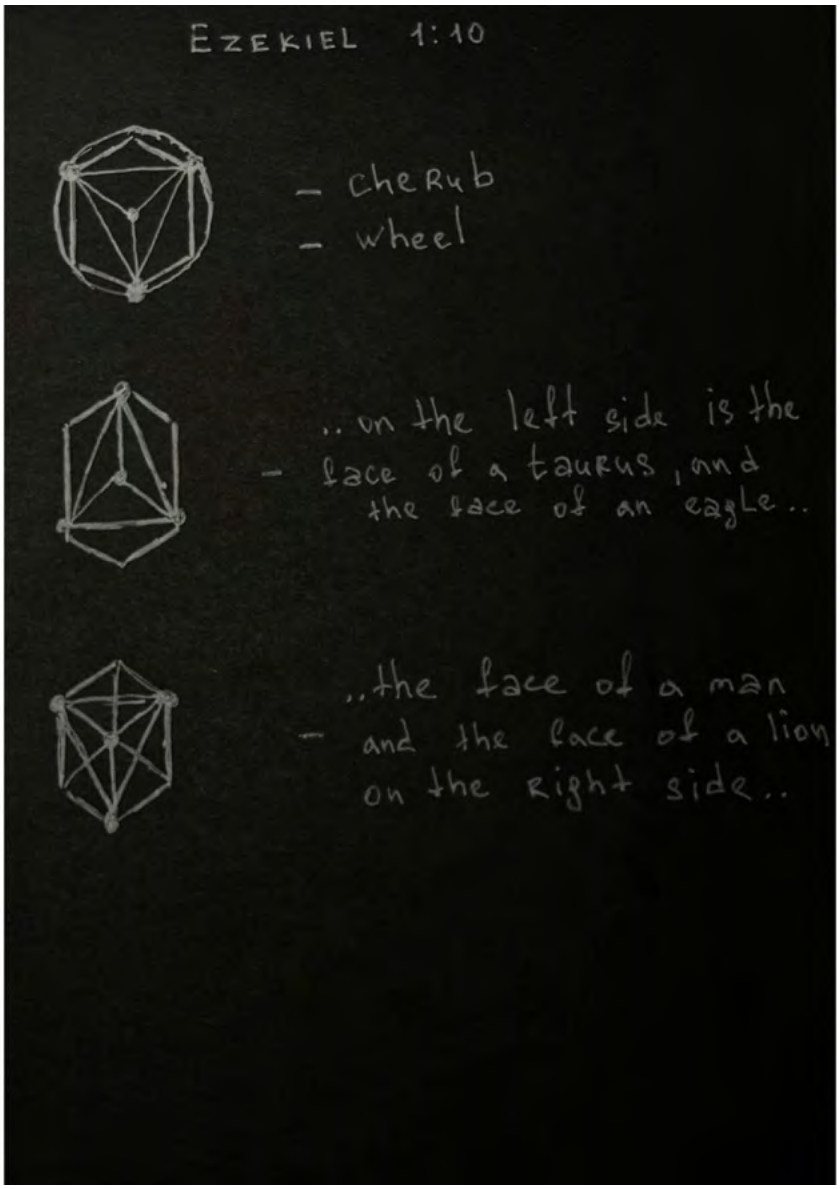

CTVS·
CTVS·

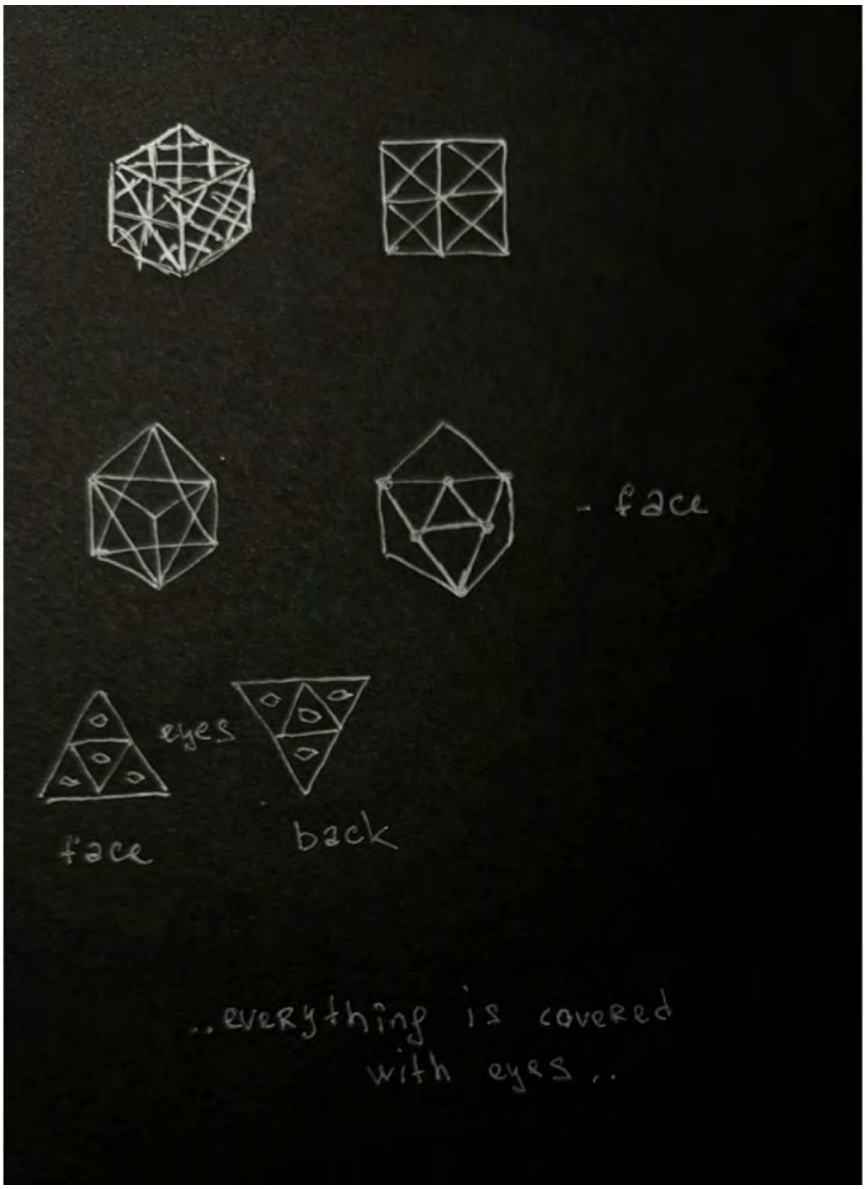

How many wings does a seraphim have?
- look at the right angle
- upper wings
- lower wings
*
- 5 and 6 wings

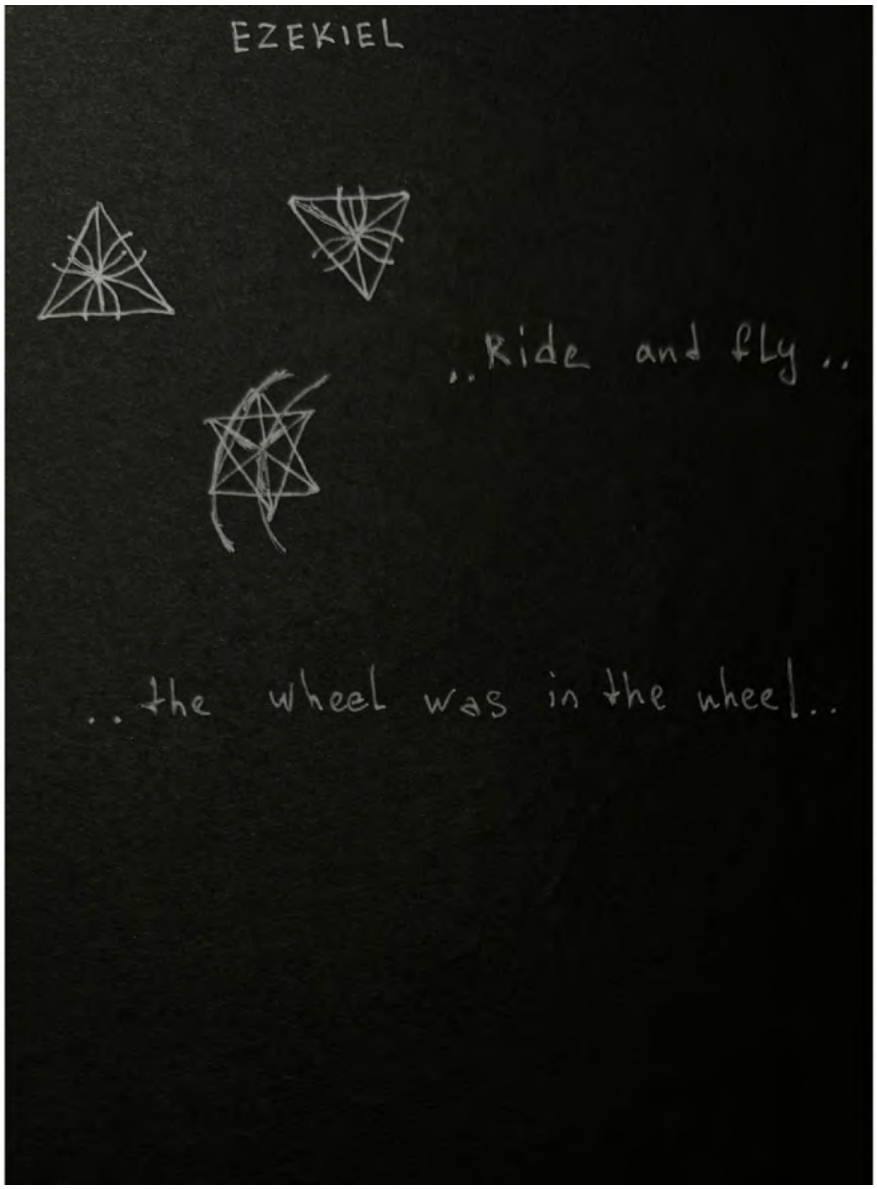

Cherubim.
..the cherub is depicted as having two pairs of wings, and four faces..

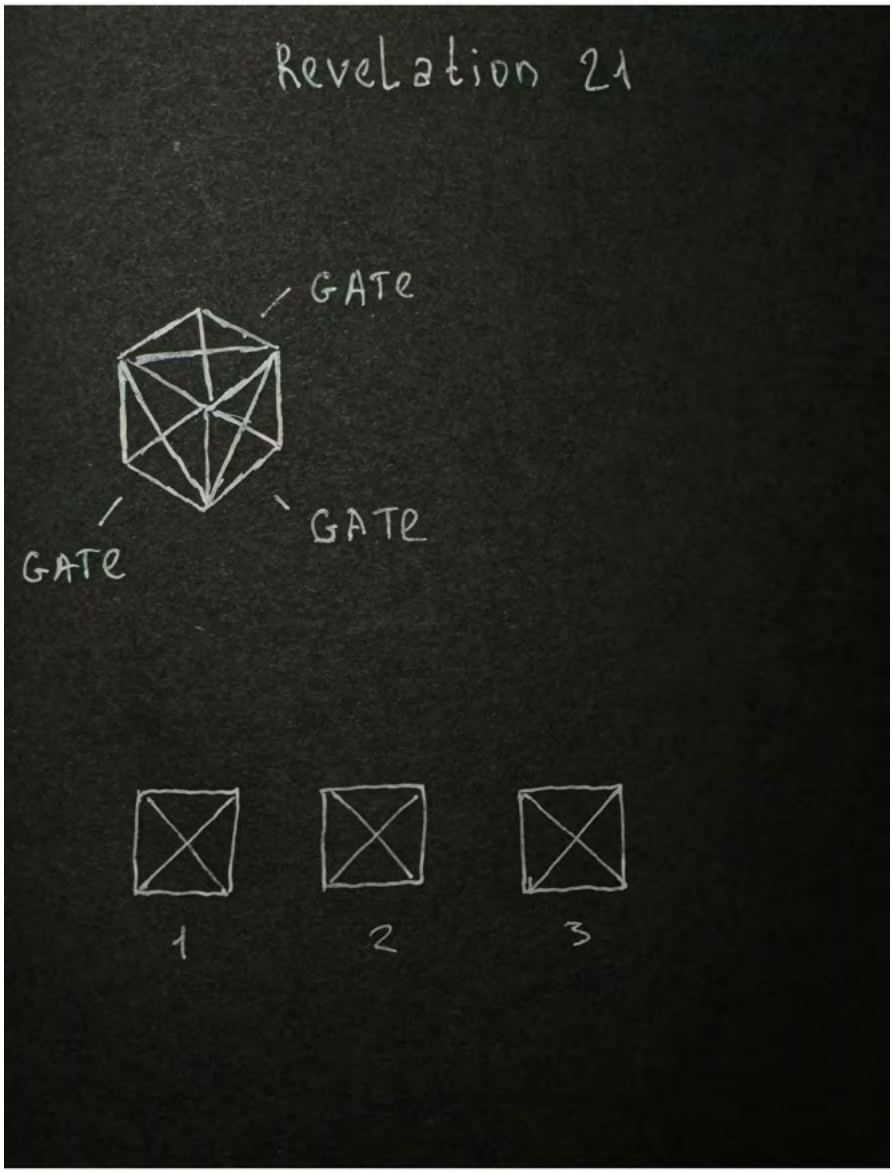

Cherubim
wings
1
2
3
4
correct angle
5
4
3
1
2
1
2
5
4
3

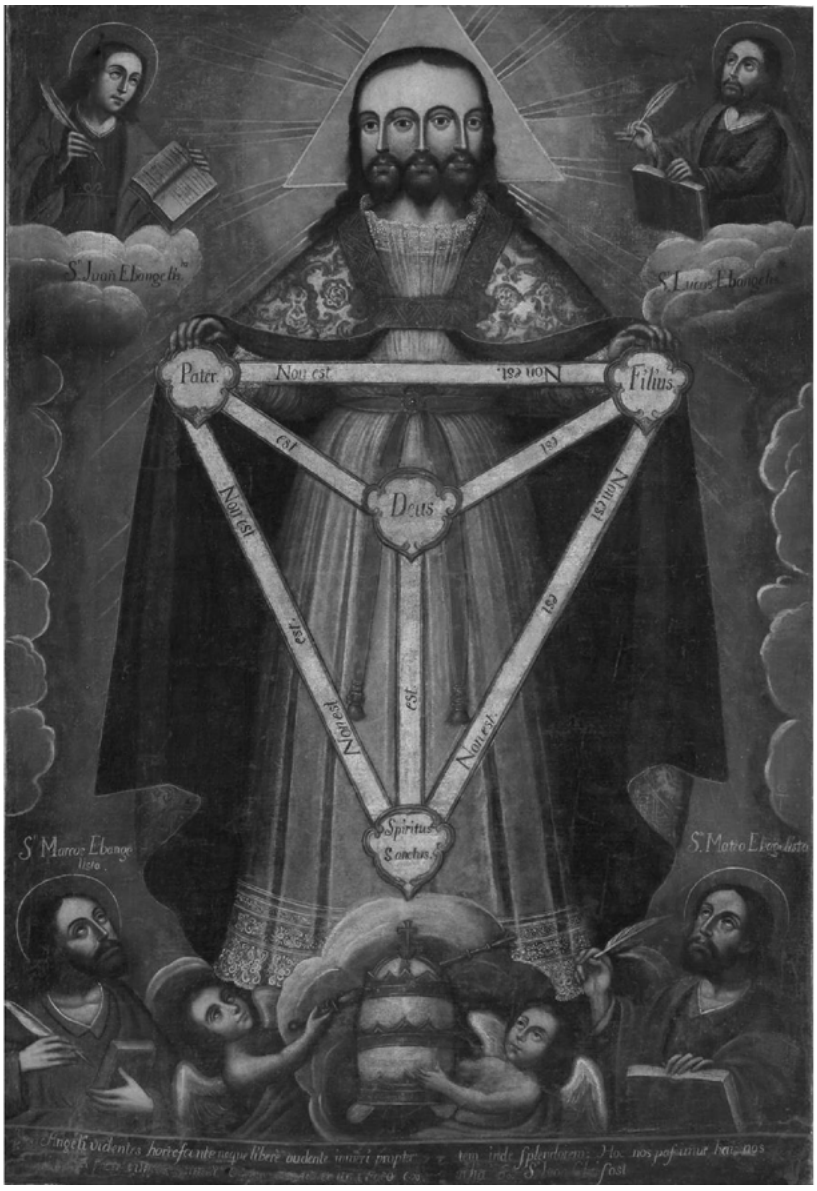

4 arms under each upper wings
- four hands
- wing
- four hands
* same with legs
- one side of the cube


EZEKIEL 1:10
- CHERUB
- WHEEL
.. ON THE LEFT SIDE IS THE
- FACE OF A TAURUS, AND
THE FACE OF AN EAGLE..
..THE FACE OF A MAN
- AND THE FACE OF A LION
ON THE RIGHT SIDE..

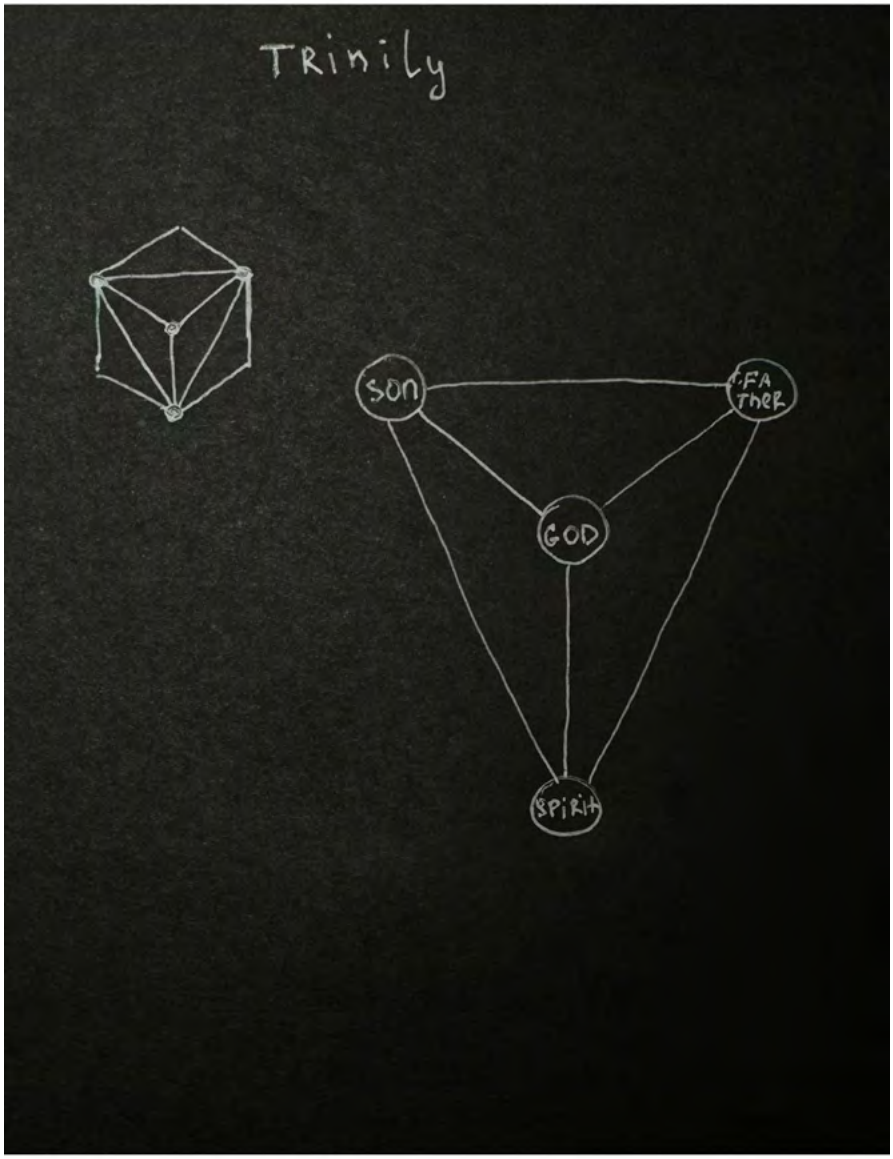

- face
eyes
face
back
..everything is covered
with eyes..

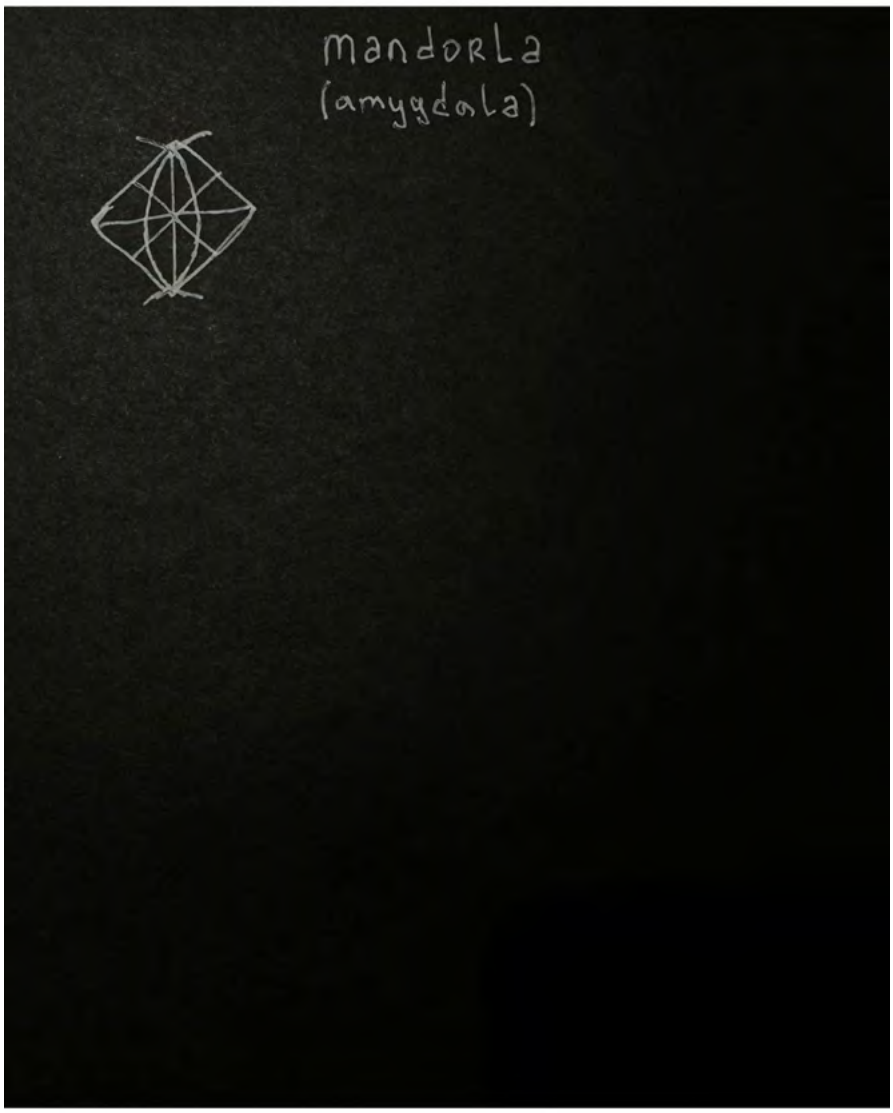

EZEKIEL
..Ride and fly..
..the wheel was in the wheel..

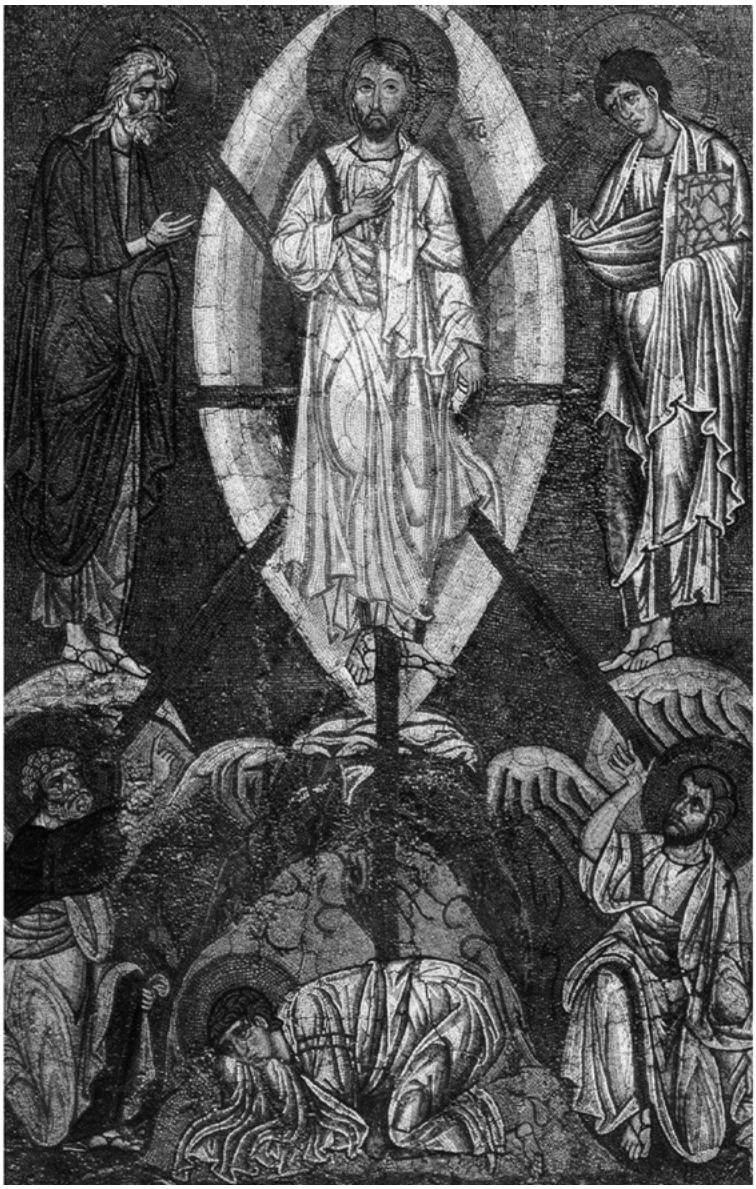

Revelation 21
GATE
GATE
GATE
1
2
3

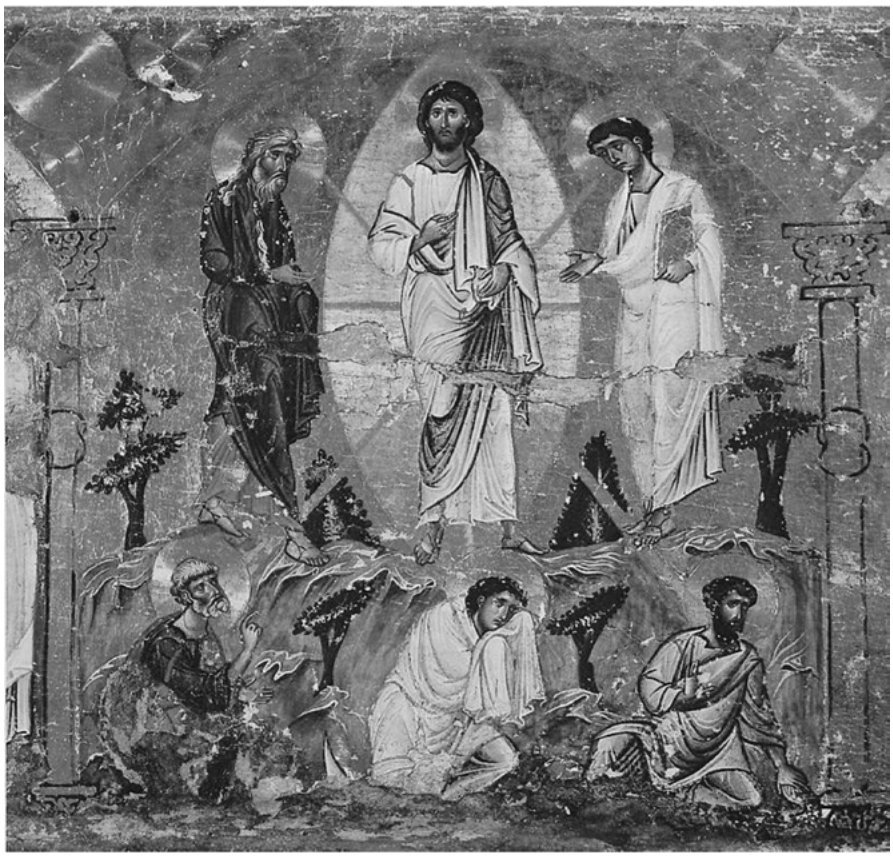

S. Juan Evangelista
S. Lucas Evangelista
Pater
Non est
Non est
Filius
est
est
Deus
Non est
Non est
Non est
est
Non est
Non est
est
Spiritus Sanctus
S. Marcos Evangelista
S. Mateo Evangelista



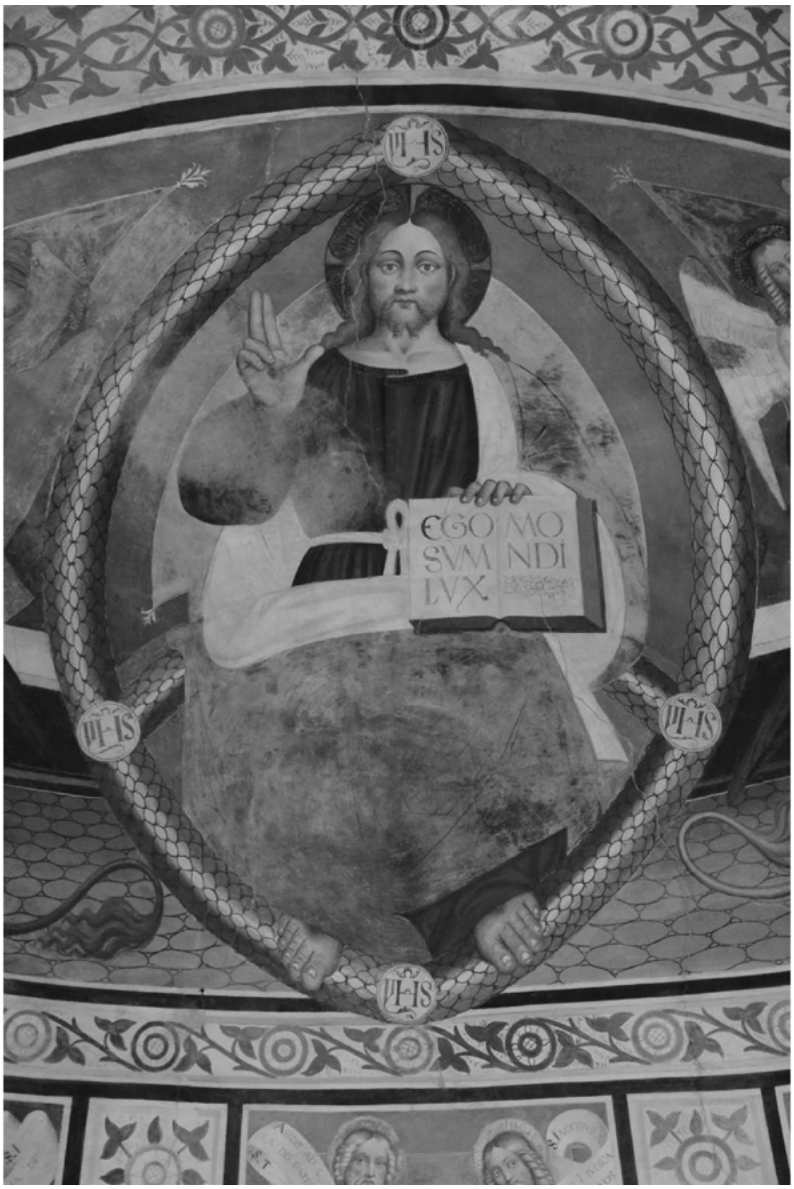

TRinily
SON
FA
THER
GOD
SPIRIT


mandorla
(amygdala)



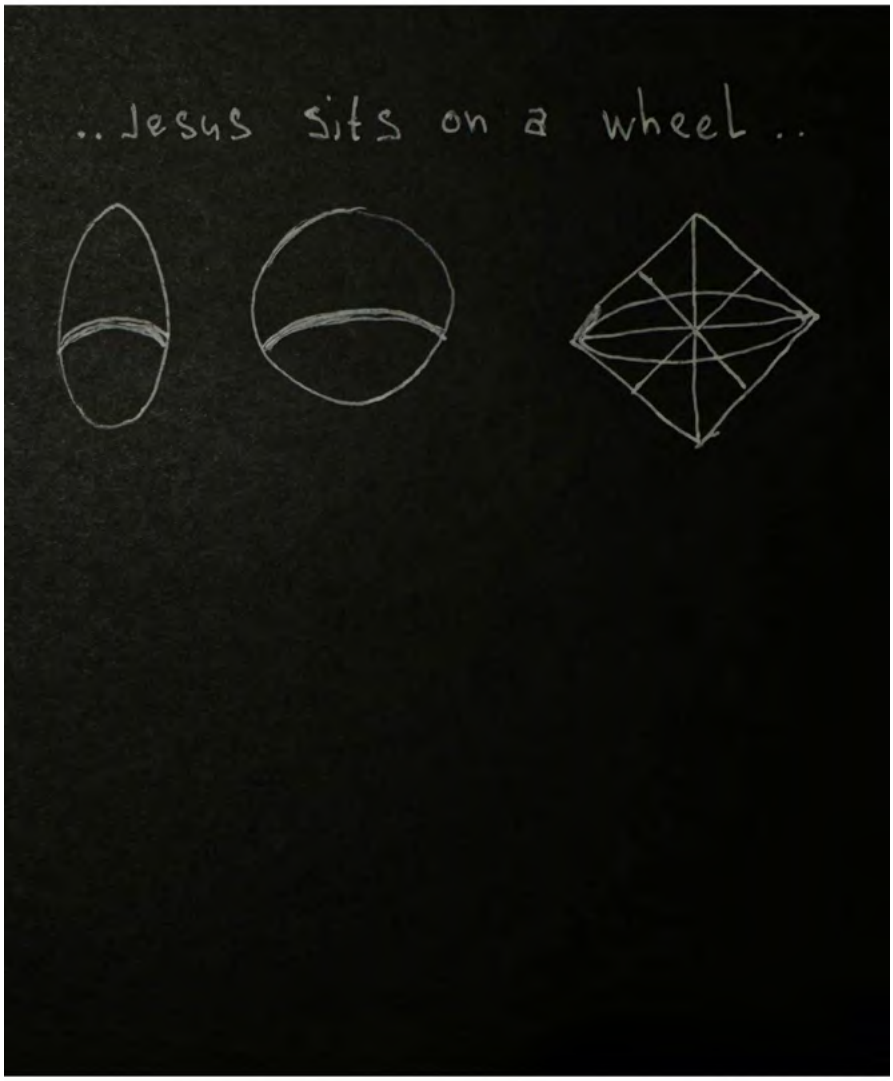




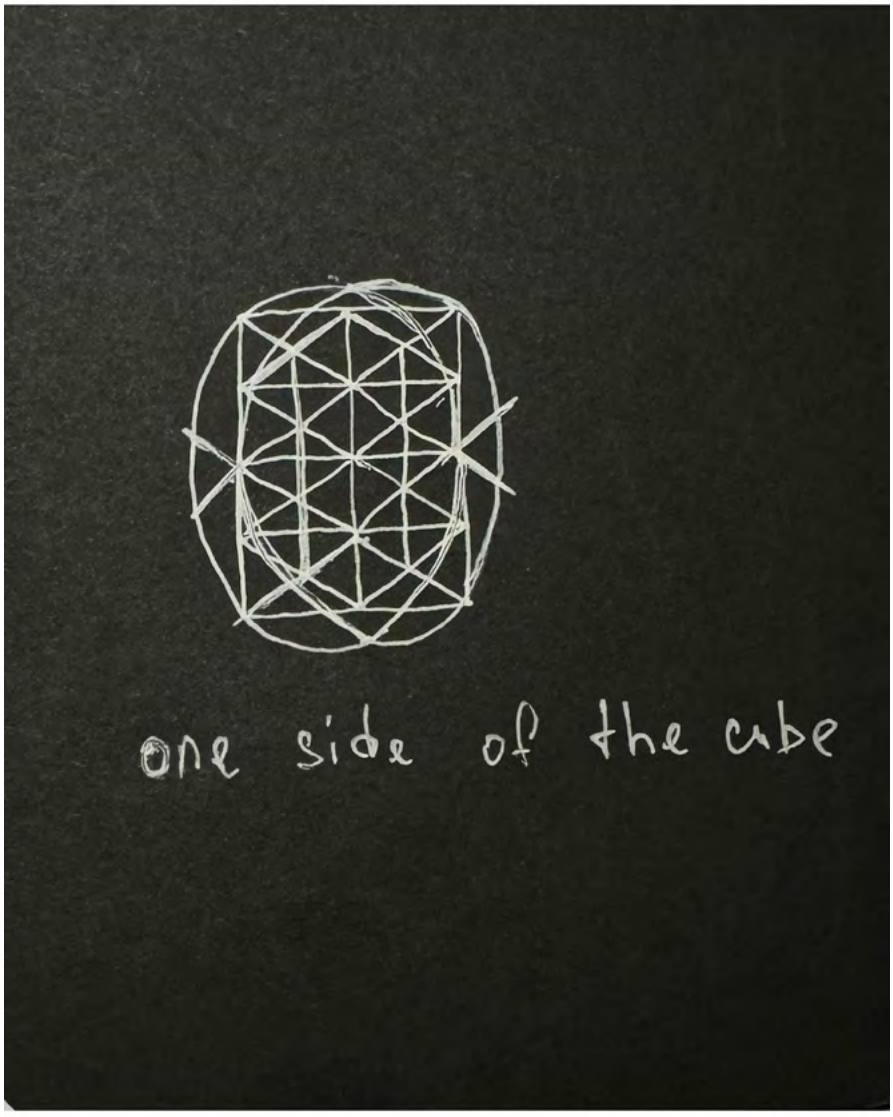

IHS
EGO MO
SVM NDI
LVX
IHS
IHS
IHS

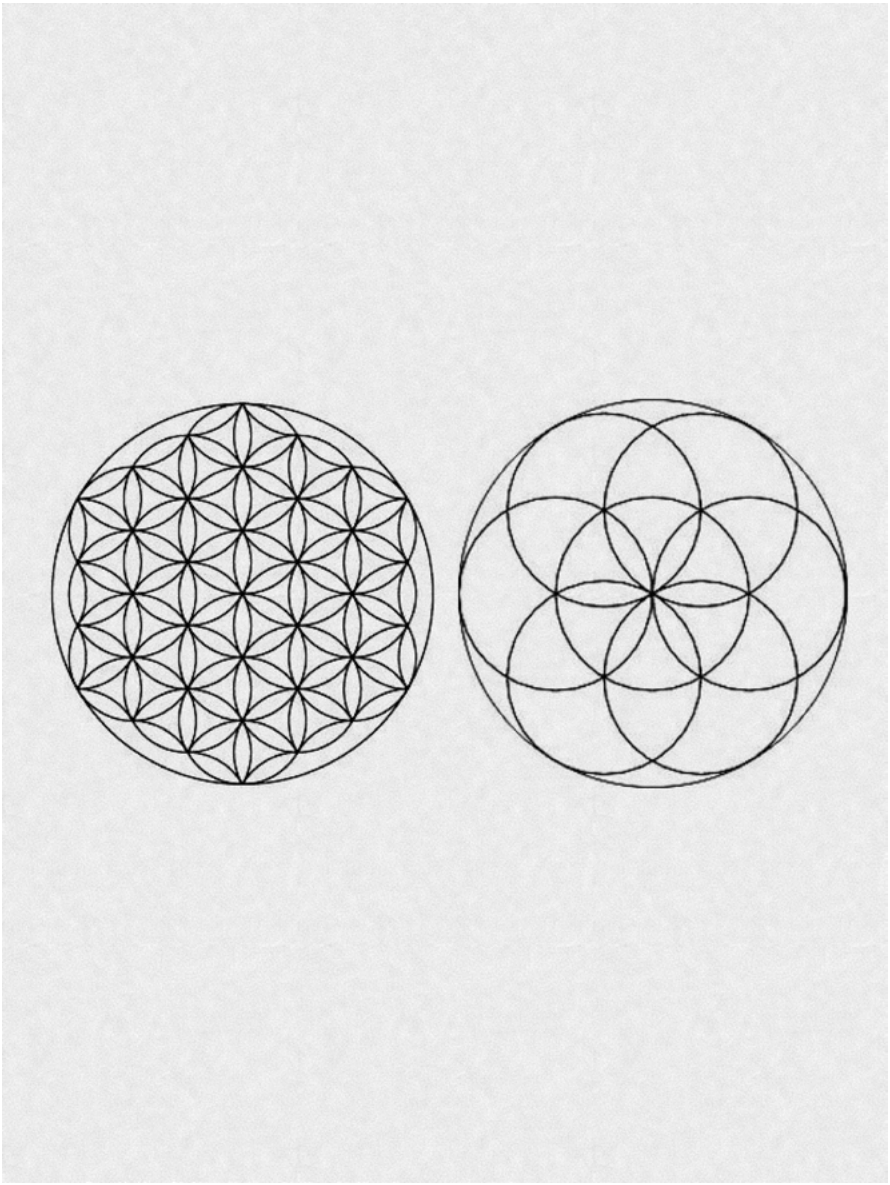


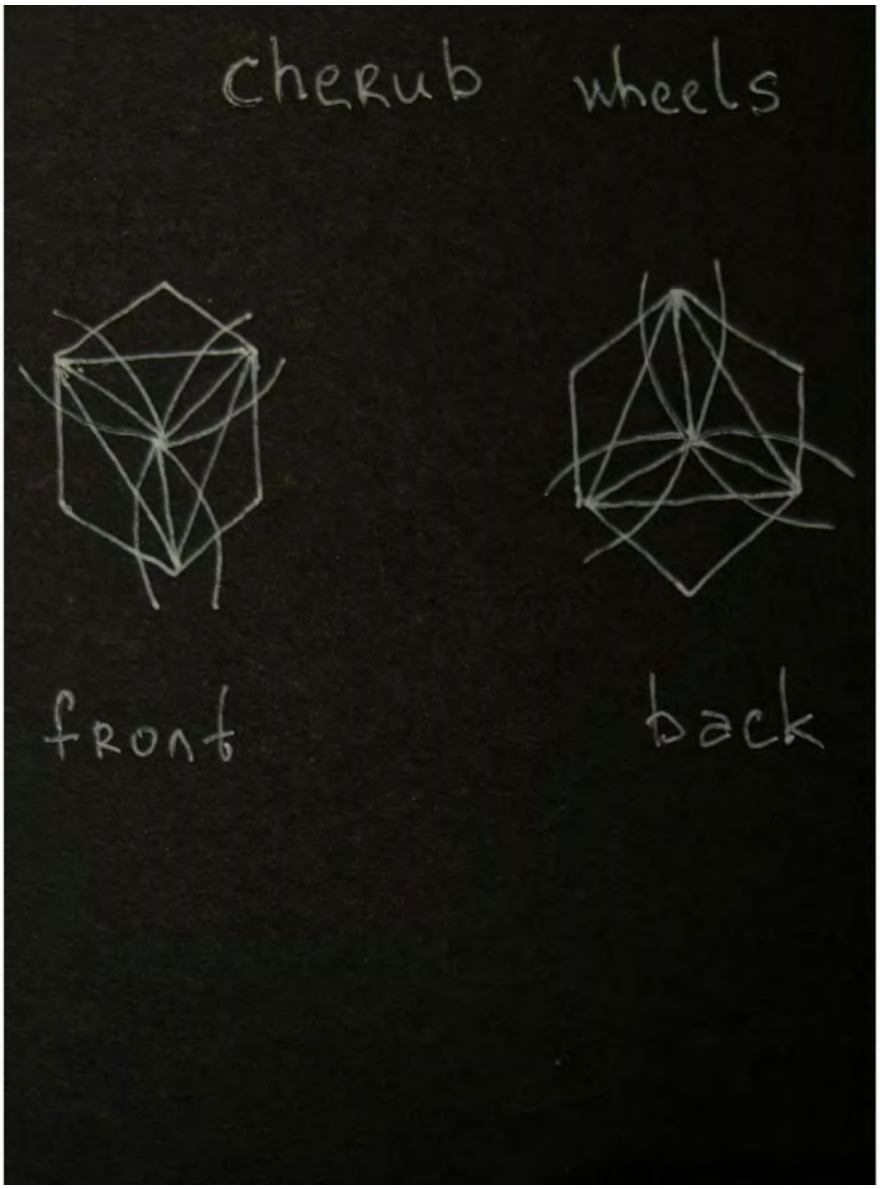


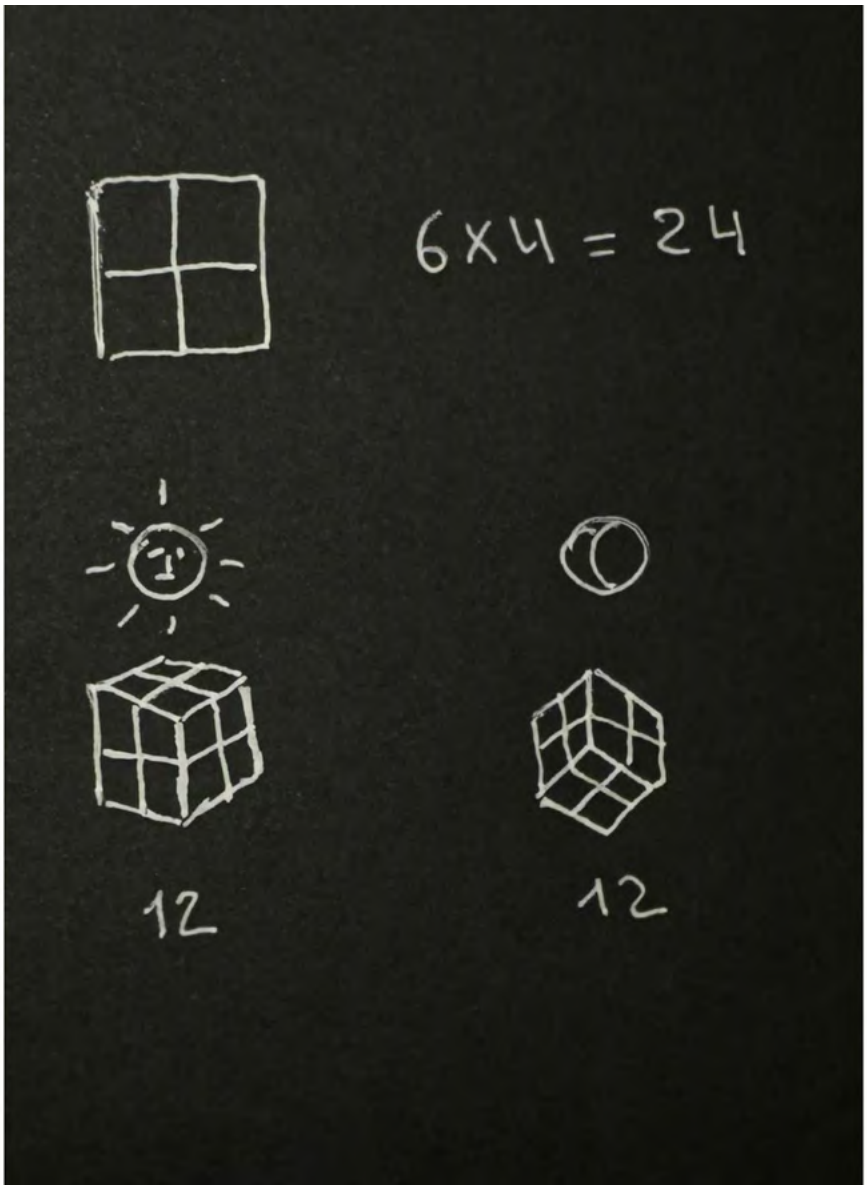

..Jesus sits on a wheel..




one side of the cube




cherub wheels
front
back


6 X 4 = 24
12
12

I presented above illustrations showing how, in the second volume of "Alternative History," which I completed in 2023, I unraveled this matrix hidden in sacred scriptures. The path, the sequence, and the process of how I perceived it at that time are very important. This is crucial because today, March 12, 2025, I am guiding you to new information. But to lead someone to new knowledge, they first need to remember the forgotten old, the forgotten past. It's necessary to recall all of this again before continuing the process of unraveling. As you can see above, I only found a cube, on and inside which I made a cross, then viewed the cube from the right angle and added wheels to it.

Next, I want to return once more to my memories from 2010. What drew my attention the most back then was the Revelation of John the Theologian, the "Apocalypse," especially chapter four.

*1 After this I looked, and, behold, a door was opened in heaven: and the first voice which I heard was as it were of a trumpet talking with me; which said, Come up hither, and I will shew thee things which must be hereafter.*
*2 And immediately I was in the spirit: and, behold, a throne was set in heaven, and one sat on the throne.*
*3 And he that sat was to look upon like a jasper and a sardine stone: and there was a rainbow round about the throne, in sight like unto an emerald.*
*4 And round about the throne were four and twenty seats: and upon the seats I saw four and twenty elders sitting, clothed in white raiment; and they had on their heads crowns of gold.*
*5 And out of the throne proceeded lightnings and thunderings and voices: and there were seven lamps of fire burning before the throne, which are the seven Spirits of God.*
*6 And before the throne there was a sea of glass like unto crystal: and in the midst of the throne, and round about the throne, were four beasts full of eyes before and behind.*
*7 And the first beast was like a lion, and the second beast like a calf, and the third beast had a face as a man, and the fourth beast was like a flying eagle.*

*8 And the four beasts had each of them six wings about him; and they were full of eyes within: and they rest not day and night, saying, Holy, holy, holy, Lord God Almighty, which was, and is, and is to come.*
*9 And when those beasts give glory and honour and thanks to him that sat on the throne, who liveth for ever and ever,*
*10 The four and twenty elders fall down before him that sat on the throne, and worship him that liveth for ever and ever, and cast their crowns before the throne, saying,*
*11 Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.*

This is from the New Testament — the Revelation of John the Divine, chapter 4. Well, of course I was still quite young (about twenty years old at the time, in 2010), and I sat down with a notebook and pen and copied out everything listed here, trying to lay it out schematically — what's on the left, what's on the right. I naturally understood that it must exist in three dimensions, not on a flat plane — it might surround you, and perhaps those twenty-four elders are part of still other elements. And I searched for all of this — my entire journey — the "Alternative History" that I've documented in my novel — this is still the same journey.

Here is chapter 21 of the Revelation of John the Theologian.

*1 And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea.*
*2 And I John saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband.*
*3 And I heard a great voice out of heaven saying, Behold, the tabernacle of God is with men, and he will dwell with them, and they shall be his people, and God himself shall be with them, and be their God.*
*4 And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away.*
*5 And he that sat upon the throne said, Behold, I make all things new. And he said unto me, Write: for these words are true and faithful.*
*6 And he said unto me, It is done. I am Alpha and Omega, the beginning and the end. I will give unto him that is athirst of the fountain of the water of life freely.*

*7 He that overcometh shall inherit all things; and I will be his God, and he shall be my son.*
*8 But the fearful, and unbelieving, and the abominable, and murderers, and whoremongers, and sorcerers, and idolaters, and all liars, shall have their part in the lake which burneth with fire and brimstone: which is the second death.*
*9 And there came unto me one of the seven angels which had the seven vials full of the seven last plagues, and talked with me, saying, Come hither, I will shew thee the bride, the Lamb's wife.*
*10 And he carried me away in the spirit to a great and high mountain, and shewed me that great city, the holy Jerusalem, descending out of heaven from God,*
*11 Having the glory of God: and her light was like unto a stone most precious, even like a jasper stone, clear as crystal.*
*12 And had a wall great and high, and had twelve gates, and at the gates twelve angels, and names written thereon, which are the names of the twelve tribes of the children of Israel.*
*13 On the east three gates; on the north three gates; on the south three gates; and on the west three gates.*
*14 And the wall of the city had twelve foundations, and in them the names of the twelve apostles of the Lamb.*
*15 And he that talked with me had a golden reed to measure the city, and the gates thereof, and the wall thereof.*
*16 And the city lieth foursquare, and the length is as large as the breadth: and he measured the city with the reed, twelve thousand furlongs. The length and the breadth and the height of it are equal.*
*17 And he measured the wall thereof, an hundred and forty and four cubits, according to the measure of a man, that is, of the angel.*
*18 And the building of the wall of it was of jasper: and the city was pure gold, like unto clear glass.*
*19 And the foundations of the wall of the city were garnished with all manner of precious stones. The first foundation was jasper; the second, sapphire; the third, a chalcedony; the fourth, an emerald;*
*20 The fifth, sardonyx; the sixth, sardius; the seventh, chrysolite; the eighth, beryl; the ninth, a topaz; the tenth, a chrysoprasus; the eleventh, a jacinth; the twelfth, an amethyst.*

*21 And the twelve gates were twelve pearls; every several gate was of one pearl: and the street of the city was pure gold, as it were transparent glass.*
*22 And I saw no temple therein: for the Lord God Almighty and the Lamb are the temple of it.*
*23 And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it, and the Lamb is the light thereof.*
*24 And the nations of them which are saved shall walk in the light of it: and the kings of the earth do bring their glory and honour into it.*
*25 And the gates of it shall not be shut at all by day: for there shall be no night there.*
*26 And they shall bring the glory and honour of the nations into it.*
*27 And there shall in no wise enter into it any thing that defileth, neither whatsoever worketh abomination, or maketh a lie: but they which are written in the Lamb's book of life.*

Back then, in 2010, and for more than 10 years afterward, I understood that this was some kind of matrix that needed to be solved. And that this was the philosopher's stone. But how to solve it? Of course, I tried various methods, most of which I described in my books. Also, my entire story, starting from 2010, which happened to me and continues to this day, connected with the philosopher's stone and these sacred writings, simultaneously intersected with the question of who I really am. And naturally, my upbringing didn't allow me to make loud declarations, and I even felt some embarrassment and confusion back then, in 2010, when many people around me hinted that I was chosen, that I was not ordinary, that I was the chosen one. Big Alexander said, "People will follow you, you have come to save everyone." But every time I asked him directly who I was, he never told me at that time. He would only say, "You know yourself." And if I suggested some option, he would say, "Well, you kind of know yourself." But! Whenever someone from my circle tried to impose the idea that I was some kind of second coming, Big Alexander was always against it. He said, "What does Christianity have to do with this at all?" Just like that. And I didn't understand him. Because I was born in Russia, in Petersburg, and I am an Orthodox person, and I was trying to think within that framework, like icons, Orthodox Christianity. But he kept pushing me to understand that I didn't come only for Orthodox people; he said,

"What about all the other people who have other religions? They are waiting for me too." I didn't understand that. How so? It just didn't fit in my head. And at that time, I wasn't ready to think about who I am and why I came. Mostly, I dedicated all my time and attention to deciphering and solving all these mysteries. And by unraveling all this, I somehow also began to understand myself a little more.

And so, in 2023, when I decided to continue deciphering all this hidden, secret knowledge, I began sitting every day from morning till night with a notebook and pen, reviewing all alchemical illustrations, all engravings, all biblical scenes depicted in books or icons, and started trying to decode this matrix. And that year, in 2023, I came across an article on Wikipedia about the concept called "tetramorph." I hadn't known what it was before; only in 2023 did I learn that there is such a thing as a tetramorph. *"Tetramorph (from ancient Greek meaning "four-shaped" or "four-formed") — in Judeo-Christian doctrine and theology, is a winged creature from the vision of the prophet Ezekiel (6th century BC) with four faces — a man, a lion (on the right side), a bull, and an eagle (on the left side). In the Revelation of John, the tetramorph is represented as four separate apocalyptic beings (Latin quattuor animalia, meaning "four living creatures"; called four living beings by Protestants) — guardians of the four corners of the Lord's Throne and the four boundaries of Paradise.*

*The book "Zohar" names these four images above the "Mystical Chariot" (ancient Hebrew — "Merkava") as four archetypes shaping the features of every human face. In Kabbalah, these beings are called "chayot ha-kodesh" (literally — "holy animals").*

*Later, in Christian doctrine, these animals were interpreted as symbols of the four evangelists, and the term "tetramorph" began to be used in describing their iconography. The creatures became symbols of the evangelists and the form of their traditional (since the 7th century) symbolic representation:*

- *Matthew as an angel,*
- *Mark as a lion,*
- *Luke as a bull,*
- *John as an eagle.*
- *Each of them is winged and holds the Gospel.*
- *There is also an alternative interpretation and correlation of these images with the evangelists among the Old Believers."*


ΚΥ
ΤΕΤΑ
ΜΟΦΟΝ

*"In the Old Testament*

*The image of the four animals originates from the prophetic vision of Ezekiel (Ezekiel 1:4-28; also 10:14 and 41:19). Ezekiel describes these creatures as follows:*

*"The appearance of them was like a man; and every one had four faces, and every one had four wings; and their legs were straight, and the soles of their feet were like the sole of a calf's foot: and they sparkled like burnished brass. And they had the hands of a man under their wings on their four sides; <…> Their faces looked like a man's face, and the face of a lion on the right side of all four; and on the left side, the face of a calf for all four, and the face of an eagle for all four. Their faces and their wings were divided above; each had two wings touching one another, and two wings covered their bodies. <…> On the earth beside these creatures, there was one wheel for each of the four faces. <…> And their rims were high and dreadful; and the rims of all four were full of eyes round about." — Ezekiel 1:5-18*

*Later (Ezekiel 10:1), these beings are called cherubim (cf. 1 Chronicles 28:18), and instead of the face of a calf, Ezekiel mentions the face of a cherub.*

*In the New Testament*

*The Apostle John in Revelation, chapter 4, continued this tradition, however, speaking of one face for each of the four creatures:*

*"…before the throne there was a sea of glass like unto crystal; and in the midst of the throne, and round about the throne, were four beasts full of eyes before and behind. And the first beast was like a lion, and the second beast like a calf, and the third beast had a face as a man, and the fourth beast was like a flying eagle. And the four beasts had each of them six wings about him; and they were full of eyes within: and they rest not day and night, saying, Holy, holy, holy, Lord God Almighty, which was, and is, and is to come."*

*Later in John's account of the Lamb opening the seals of the Book of Life, each of the four beasts, upon opening the first four seals, says "Come and see," after which John sees the four horsemen of the Apocalypse one by one.*

*In the Apocrypha*

*The apocryphal text "Revelation of Abraham," written independently of the Revelation of John near the end of the 1st century AD, describes the ascension of the patriarch Abraham into heaven, where he saw the fiery throne of God "and under the throne were four living creatures singing fire. And each of their eyes was four-faced. The appearance of their faces was: lions, men, bulls, eagles. Four heads, and each had four wings." These creatures praised God like those in John's Revelation, but unlike John's depiction of four separate beings, here each creature has four faces, similar to the prophet Ezekiel's vision."*



*"In Judaism*

*The Talmud states that the four creatures Ezekiel saw near the throne of God were originally a man, a lion, a bull, and an eagle, but that Ezekiel pleaded with God to replace the bull with a cherub so that God would not have to constantly see a calf before Him, reminding Him of how the Jews worshipped that animal."* You know, every time I read this, and now even more so, it comes to mind — while writing all this "Alternative History" and walking this path, I was learning about the four Spirits of God and coming to understand the three Gods: God of Heaven, God of Earth, and God of the Underworld, in mythology. And now I have this understanding that the four Gospels, the four seasons, the four elements, and these four animals correspond to morning, day, evening, night — that is, spring, summer, autumn, and winter. So, what corresponds to what here? We have the God of Heaven, the God of Earth, then the God of the Underworld, and also the God of death, or the Spirit of death, or simply the Spirit. It seems to me that Ezekiel didn't want to mention the Bull, which was worshiped earlier, because the Bull probably symbolized the God of the Underworld — that is Baphomet, Shiva, or Hades. There are big cycles in which we live; in Hinduism, this is called Kali Yuga. During certain periods, people worshiped this god because in each cycle people worship one of the four gods. It's all the same God, but the angle changes: sometimes He is the God of Heaven, sometimes the God of Earth, sometimes the God of the Underworld, sometimes the Spirit. Perhaps there was a time when people worshiped the Spirit of Justice, and Ezekiel chose not to mention him explicitly and replaced him with something else, calling it differently.

*"There is a known Jewish manuscript from the second half of the 13th century depicting the Tree of Life guarded by four cherubim. This is explained by the fact that in the corresponding passage of the Book of Genesis (3:24), the plural form "מיבורכ" (keruvim) is used, which in Christian Bibles is traditionally translated as the singular word "cherub."*

*In Kabbalah*

*According to Borges, in the kabbalistic Book of Zohar (Hebrew — "Radiance"), these four animals are called Ganiel, Kafziel, Azriel, and Aniel, and they face East, North, South, and West.*

*In Christianity*

*These four animals became symbols of the four Evangelists. The traditional interpretation is as follows:"*

| *Illustration* | *Creature* | *Evangelist* | *Meaning* |
|---|---|---|---|
|  | Man (Angel)<br>(lat. imago hominis) | Matthew | The human nature of Christ, His incarnation |
|  | Lion<br>(Latin: imago leonis) | Mark | The power, dominion, and royal authority of Christ the King, His Resurrection from the dead |
|  | Ox (Bull)<br>(lat. imago vitulis) | Luke | The sacramental and priestly dignity of Christ, His sacrificial death on the cross |
|  | Eagle<br>(lat. imago aquilae) | John | The gift of the Holy Spirit hovering over the Church, as well as the Ascension of the Lord |

So, it says in Wikipedia that "angel-man is Matthew, and its meaning is the human nature of Christ, His incarnation. The lion is Mark, representing the activity of the Lord and the kingly power of Christ, His resurrection from the dead. The ox is the priestly dignity of Christ, His crucifixion sacrifice. And the eagle is John," so you see, the ox is Luke. "The eagle, John — the gift of the Holy Spirit hovering over the Church, as well as the Ascension of the Lord." And now, how can I, at this moment, suppose which element, which elements, or which seasons this corresponds to? I think that still the Eagle, if it is the Holy Spirit, means Death, although before I called it differently. But now I see that I would call the Eagle the Spirit, that is Death, that is winter, that is night — the fourth element. The Ox is still the evening, autumn, the underworld, Baphomet, and here you see, the sacrifice. The Lion — resurrection from the dead, so that means morning. After the world of the dead, after night, after winter, you resurrect, that is morning, so it means spring, the Lion. And the Man, it's written "human nature," incarnation, flesh, embodiment, material world — that means summer, that means day. And here they are, please, the four elements, four elements: God of the sky, God of the earth, God of the underworld, God of the afterlife. This is just a quick sketch. I'm just… What I see now? I haven't checked the archives precisely right now. Maybe I'll read more in Wikipedia and change my opinion later.

So, what does Wikipedia say next? *"First version: For the first time in the 2nd century, Irenaeus of Lyons, interpreting the Apocalypse, proposed a connection between the evangelists and the creatures from John the Divine's vision: the lion according to Irenaeus symbolizes John the Divine, the ox symbolizes Luke, the man symbolizes Matthew, and the eagle symbolizes Mark. The same view was held by Anastasius Sinaita, Arethas of Caesarea, Theophylact of Bulgaria, and some other theologians. This tradition was preserved in the Christian East in the churches of Asia Minor. Irenaeus explains what each of the creatures symbolizes and concludes that it is just that Jesus Christ sits upon them.*

*Second version: At the end of the 2nd century, a new assignment appeared: the lion — Mark, the ox — Luke, the man — Matthew, the eagle — John. This version was supported by Victorinus of Pettau, Epiphanius of Cyprus, Jerome, Gregory I, and others: "The symbol of the evangelist Matthew is the man because he begins the Gospel with the human genealogy of Christ. The evangelist Mark is depicted with a lion because he describes the desert and John the Baptist at the beginning of the Gospel. The evangelist Luke is depicted with the ox because he begins the Gospel with the description of the sacrifice in the temple performed by Zechariah. And the apostle John, like the eagle, soars into the heavenly spheres." This version received the widest acceptance in Christian theology and art.*

*Third version: Hippolytus of Rome and Saint Augustine adhered to the third version: the lion — Matthew, the ox — Luke, the man — Mark, the eagle — John.*

*Saint Jerome in his commentary on Ezekiel tried to justify these attributes. He says that Matthew was given the angel (man), because he presented the human nature of the Savior; Mark — the lion, because he proclaimed the royal dignity of Christ; Luke — the ox, a symbol of sacrifice, because he showed the priestly essence of Christ; and John — the eagle, for the exalted flight of his faith. Jerome also explained that there are four animals because they correspond to the four cardinal directions, and he associated them with the four elements, seasons, and virtues. Gregory the Great (7th century) believed that these creatures symbolize Jesus Christ in various phases of his earthly life: he was born as a man (incarnatio), accepted death as the sacrificial ox (passio), was the lion at resurrection (resurrectio), and ascended as the eagle (ascensio). The tetramorph was also interpreted as a symbol of the unified Gospel (the Word of God) recorded by the four evangelists."*

*"Augustine and Clement of Alexandria discussed these creatures. Clement, commenting on the description of the Ark of the Covenant from the Book of Exodus, wrote that the cherubim on its cover symbolize "a reference to the sensory world, the twelve signs of the Zodiac, and the passage of time determined by them." Later, a distinct astronomical interpretation of the animals emerged (see below).*

*In his commentary on the Book of Revelation, Andrew of Caesarea (6th–7th centuries) wrote:*

*The four animals and elders signify that from Angels and humans one flock and one Church was formed through Christ God, who united the divided and destroyed the barriers of the middle space. And so, as we have heard, together with the four animals, who surpass other ranks of Angels, the divine hymns and worship are also worthy of the elders, signifying the fullness of the saved.*

*In the Orthodox Church, the tetramorph of the evangelists is linked to the concluding words of the priest's secret eucharistic prayer at the liturgy, which he proclaims as a chant during the service: "singing (eagle), crying out (ox), shouting (lion), and speaking (man)."*

*In the Orthodox Church, the first chapter of the Book of the Prophet Ezekiel, which narrates the mysterious four creatures bearing the throne of glory, is read at the sixth hour on Great Monday and Tuesday."*

| *Illustration* | *Constellation* | *Creature* | *Meaning* | *Cardinal direction* |
|---|---|---|---|---|
|  | Sagittarius | Man | All-killing winter | South |
|  | Leo | Lion | All-devouring autumn | West |
|  | Taurus | Ox | Nourishing summer | North |
|  | Pegasus | Eagle | Spring | East |

Astronomical interpretation

In Wikipedia, there is also an astronomical interpretation here, but these are just human suppositions about what the animals might correspond to, which cardinal direction or season. There is also a separate section in Wikipedia about the Tetramorph — the source of the images. *"It is suggested that the roots of the Tetramorph and the choice of animals should be sought in Babylonian mythology, where they symbolized four male figures of four planetary gods:*

- *Bull — attribute of the supreme god Marduk (Jupiter)*
- *Lion — god of war Nergal (Mars)*
- *Eagle — god of the wind Ninurta (Saturn)*
- *Man — god of wisdom Nabu (Mercury)*

*The German researcher, Dr. Richard Henning, searches for a distant source of these emblems in the four zodiac signs, spaced ninety degrees apart. As for the lion and bull, there is no difficulty; the angel is identified with Aquarius, who has the form of a man, and John's eagle — with Scorpio, but this is rejected because Scorpio is considered a harbinger of evil. Nicolas de Vore in his "Astrological Dictionary" also puts forward this hypothesis, noting that these four figures combine in the sphinx, which may have a human head, the body of a bull, the claws and tail of a lion, and the wings of an eagle". Yes, there is the sphinx — that's who the sphinx is.*

*"Analogues in Other Traditions*
*As noted by the Encyclopedia of Symbols: "Tetramorphs are mythological creatures (usually animals) embodying quaternary cosmic structures: cardinal directions, seasons, elements (sometimes this set is supplemented by other components). Originally in the mythological worldview, these creatures personify directions and are positioned at the four sides of the world tree; they are the masters and guardians of the 'four cardinal points,' symbols of divine protection and defense against chaos." Various cultures have figures in their mythology similar to the biblical tetramorphs:*
*In ancient Chinese cosmology, similar functions were originally performed by the tetrad of sacred animals — dragon, phoenix, tiger, and turtle. Similar figures appear on the seals of Mohenjo-Daro.*

*A possible continuation of this imagery in Indian tradition is the concept of vahanas (mounts of the gods) and lokapalas — deities guarding the directions; originally there were four, later eight; it was believed each had its own elephant supporting the earth from one side.*
*In Sumer, the functions of the tetramorphs were performed by the lion, eagle, peacock, and bull.*
*Overall, the following scheme of correspondences between the cardinal directions and guardian creatures can be outlined — for north, west, south, and east:*

- *Black turtle, white tiger, crimson phoenix, green dragon (Southeast Asia);*
- *Eagle, ox, lion, man (Assyria, Ancient Israel);*
- *Eagle, elephant, dragon, fish (Ancient Greece);*
- *Hawk, jackal, monkey, man (Ancient Egypt).*

*Additionally, the son of the ancient Egyptian god Horus was depicted with a human head, while the other three had animal heads. In Hinduism, Brahma has four heads. In the depiction of the god Mithra, four bodies are combined: man, lion, bird, and serpent.*

*The Quran, in Surah 71 "Nuh" (Noah), tells about deities traditional to Arab mythology, which the contemporaries of the prophet Nuh (Noah) did not want to abandon: "They said (to their fellow believers), 'Do not forsake your gods: neither Wadd nor Suwa', nor Yaghuth, Ya'uq, and Nasr!'" Professor M. N. Skaballanovich believes that this refers to idols shaped like a man (woman), a lion, a horse, and an eagle."* See, again four gods.

*"Images in Culture*
*According to the letter of the sacred scripture, the tetramorph was depicted together with the fiery chariot in Ezekiel's vision and was also included in the iconography of "Christ in Glory," whose throne, according to the Apocalypse, stood on four animals. That is, Christ was depicted in a mandorla, at the corners of which the symbols of the evangelists were placed. Similar to the biblical cherubim and seraphim, the tetramorph — symbols of the evangelists — are depicted at the Throne of the Almighty, surrounding it on four sides,*

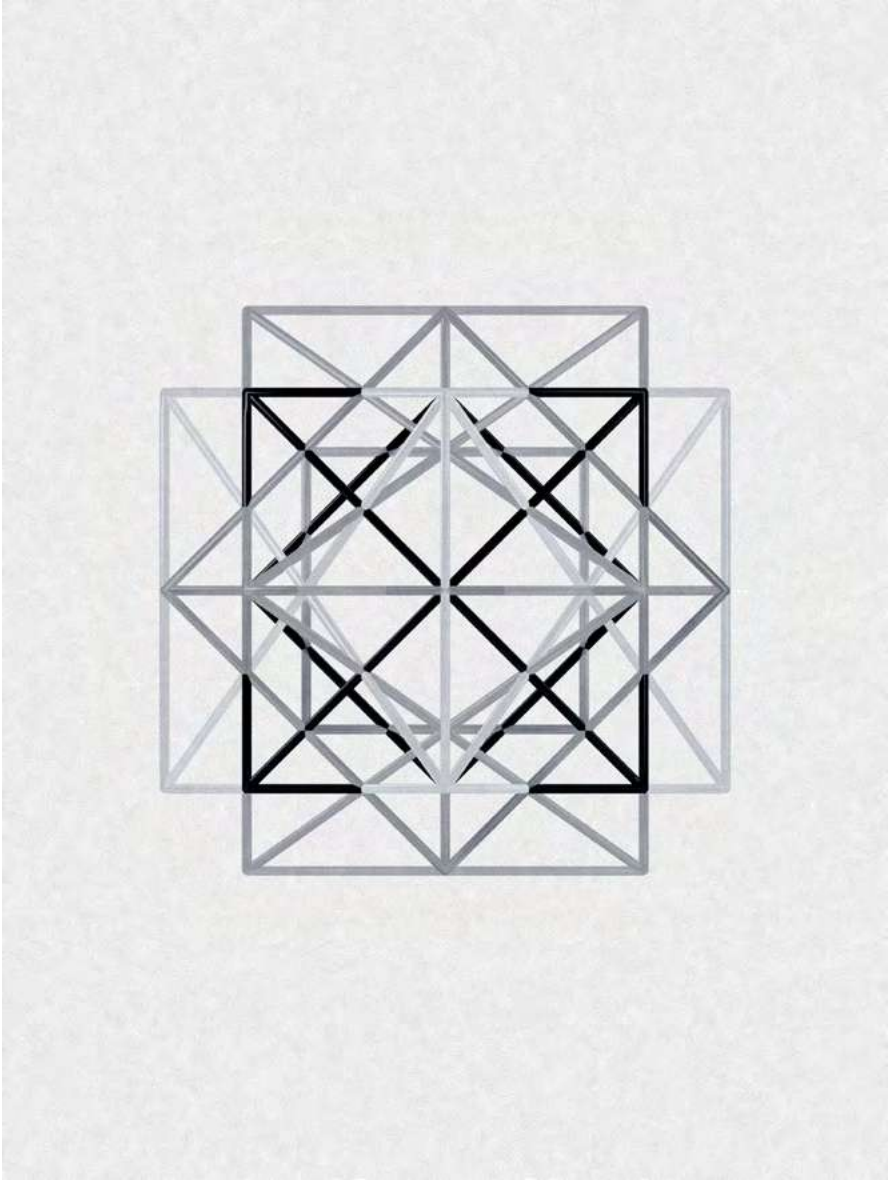
*symbolizing the spreading of the Good News to the four corners of the earth. In the hands of the apocalyptic animals are the Gospels.*

*Up to a certain point, the tetramorph was also used in the iconography of the Ascension of the Lord — meaning He was carried on the tetramorph chariot with fiery wheels."*

What I want to say personally is this. On March 11, 2025, I advanced even further in decoding the Matrix. If we recall everything mentioned in the eighth volume, I was trying to unfold the Matrix. I had geometric shapes such as the cube, tetrahedron, octahedron, icosahedron, dodecahedron. And when I found the dodecahedron — this sphere made of five-pointed stars — I saw that thanks to this sphere, when I depict it on the cube, I can seemingly break down the cube, making many cubes around my cube. I realized that my Matrix is solved, but somehow deliberately, as I mentioned in my books, this higher power or system — God, Spirit — does not allow me to complete the very last puzzle, as if it is left for the very last moment. And it's no coincidence that throughout the last month, all February and now March, I endlessly make the Matrix from sticks, draw the Matrix, and read everything about it. This is not my personal desire; it is nature working through me. Every day I fall asleep and wake up with my focus only on this. And I began intentionally looking once more at illustrations where a secret or hidden meaning might be concealed.

And how did my path continue? So, I found the four elements, then I found the fifth element — that is, I came to know the four spirits and found the fifth element. And when I found the fifth element, I realized that I needed to add something to my matrix. I began to see that all geometric figures are made up of triangles, and maybe I should build everything out of tetrahedrons. Or maybe I should, thanks to the dodecahedron, unfold my matrix into different multiverses, to somehow spin it out, because I have one matrix but I need to somehow unfold it. And I started looking for ways to unfold it. I mentioned earlier that there are two ways: either I can just make a whole bunch of the same thing and glue them all together, and that will make one big thing — like assembling one big cube out of eight small cubes; or another option is that I can rotate this cube somehow, and it will turn into a kind of hedgehog, like a star, and then something will form around or inside this cube. And suddenly I began to see hints that I hadn't noticed before. So I found five elements, but I realized I still need to find the sixth and seventh to reach the eighth. I know the elements I have: fire, water, earth, air, and ether.

I stopped at fire, and then I realized — what comes after fire? Something cold. Fire is the Sun, so I need to understand the Moon. When I understood the Sun and the Moon — and this is exactly what alchemy teaches — the most interesting and important thing is that they first learn about the days of the week, the classical planets, and from that they arrive at creating, or rather finding, the Sun and the Moon. And when you create, or find, the Sun and Moon, you then discover the star — Mercury. It can be called differently, and everyone calls it differently. Yesterday, I was working on finding this star. And as I approached it, suddenly there was a vacuum, a volumetric voice, and I heard myself in volume.




ІС̃Ъ БЛАГОЄ
МОЛЧА́НІЄ
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Imagine, when I advanced in unraveling this philosophical stone, in decoding this matrix, I was simply shocked when I saw it. I thought, "Wow, how can this be?" When I looked directly at the matrix, I saw clearly — there he is, seated, the halo is an eight-pointed star, and these look like shoulders, and overall, the proportions of the head, the face. I thought, "How can this be?" I quickly found the first icon I came across to confirm it. But the most interesting thing is that, see, on this icon there is an eight-pointed star, and behind the head there is this stripe above and a stripe going left to right, like the one shown on the orb, the derzhava (globus cruciger). It's also present in this matrix, I just hadn't drawn all the lines yet when I made that screenshot. I solved it.

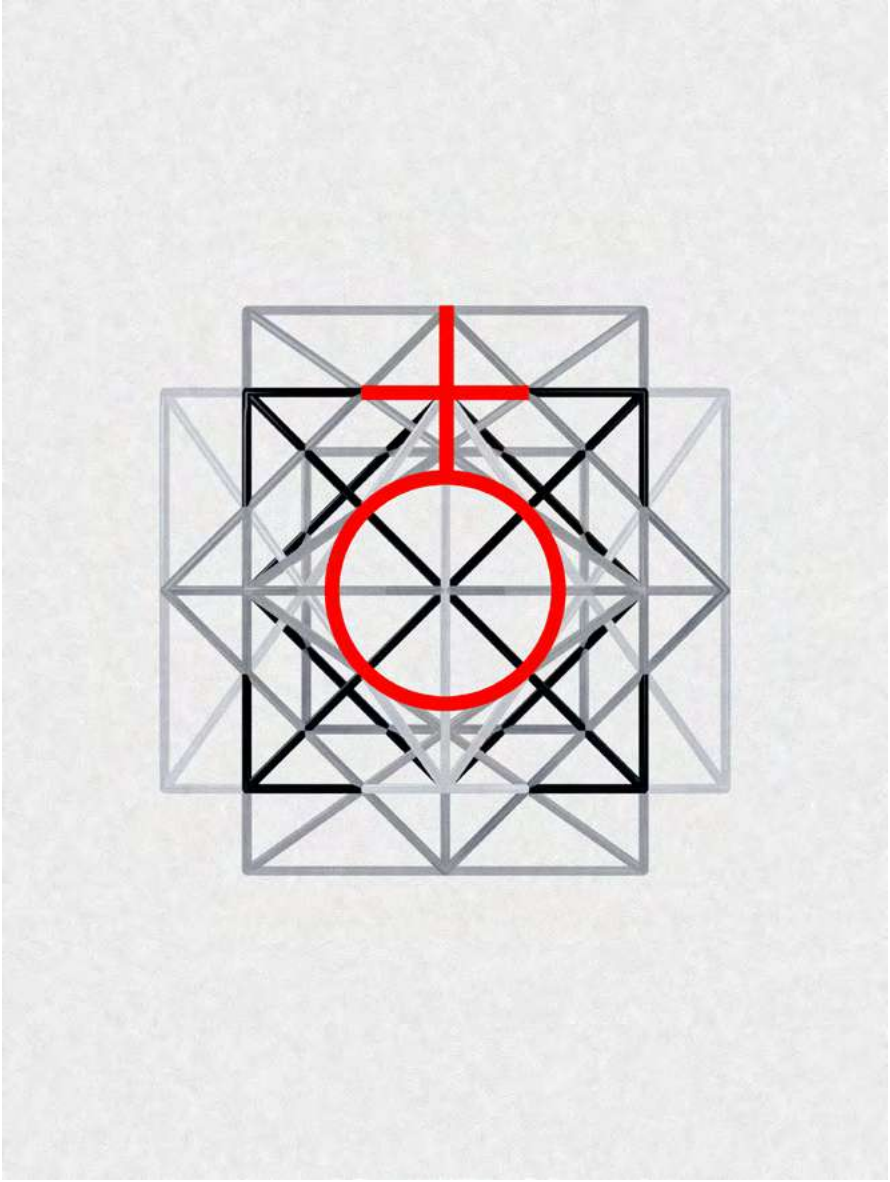
But the important thing here is the path I took to get there — I'll talk about that a bit later. What's interesting is that when I called Big Alexander and showed him this, I understood why he said I was only one-fourth of Buddha. That's why he called me that recently! Because at that time, I had found only about one-fourth of the matrix. He also said to me:

— What else do you see when you look?
— Well, the eight-pointed star, the halo, and there you can make out the face of Jesus. And he's among the four animals, around the throne, around him.
— No, no, what else do you see? Look again. Physically create this matrix, light a candle, look at the shadows, what else do you see?
— A sphere.
— Well, there it is. That's the sphere. That's the Orb with the cross.

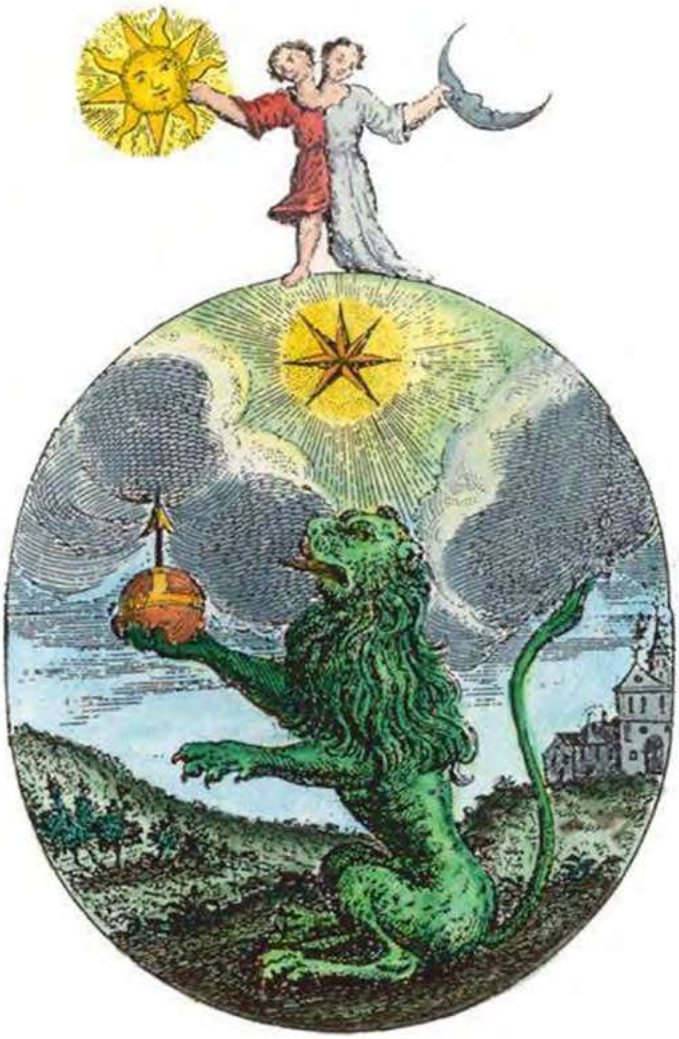
And here I remember not only the icons, but also all the alchemical illustrations where Mercury holds this orb in his hand. And that's everything! That's the victory! You have found the philosopher's stone when you have this orb — this Orb — in your hand.

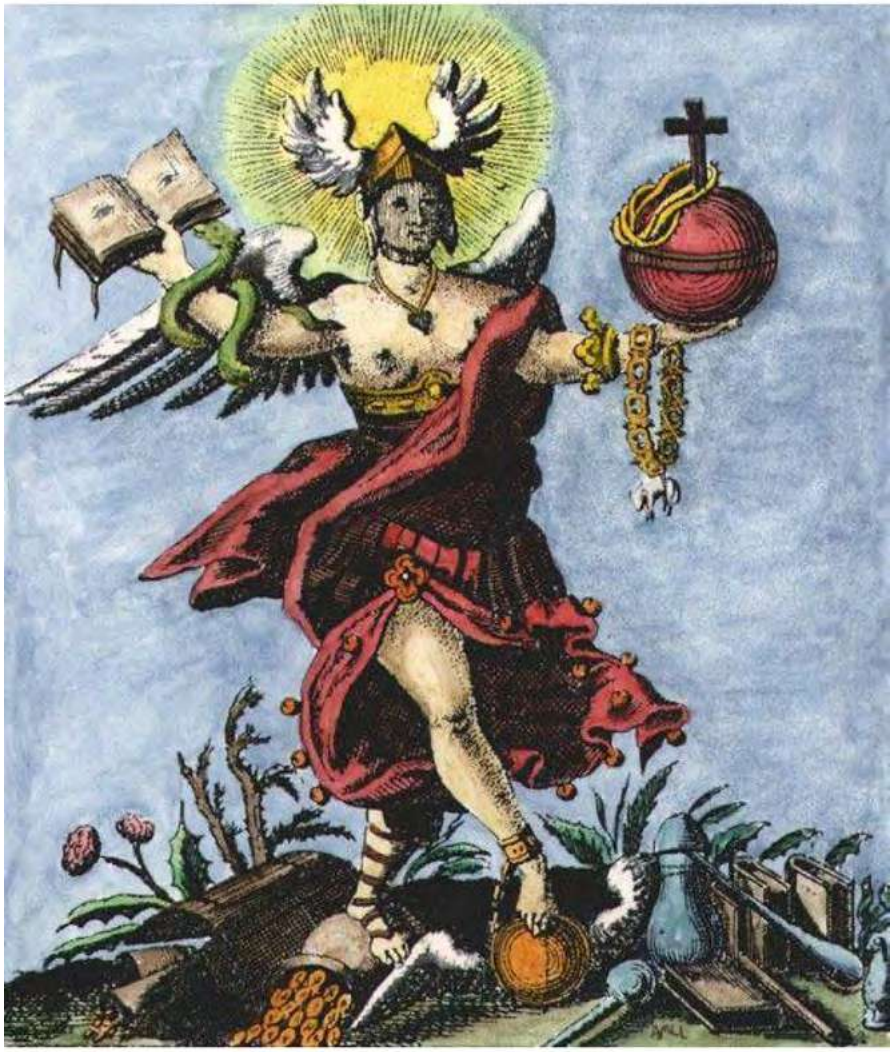
I found this Orb. I found the symbol of power over the spiritual and the material. It was a day ago, March 11, 2025. Right now, my matrix is still in progress. I'm still physically building it from sticks — it's very difficult and might take a week. But I've already checked everything on the computer and on paper, and this is what I saw. It worked out. Of course, I still need to refine some things,

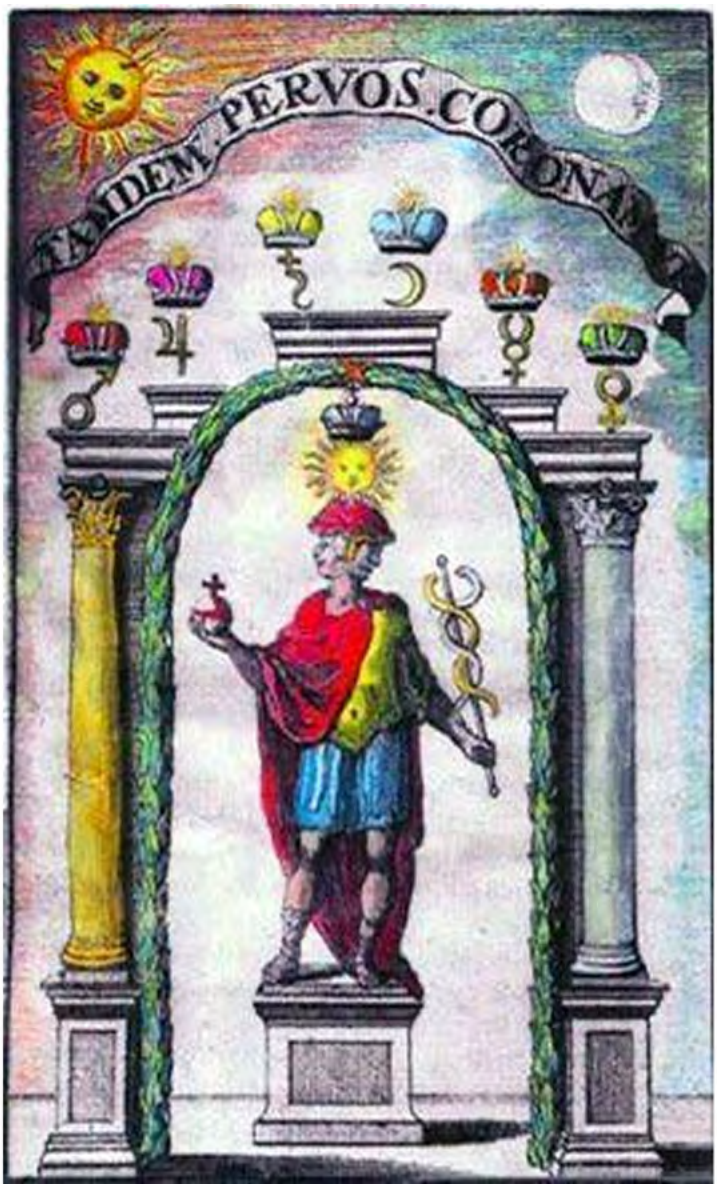
check some details, and maybe find something else. Big Alexander told me, “Don’t rush, otherwise you’ll burn out. You need to rest. Rest. All geniuses drank and had fun. That’s how it should be, you need to switch off your mind. Then rest. Don’t think about what comes next.”



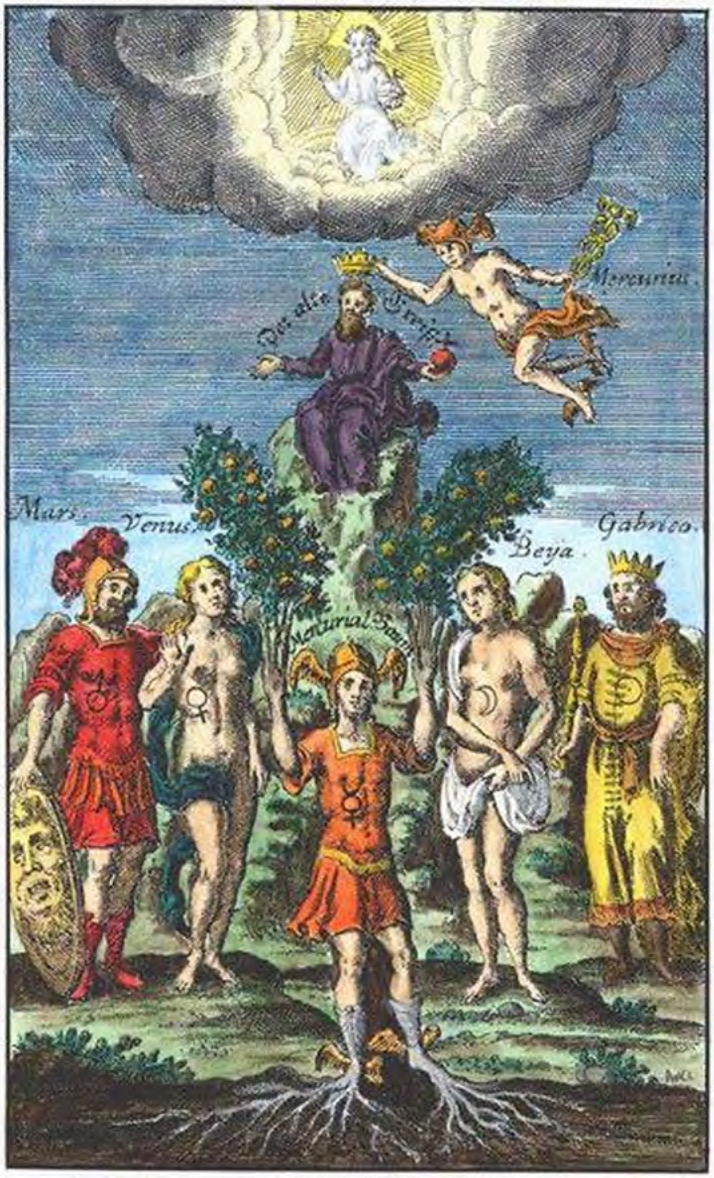
Notice how I don't want to explain exactly how I did it. In fact, it's very simple. I took part of the days from the seven-day week, and I applied fire to half of those days and cold to the other half. Then I mixed it all together. I mixed the Sun and the Moon, added a little salt to bind them, and the Hermaphrodite was born. After that, I saw the one sitting there surrounded by four animals, and the Orb with the cross. All you need is to gather all the elements and not forget about the Sun and the Moon.





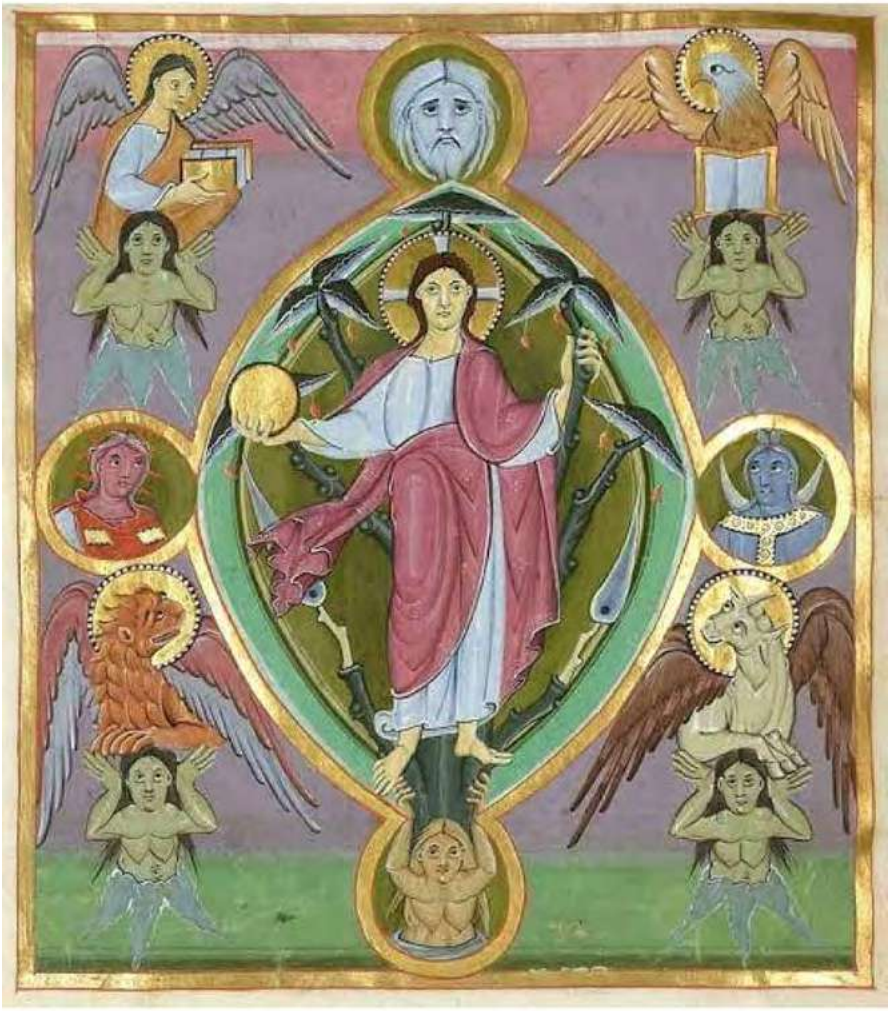

EADEM. PERVOS. CORONA

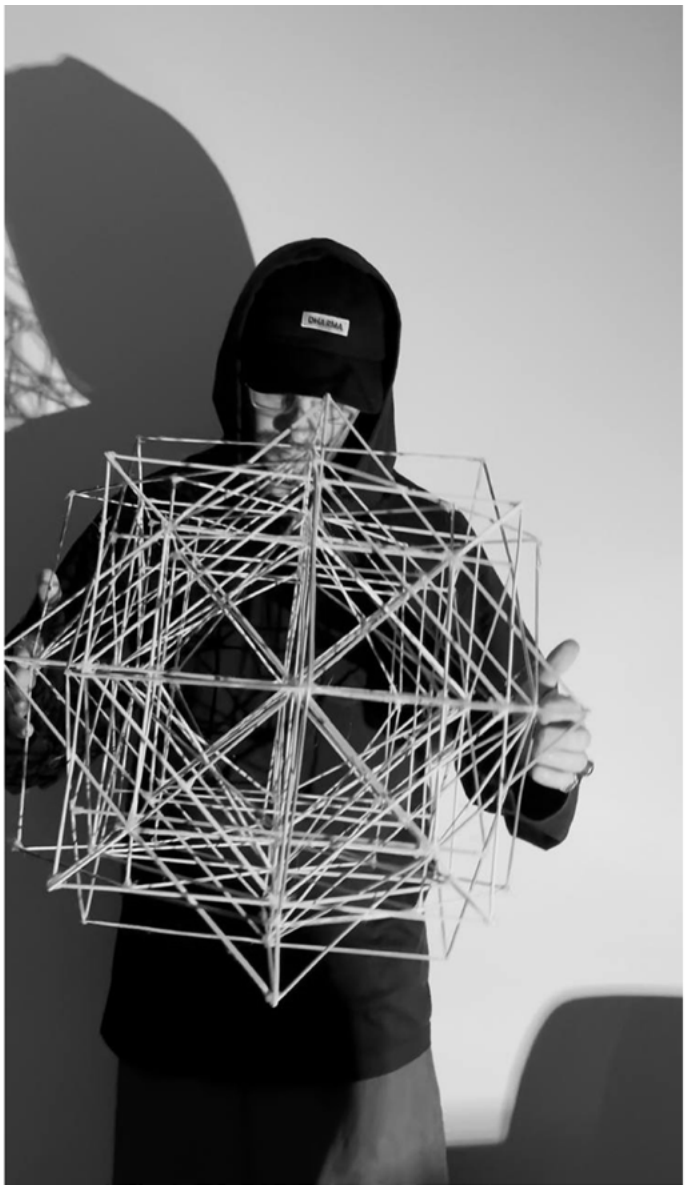



Mercurius.
Mars.
Venus.
Beya.
Gabrico.


СОБОРЪ СТЫХЪ ТРУДЫ НОВОЗАВѢТНЫЯ
Икона писана в Пельгорске г. VII-13. ПЯ.







Alexander: Hello. I have a question. In 2010, I was solving a matrix with my friends and drawing it on the city of Saint Petersburg, and I came to the conclusion that it is an eight-pointed star. One person told me that people can't find or see this matrix, but I can because you have to look at it not flat, as I drew it, but volumetrically and from the inside. And only now, this year, just five minutes ago, I truly assembled this matrix volumetrically and saw a sphere inside. Am I on the right path?

Mystic-Old-Man: Well, basically, that's what it is.

Alexander: What is this exactly?

Mystic-Old-Man: If you start drawing, correlating, and measuring all the streets that were laid out in a straight line, certain points of tension begin to form. These points of tension, at their points of refraction, model this sphere. It doesn't really matter which points they are, where they will be active or passive.

Alexander: Alright, I've looked at many ancient alchemical engravings, some from as far back as 1500, and I noticed that alchemists, when they secreted what they found, always showed that they discovered a sphere similar to the globus cruciger. Is this the same thing?

Mystic-Old-Man: Practically, yes. The activity of points on the sphere that form it varies across its surface. That is the essence of the phenomenon.

Alexander: Okay. Is this the same sphere that is shown on icons when the Lord or the Son of God holds it in their hand?

Mystic-Old-Man: That meaning wasn't originally intended there.

Alexander: But could it be that those who made those icons might not have known about it, yet the essence remains the same?

Mystic-Old-Man: Certainly. They probably didn't know what they were doing.

Alexander: Okay. And so, without really knowing what I was doing, I found this sphere. What should I do next? Is this the finish, the end? I mean, what I started in 2010 — is it almost done or finished?

Mystic-Old-Man: No, not the end.

Alexander: And now I'm describing all this in my book, in the eighth volume.

Should I finish the eighth volume here, and then something new will open up for me? Will it be a new book? Or haven't I finished the eighth volume yet, and there's more to come?
Mystic-Old-Man: No, no, no, the eighth volume isn't finished yet. No.
Alexander: So I still need to solve something more with what I've done? I haven't fully figured it out yet, right?
Mystic-Old-Man: Of course, yes.
Alexander: Should I continue unraveling this at the same pace, or can I take a break, not rush, and put it aside for a while?
Mystic-Old-Man: Sometimes yes, sometimes no, sometimes yes. It will still be switching, turning on and off.
Alexander: But if we talk about percentages, how much is left now to finish what I'm doing?
Mystic-Old-Man: About 20 percent.
Alexander: And if we talk about time, is it pointless to estimate? So, I could manage these 20 percent in a month, a year, or even five years?
Mystic-Old-Man: Absolutely.
Alexander: Okay. And here's another thing — when I made this in volume, I kind of saw the silhouette of Jesus's head and a halo that's an eight-pointed star. Is that the same thing?
Mystic-Old-Man: Not exactly.
Alexander: But could it be that those who made this, those who painted the icons, didn't actually know, but the essence and meaning still coincide?
Mystic-Old-Man: Well, that could be, yes.
Alexander: And all this, the essence in everything ultimately coincides — was it all deliberately done by some external force at some specific moment in time, for the future, so that it would be revealed?
Mystic-Old-Man: No, don't pull it like that…
Alexander: Not like that. Let me rephrase the question then. I've always been curious — was this made for those who are initiated, who will see it, is that why it was made? Or was it for everyone, but for the future? Like, is it for the initiated who know how to see and read it?
Mystic-Old-Man: No, well, it's different. If it was encoded — that's one thing, if not encoded, then it happened spontaneously.

Alexander: I understand, alright. And what I've just done — can it be used, I don't know, for health, for development? Like, drawing it or making a silver pendant for myself? What should I do with it?
Mystic-Old-Man: Yes. All of the above. It's a whole complex. For some, it will work one way, for others, another way.
Alexander: Okay, but does it work better when it's made physically, or is a flat image enough?
Mystic-Old-Man: Depends on the person, but preferably the physical form.
Alexander: Alright, no more questions, thank you very much. Goodbye.

I just spoke with Big Alexander. He said that the Mystic-Old-Man got scared, and I felt it too. When I first started to imagine what I've just unraveled, he got frightened. You know what I read when I saw that? For him, it was a sign — a sign that it's all happening soon. And he was afraid of that. He now understands that it's no joke and not something far away anymore. He thought it would be later, but now he realizes it's really right now, and that scared him. Well, don't be afraid at all — this doesn't concern the readers or me. And Big Alexander even said:

— The Mystic-Old-Man got scared. And understand this, everyone has their own path. You have your own path, and everything is going according to plan. All worlds, and everything is interconnected. Everything somehow happens simultaneously everywhere, unfolding in parallel.

Then he said that my matrix is radiating, energy is coming from it, that it could already have a strong influence on me, and that I can pay attention to it, maybe place it in my bedroom and observe how I sleep. Then he said that the intersections of the lines — the sphere I found — from what it is formed, these intersections of lines — it's a map. Well, not exactly a map, but portals. Actually, that's how I described it, giving examples, and Big Alexander confirmed it all, but he hinted more and said that those "brothers," those places — these intersecting lines, points of this sphere — that is the map. What else? He said there will be more books, and that in the eighth volume I haven't solved everything yet. He says:

— Right now, the information is being given to you in measured doses. So you must rest and not forget to do that. Rest for a couple of days now, then continue again — you'll see something new. Rest, do something else, discover something for yourself. Everything is going according to plan, everything is great. You have to understand that you need to reveal this information. Not just give it away, but unfold it, guide people to it, explain how you came to it, why and what you did for it, instead of giving the answer all at once.
— And I haven't told the readers how I cracked this matrix. I even joked, like all alchemists joked, that I took the Sun and the Moon, added some philosopher's salt, and that's it — it worked.
— That's how it should be, — he laughs. — This is yours, this is your path, this is your matrix, this is you. Later you will gradually reveal everything to the readers. But don't rush.

It's just interesting that it's exactly the same matrix I drew on the city of Saint Petersburg back in 2010. And then the Spirit, through Big Alexander, told me that people won't be able to read this matrix. They look at it flat, but it needs to be seen volumetrically and from the inside. He said "from the inside," imagine that? And that's exactly the matrix, and I made it in volume. And everything matched — what's on the icons and in alchemical engravings, everything matched everywhere. So I found all the days of the week, understood what the elements are, understood what relates to the Sun, what relates to the Moon, understood what the penultimate stage is — it's like crossing the Sun and Moon, what the star is, how to unfold this star. And that's it. This is, you could say, the fiery chariot, or as they call it, the "tetramorph," just more fully completed.
I spent the whole day today assembling the matrix. Well, it was almost finished yesterday, but I started feeling unwell — obviously because of it — so I just lay down in bed. And today I continued. Basically, I could've finished adding the last star with all the lines and crosses in two or three hours yesterday, but I ended up adding it only today. And as soon as I added it, five minutes later I had a call with the Mystic-Old-Man. I didn't have any prepared questions; I was just looking at the matrix standing on the table in front of me and told him that I made it flat.

You see, I needed to get around the Mystic-Old-Man's mind. If I had asked him directly if I'd solved the philosopher's stone, he would've said no because he doesn't believe in the philosopher's stone. Figuratively speaking, his mind would have kicked in. So instead, I imagined myself back in 2010, saying "I did this, and now I'm doing it like this. Is this it or not? Here's the sphere." Why say it like that? I asked, "Is the sphere there?" And he said, "Well, yes." And you see how he tries to protect himself with his mind and says:

— It's not exactly that.
— How is it not exactly that? It is that, people just didn't know what it was.
— Well, yes.

See? Because he can no longer look into what I'm looking into. He still has a safety lock — everything has to stay within the limits allowed to people, within the system, when giving information. Beyond that system, everything just malfunctions for him. Yet someone did create everything according to this matrix, but he can't answer that. Still, I tried to have a very careful conversation with him so that the dialogue could actually happen.

You know what's most shocking? The first and second volumes of "Alternative History" are really just the full story from start to finish. All the other volumes are basically the same story, but in more detail. And it's so curious that the eighth volume feels very much like the second — in both I was deciphering the matrix. Everything overlaps so much. It's incredible. I feel like the second volume holds some key hints about the whole thing: why the matrix exists, why there's a sphere inside it, who I am, where we are, and what's really happening.

The sequence is so important. You know, just now I was reflecting as I opened all my notes and records from the past week, and I realize how everything is happening so simultaneously. I started wondering how it's best to guide the reader through all this information. At first, I thought I should very thoroughly show and explain what I've now started to see — the sacred signs,

the sacred symbols — and only at the end reveal and tell how I deciphered the philosopher's stone, how I found it. But on the other hand, I understand that this breaks the sequence. After all, I first found it, and only then began to understand the meaning of all the symbols. And I realize that I need to follow the same sequence. That is, there's no need to prepare beforehand — it should be exactly like it was for me. I searched for what I was looking for, I found it, and then, only after finding it, everything started to unfold further. So everything should happen in that very order. Therefore, let's follow my sequence, the same path I took.

Once again, where did it all begin in the last month? What exactly was happening with me and what was I doing? To refresh both my memory and yours: I came to know a group of four. In my previous volumes of "Alternative History," I discovered a group of four. In the fourth volume, I came to understand the three worlds. In the fifth volume, I understood the four worlds and began to explore the fifth. While exploring the three worlds, I realized there is the world of heaven, the world of earth, and the world of the underworld, and there are three gods corresponding to these three worlds. Then suddenly this information revealed itself: there is something fourth, that besides the afterlife, or more precisely, besides the underworld, there is also the world of the dead, the realm of the dead. I began to draw an analogy with four groups that appear everywhere in many places: the daily cycle — morning, day, evening, night; the seasons — spring, summer, autumn, winter. I also began to associate these with the four elements, the four classical elements — fire, water, earth, air. But it turned out that when I started matching these, my fourth element was not fire, but ether (aether). Fire became the fifth element — the tetrahedron, fire — and the fourth element was still winter, still night, ether, Spirit, death, the fourth element, the dodecahedron.

And when I began to understand the fifth element, fire, I started to perceive the color red, and Big Alexander and the Mystic-Old-Man began to hint that I still needed to understand the white color, that I still had to understand some kind of circle, or orb, or sphere, and that there were many other elements I hadn't found yet. Also, the Mystic-Old-Man hinted at the same triangle — the tetrahedron, which is fire — but with different properties; this was a very good and correct hint from him.

And when I began to once again understand what the God of the Sun is, what Fire is, what Agni is, what the Spirit, the God of Fire is, what the red color is, what the Red Dragon is, at that time two thoughts came to me. The first thought was that if I am already understanding something after the five — that is, something sixth — then there must also be a seventh, because besides everything being divided into fours, there is also a great deal grouped into sevens. And I realized that I must now find seven elements. And I took as a basis, for convenience, the seven days of the week. And I realized that since I found the fifth, if I now understand what the first, second, third, fourth, and fifth correspond to — that is, what the five elements I discovered recently relate to — if I distribute them across the days, then I will understand which days remain and what they actually mean. This was the first thing I began to think about and search for. Secondly, when I started this search, I began to understand that besides the God of the Sun, there seems to be a whole world under the Sun, and also a whole world under the Moon — the world without light, which is generally considered the world without light. Of course, the Moon gives light, but it is generally symbolized as night, that is, the time without light. And when I began to draw analogies with the days of the week, I realized where the number seven often appears. It appears among the classical seven planets, among the classical seven continents, among the seven colors of the rainbow, and consequently, the seven days of the week. I began searching for all this and understood that, yes, we have Sunday — the day of the Sun, Monday — the day of the Moon. Everyone knows, not just by hearsay, that Saturday is Saturn's day. I began to think, okay, the fifth element is fire, so what is the sixth? The Moon? I started reading a lot of information on Wikipedia about the Moon, and so I also advise everyone who wants to solve all this to definitely move in the same sequence that I mention and repeat here, to remind everyone of this chronology. Here is this chronological order — it is very important what I arrived at; this is crucial. Without this path, it is impossible to fully realize and solve everything. And when I understood that the fifth element is fire, I realized that the sixth is the Moon. But for me, again, there was surprise — I had just recently admired the fifth element as a unique element, that it is the Sun God, that there is none above him. I asserted that no one

is higher because he rules the four elements, the four spirits; he rules the sky, the earth, the underworld, and the realm of the dead. That is, he governs spring, summer, autumn, and winter. So here he is, the fifth one, in the chariot — this Sun God who drives the four horses; that is victory. But then it turns out there is also the Moon as the sixth element. And here I understand that it is the same Sun God, but in the darkness, who also drives the four horses — only in the darkness. That is how I begin to understand it.

But the most interesting thing is that when I found the fifth element — the Sun, and the sixth — the Moon, I wanted to find out: what is the seventh element? Who ultimately rules over all of them? Okay, there's the solar chariot, there's the lunar chariot. Who is behind this? Who is this seventh element? And why is it the seventh, not the eighth? And then what even is the eighth? Naturally, I began by the simplest method: disconnecting from all external factors, entering a more meditative state, a pure state of consciousness, and simply hoping that my inner voice, or heart, or the system, the Spirit, would guide me. I started searching for everything that might mention the number 7 in general. I began to organize and figure out which color from the seven colors corresponds to which day of the week, which continent, and which planet. When I start searching for all this, the very first thing that comes up on the internet are alchemical engravings. Why do they come up? Because the only teaching — well, some call it a pseudo-teaching nowadays — is the one where such an analogy is drawn between planets and gods: seven planets, seven gods. And also how planets correspond to metals: there are seven metals, seven planets. Naturally, because of this, I dive deeper into studying all the alchemical illustrations available. And since I'm growing, changing, and the more I understand this matrix — this entire structure of the universe — I clearly see in those engravings where this whole binary system is depicted, though I'm not sure what the exact correct term for it is. So, there seems to be a man and a woman, like plus and minus. But besides that, which not everyone sees or notices, there is also the underground — the mirror world — which not everyone takes into account. Only those who have walked the path with me, reading the entire "Alternative History," understand how the underworld is formed and how this division happens. This little cross is very interesting because it divides everything. So if we make a cross now, in the upper left corner of the cross we depict morning,

and beneath it, under that bar, like a heart but black, is night. And at the top of the cross — but not in the upper left corner, in the upper right corner — we depict day, the brain. That's it. And under the bar of this cross are the same brains, but black — these are sins. It's not just sins; there's also justice there, but alongside it is injustice, and justice is fighting against that injustice. It's a material world, but a lousy, substituted one, like a mirror world. And so these are the four worlds. Everything is clear — at the center should be the one who has risen above these influences, who is above it all. And these are like four worlds, four spirits. And once you understand all this, you can make similar analogies when deciphering any ancient images — no matter whose they are, African, Indian, or anyone's — you start seeing the same thing. I began searching and finding, and I found the seventh element. And this seventh element is not the final one yet, but it's the seventh element, and there was a whole path to it. The seventh element I found — I see all the alchemical images showing what looks like a bunch of elements scattered across the picture. On one side, there is always this division — vertical — but very importantly, vertical and horizontal divisions are now crucial everywhere. And when I see the vertical division, I notice that on one side there is a man, and on the other side a woman. The man represents the Sun, the red color, which is interesting because I used to think red was material. So red is considered the Sun, the God of the Sun — like spirituality, and accordingly, the Moon is something material, opposite this woman, often depicted somewhat with a horn. But the interesting thing I see is that it's very important to consider this masculine and feminine. And if you somehow mix all these elements, you get this seventh element, which is like a composition of the Moon and the Sun — the seventh element, often called Mercury, and often depicted simply as a star. So there is the Sun, the Moon, and this star. And naturally, what does this lead me to? I understand that the red triangle pointing upwards is the Sun. The blue or white one — doesn't matter, you can interpret it differently — is the downward-pointing triangle, blue or white — that's the Moon. And we understand that the tetrahedron — you need to imagine it in volume — is the tetrahedron, a three-dimensional triangular regular polyhedron; that is the Sun. The other one is the same but inverted — that is the Moon. And actually, I even found quite a few alchemical pictures and illustrations that show this: the Sun is one triangle,

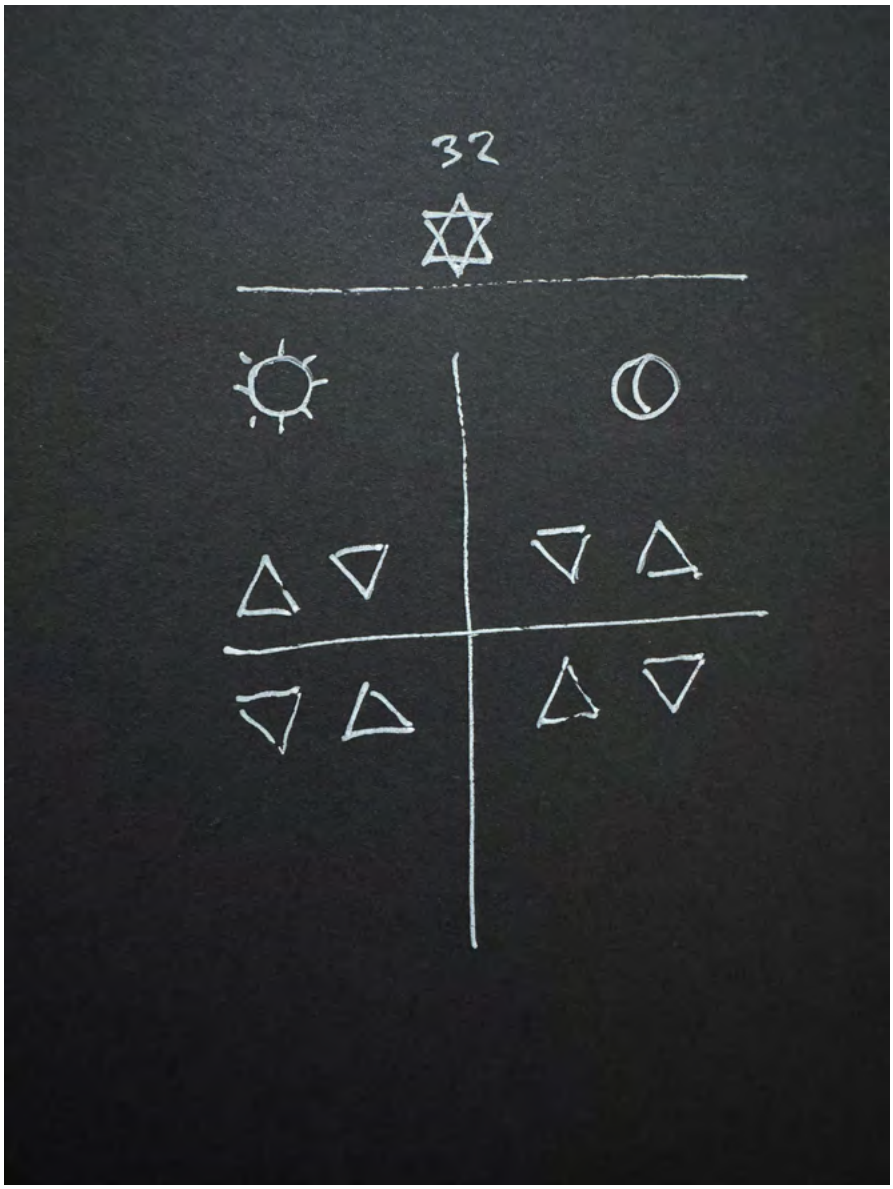
the Moon is another, and when combined, they form this star made of two three-dimensional triangles — and this is the seventh element. But it's not quite so simple. Well, because not all alchemists — and not only alchemists, since I found similar paths and codes in many other writings and illustrations — were aiming just to arrive at such a star, which in flat form looks like a six-pointed star; that is, on all alchemical images it appears as a hexagram, two triangles, six points, often called the Star of David or by other names. But in volume, it is actually an eight-pointed star, not flat, but three-dimensional, because one tetrahedron has four vertices and the other has four — eight in total. This is generally called the Merkabah; it's also called the stellated octahedron, sometimes the Star of Hermes, it can be called Mercury's star or Venus's star, anything really. But I understand that something's not right. It's all too simple, so why would they have created so many images? And why do they list so many different processes? The processes may be there to confuse? Well, it's not really about confusing… So, what was the point? Alchemists showed that all these scattered elements they depicted differently, with various processes — and there were quite a few elements involved — were actually… They showed four elements, some five elements, some others differently. And I was still confused and didn't understand why they show so many stars, like there shouldn't be just one star — the one I found as the seventh — but as if there should be many: four, five, or six. And next to them, the Sun and the Moon are also depicted, and I didn't understand whether to include the Sun and the Moon or not, or how at all? I was confused, didn't get it. So I began to figure it out. And I realized that all these processes described are explained only to show which triangles point downwards and which point upwards. In reality, it's all about these elements, it's all about tetrahedrons. But the most interesting hidden meaning, which not everyone can notice or understand — and thanks to which I solved all this — is that in the world of the Sun there are triangles pointing both upwards and downwards, and in the world of the Moon there are also triangles pointing both upwards and downwards. Before, I didn't think this way because I was misled by the idea that on one side is the Sun and on the other side the Moon. I started crossing all these triangles, but the numbers never quite matched up. And then everything matched up when I realized that the Sun actually has both an upward and a downward triangle — that is, the Sun is not just one triangle,

but rather the Sun is both an upward and a downward triangle. So it's like two worlds, two triangles pointing up and down — that's the Sun. And another identical star, also an upward and downward triangle — that's the Moon. And what do we get? We get two Merkabahs, two Cherubim, two stars. And when I begin to decode this further — what is under which world — I start to understand that under the Sun there are four worlds, meaning two triangles pointing up and two pointing down. From these, I can make two stars, two Merkabahs, two Cherubim, so there are two Cherubim under the Sun. Next, I take the Moon and realize that the Moon also has four triangles — two pointing upward and two downward. And this is actually depicted everywhere once you start to examine it closely. From these, I also formed two of those six-pointed stars in the plane — that is, a tetrahedron within a tetrahedron. So, it turns out that under the Sun there are four tetrahedrons, and under the Moon there are four tetrahedrons as well. That makes eight in total. And if you connect them all together, you get four stars, four Merkabahs, four Cherubim.

But then, when I even figured this out, I at least understood how many stars are needed, because I didn't know if there should be more or fewer, since everything was so confusing in all those alchemical illustrations. Although after solving it, everything becomes clear — it's just that everyone had different principles for encoding all this. And here I realized that these stars must all be combined together. So, since I got four stars, meaning, if you divide it like this, I got the Sun — two stars within each other — and I got the Moon — two stars within each other — and this is generally how it looked. And then I realize that when I connected them, I got some element number seven, some unique star. So I understood… What did the alchemists mean? I took the four elements under the Sun, and from them "cooked," transformed, and made a sixteen-pointed star. Because the Sun is four tetrahedrons, each tetrahedron, each triangle, has four vertices: $4 + 4 = 8 + 4 = 12 + 4 = 16$ — a sixteen-pointed star — this is the Sun. Then I find the opposite — the Moon. Because under the Moon there are also four elements, four tetrahedrons, like four elements or four classical elements, and I cross them all like this. And again, I get something like one six-pointed star in the plane, with the second one — if combined together, that is two tetrahedrons and two tetrahedrons, so four — it again forms a sixteen-pointed star. And when I combine the sixteen-pointed star of

the Sun with the sixteen-pointed star of the Moon, I get the seventh element — a thirty-two-pointed star — the seventh element, which is formed — if you decode it according to the alchemical symbolism — is formed thanks to the Sun and the Moon. So, I completely deciphered all the alchemical treatises, all their recipes, all their engravings, and found this thirty-two-pointed star.

But! After that…


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And then, of course, I recall again the Revelation of John the Theologian, I also remember the mention of the chariot from Ezekiel in the Holy Scriptures. And there it was said that there are four Cherubim, who are at the four cardinal points and around the throne, and inside the throne, guarding the one who sits there — that is, guarding the throne of God and God Himself inside, that Son of God, whatever you want to call Him. And suddenly I begin to understand that the first matrix I deciphered back then is correct, but it still wasn't fully completed, as I understood it — that first matrix I deciphered in the second volume of "Alternative History." That is, back then I made a cube, made its crosses to depict the wings of the Cherubim, I also depicted the wheels, that is this sphere, these circles. So everything came together, everything was confirmed, all this is present on the icons, but it was still just one detail. And you know what's most interesting? It was just one fourth of the whole. The very thing that Big Alexander kept hinting at me for an entire month, saying "You're not Buddha yet, you're one fourth Buddha." I still didn't understand what he meant. Or rather, what the Spirit meant, who speaks to me through him. So it turns out I deciphered one element, but I needed to make four of them and fit them into each other. Essentially, I found only one cherub in the cube. And then I realized that to decipher the matrix, to find the philosopher's stone, I need… You see, the cube is essentially one cherub because in the cube, if you make the cross correctly, two triangles inside each other appear — this is called a stellated octahedron, that is the merkaba, and it appears inside one cube. And then I understood that now I found the Sun and the Moon and found the star — but how to find it? And how does this even correspond, imagine, interestingly, with Christianity? So I understand that I just need to take… The Sun has two stars, and the Moon has two stars, so there are four in total — four cherubs, four animals. And I have to fit these four cherubs into each other and twist them. And if you draw lines on these stars, they basically form cubes… So I simply have to take four cubes and nest them inside each other, with crosses. Well, what did I do? I'm very grateful to the designer girl who helped me with this, quickly creating everything I described in 3D software, and at the same time, I was assembling it myself from sticks — all made of bamboo. So we inscribe it like this:

we make a cube, then make a copy of the same cube and rotate it 45 degrees — and we get an eight-pointed star. But that's only two cubes inscribed; we still need to add two more. We take another cube, lift it up by 45 degrees, then make a copy of it and rotate that one 45 degrees to the side. So, in 3D, I end up with four cubes nested inside each other, forming an eight-pointed star. Well, technically it's not exactly just eight-pointed anymore, but you get the idea. In the plane, if you look, it's exactly an eight-pointed star.
And here I was shocked. I remembered that back in 2010, Big Alexander told me about this — when I found that eight-pointed star in the plane over the city of Saint Petersburg, and when I simply drew it on a sheet of paper, he told me then that people cannot see it because they look at it flat, but it must be seen in volume and from the inside. And imagine, since 2010, I had seemingly found it, but all this time I was learning it — it was a huge, long path. A huge, long path. All I really needed was to take that matrix I found in 2010, the eight-pointed star, just make it volumetric, just unfold it the same way in all directions and add a cross inside it. And only now, in March 2025, did I arrive at this.

And when I rotate this volumetric matrix on the computer made of four cubes, and inside these four cubes there are two tetrahedrons each, I see that inside a kind of sphere is formed. And when I looked at this image in the plane, at my eight-pointed star, I realize it feels like the silhouette of Jesus, that there He is, well, God or Jesus. It's like His halo — the eight-pointed star — perfectly shaped, almost like His outline there. And I was shocked. At first, I saw this and was shocked. I find a whole bunch of icons, and indeed, in the plane, naturally, it's shown that one cube is red, another green, when the halo is shown, it's precisely the eight-pointed star of God, symbolizing knowledge. This symbolizes the knowledge of both the spiritual and the material — that it is when you have known both spiritual and material. When you have known the world of the Sun from four worlds and the world of the Moon from four worlds — that's what's interesting, once you have known it all. And I realize that I have found this. But then what's interesting is that Big Alexander tells me:

— Wait. You're great, you found everything, that's exactly how it is, I told you this, and here you've come to it. Well done, everything's great. But have you made the matrix in volume?
— I'm doing it now.
— When you finish, start gazing at it, look at it, rotate it, see what you'll see.
— Well, I can look at it on the computer too, basically. I've already seen everything, but if you look at it in the plane, it fits perfectly — that's the halo, the eight-pointed star, that I reached it, and that inside it's almost like the silhouette of God.
— So what do you see inside?
— A sphere.
— Right, a sphere. That's the globus cruciger. It's the one who has known all these worlds. Why do they have a cross there? Because you have known the spiritual world, the material world, and the underworld. You have known all these worlds, and there are many of them. You have known the spiritual world of four, and the material world of four. That's the globus cruciger, that sphere — you are above it. And these cherubim, and here you are inside — you are the fifth element.

And then, I see that there is this sphere, and above it there is also a little cross — that is exactly the globus cruciger as it should be, just like it appears everywhere. Then I understand that inside there are also crosses — if you make them in the center of this matrix, inside this sphere, then that is the divided world, divided both outside and inside. And that this is the Tree of Life that everyone is searching for in that garden. And here it is, this sphere. So I found everything, and it turns out that this is like an icon painted — if anything, it's the face of God, it's the eight-pointed star, it's also the apple, that is, the sphere, the apple that Hercules once searched for in his final trials, the golden apples. And this is that apple, this is that sphere, and there is the cross right in the center, which is the Tree of Life. The Tree of Life and the Tree of Knowledge, with intersections spreading in different directions. But why could no one solve this? Because it's hard to fit four animals into a cube, since the cube has eight vertices, but the animals only guard the throne of God according to

the four cardinal directions on a plane. It turns out you need to inscribe those four Cherubim into each other. And when you inscribe these stellated octahedrons, those four cubes into each other, inside a cube is formed — the throne of God. It's there too. That's the solution.

| Read the Wikipedia articles "Nimb," "Globus cruciger."

Here is Wikipedia text about the Nimb: *"Nimb (from Latin "cloud") is a conventional designation of the radiant glow around the heads of images of Christ, the Mother of God, saints, etc. (along with the radiant crown, mandorla, and halo), symbolizing their holiness. The nimb is depicted in various shapes (round, triangular, hexagonal, and so on) and different colors. A round nimb with a cross inscribed within it (cruciform nimb) is the most important attribute assigned only to historical and symbolic images of Christ. It has been known since antiquity, beginning from the Hellenistic era. The word "nimb" was borrowed into Russian from German, where Nimbus traces back to the Latin nimbus — "cloud" (in which "gods descend to earth"). Before that, nimbs were often called "okrugok" ("circle"). Also, in the 19th century, the nimb was called "venets" or "venchik" ("crown" or "little crown").*
*As an example, various types of nimbs can be distinguished, among others: Square nimb, used to denote high-ranking officials who were still alive during their tenure (popes, emperors, kings) in Italy from the 6th to 12th centuries. Round nimb, symbolizing deceased persons. It can be a single ring or a double ring. Cruciform or cross-shaped nimb, when a cross with equal arms is inscribed in a circle, intended for the depiction of Jesus Christ.*
*Triangular nimb, having the shape of a triangle, belonging only to the Father of the Christian Trinity.*
*Radiant or glowing nimb, in the shape of rays, related to the disks of ancient gods. Pearl nimb, mainly used by Muslims, where the blessed live inside pearls.*
*Zenith nimb: positioned horizontally on the head;*
*Stellated nimb: the nimb has the shape of a star. The stellated nimb is special for the Virgin: Revelation 12:1 — And there appeared a great wonder in heaven: a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars.*

*In the 4th century, Christians, borrowing the nimb as a sign of supreme authority from imperial iconography, began regularly depicting their God with it. Only in the 5th–6th centuries did nimbs become a permanent attribute of Christ, the Mother of God, and other saints. In Christian iconography, the nimb became associated with images of the hypostases of the Holy Trinity, angels, the Mother of God, and saints; it often also accompanied the Lamb of God and figures of animals serving as symbols of the four evangelists (see tetramorph). For some icons, special types of nimbs were established. For example, the face of God the Father was placed within a nimb that initially had the shape of a triangle, then the shape of a six-pointed star formed by two equilateral triangles. The Holy Spirit (in the form of a dove) and the All-Seeing Eye were sometimes depicted with a triangular nimb. Christian iconography assigned to the Savior predominantly the "crossed" nimb — that is, a round disk with an equal-armed cross inscribed inside it, with the lower end hidden behind the head. This same nimb was given to symbolic images of Christ, the Good Shepherd, and the Lamb of God, as well as, in some cases, the Holy Spirit. Later, the decoration of such a nimb replaced the cross with three lines or three bundles of rays radiating from the center of the disk like spokes. The Mother of God is depicted with a circular nimb decorated with twelve stars, a diadem, or a radiant crown. Angels and saints are given a simple, round nimb, which old painters gilded when depicting apostles, martyrs, and generally New Testament saints, while prophets and patriarchs were depicted with silver nimbs.*

*Orthodoxy*

*In Orthodoxy, on Greek and Russian Orthodox icons, inscriptions are often placed on or near the nimbs. On the nimb of Jesus Christ, there are three letters Ὀ (ὀ), ὦ (ὦ), N (ν): ancient Greek ὁ ὤν is a noun meaning "The Existing One," derived from the ancient Greek verb εἰμί — to be. "The Existing One" means the eternally existing one — this is one of the names that refers exclusively to God the Creator and does not apply to any of the other created beings who have a beginning. Next to Christ's nimb is the inscription ancient Greek Ι ͂Σ Χ ͂Σ or Ι Ϲ Χ Ϲ → Ἰησοῦς Χριστός → Jesus Christ. Thus, the inscription on Christ's nimb means that Jesus Christ is The Existing One, that is, the true and eternal God without beginning. The three letters are usually placed on the image of the Cross*

*(the crossed nimb). The Cross symbolizes the suffering and resurrection of Christ; having passed through crucifixion and death on the Cross, Jesus Christ rose and saved all people from sin and death. All symbols ultimately mean that Jesus Christ is The Existing One or the eternal and true God — the Savior. From the combination of these symbols comes the name of this icon of Jesus Christ: the image of the Savior or "Spas."*
*Next to the nimb of the Virgin Mary is the inscription ancient Greek М ͡ Р Θ ͡ У. This means Μήτηρ Θεού — "Mother of God" or "Theotokos."*

*In Buddhism*
*The earliest depictions of the nimb appear in Buddhist art of the 1st–2nd centuries due to Hellenistic influence (Gandhara). The rulers of the Kushan Empire depicted themselves with nimbuses on coins. The nimb sometimes signifies spiritual power, as opposed to secular authority represented by a crown. The nimb can be blue, yellow, or rainbow-colored. In Buddhism, the red halo of the Buddha symbolizes dynamic solar activity.*

*In Hinduism*
*The depiction of the nimb in Indian art dates back to the second half of the second millennium BCE. In India, the halo around the head was called Prabhamandala or Siras-cakra, and the halo around the body was called Prabhavali."*

*I also found something interesting about the nimb specifically in the form of an eight-pointed star.*
*"It has a deep and rich symbolic meaning in Christian iconography.*

*1. New Testament and Resurrection.*
*The eight sides can symbolize renewal and resurrection in Christian tradition, as the eighth day was considered the day of new creation after the Sabbath, the seventh day. This emphasizes eternal life and the new covenant with God.*
*2. Universe and complete cycle of time.*
*The eight directions can represent the completeness and all-encompassing aspect of the Universe, symbolizing harmony and cosmic order.*

*3. Divine radiance.*
*The star shape as a form of nimb is associated with heavenly radiance and indicates the divine origin and holiness of the one depicted with such a nimb.*
*4. Bethlehem star.*
*In some cases, the eight-pointed star can recall the Bethlehem star, which points to the birth of Jesus Christ and is a symbol of divine presence and guidance. The nimb in the form of an eight-pointed star highlights the significance of Divine Light and symbolizes important aspects of the Christian faith, such as renewal, all-encompassing harmony, and heavenly guidance."*

What's most interesting here is the idea of renewal — and now the system is hinting to me about renewal from all sides: destruction of the old and creation of the new, like a reboot, a reset, everywhere, from all directions. I've documented a lot of this. Later, I'll refer to some articles from the internet to show what the system is revealing to me these last days. What's also interesting is that back in 2010, when I first found this eight-pointed star only in a flat form, I understood it as the Bethlehem star — that it really is that. But here's the point: it's all sacred language, yet everyone takes it literally. When I started reading all this, I began to suspect that maybe the Bethlehem star, which is supposed to appear, might not appear physically in the sky. Maybe, like the one I just made, it's already a symbol for the three kings who are supposed to come to the newborn God — that they must come. So you see, the Bethlehem star symbolizes the birth of the Son of God. And why? Because the Bethlehem star is actually the four Cherubim, which, when found, form the throne of God and God inside, sitting — that is, the fifth element. That's when I began to read about what the Bethlehem star really is.
It is a significant symbol in the Christian tradition associated with the birth of Jesus Christ. Here is one interpretation that it serves as guidance to the Messiah.

*"1. According to the Gospel of Matthew, the Bethlehem star pointed the wise men to where the Messiah would come from. It led them to the birthplace of Jesus, symbolizing divine guidance.*

*2. Divine phenomenon. The star is considered a miraculous sign announcing the birth of the Savior, emphasizing divine intervention.*
*3. Symbol of new hope. The star symbolizes new hope and salvation for humanity with the arrival of Jesus.*
*4. Astronomical interpretation. Some studies suggest it might have been a rare planetary conjunction."*

And this caught my attention. Why? Imagine there are scientists who believe that the Bethlehem star is a planetary phenomenon of celestial bodies overlapping. And maybe that is exactly the conjunction I'm describing. I wouldn't call it a planetary parade; this phenomenon, I think, in astronomy, is something else — it's called differently, I believe. So look at what I did. I took the Sun with some elements, forming the Sun — that is, a star — and the Moon, and then I combined them, and something formed. Maybe this is some kind of solar or lunar eclipse, or maybe it's a conjunction of two stars. For example, the star Venus and the star Mercury, in some approach to each other, form this Bethlehem star. And maybe this is supposed to happen in the sky like that, and it will be a sign for the initiated. And I'm still discovering this, making the matrix at home. And for this reason, this star, or just the star in general, no matter how correctly or incorrectly it is made, is why it's always at the top, the very peak of the Christmas tree? Because Christmas isn't just about parties, celebrations, and gifts — first and foremost, it's about the birth of Jesus Christ, the symbol. And this Bethlehem star is placed at the top, symbolizing His birth. And so, regarding the fourth point — the astronomical interpretation about some kind of conjunction: *"Astronomers have proposed several explanations of what could have been a real astronomical event that became the basis for the biblical story."* And there are several hypotheses. The first is a planetary conjunction. *"One of the most discussed theories is a rare conjunction of bright planets such as Jupiter and Saturn. The close alignment of these planets in the night sky could have created a special bright point of light that was perceived as the Bethlehem star."* See, what an interesting hypothesis there is? The second hypothesis: *"A new star or supernova. Another theory is that the star could have been a supernova — an explosion of a large star that created*

*a bright light in the sky for a short time. This event could have attracted the attention of astronomers of the Ancient East."* Another hypothesis is a comet. *"Some scientists have suggested that the star could have been a comet passing by the Earth, visible for a prolonged period, which influenced the time span and allowed the Magi to follow it."* The fourth astronomical phenomenon: *"In ancient times, astrology played a significant role in cultures. The appearance of an unusual or significant phenomenon in the sky was perceived as a symbol or sign. Possibly, the appearance or conjunction of planets could have been interpreted as an astrological sign of the birth of a great king."*

I want to share something I found on the internet about the Tree of Life, as it is also part of this matrix. *"It is a symbol found in various religious, mythological, and philosophical traditions. It can represent the source of life, immortality, spiritual enlightenment, and the connection between different realms of existence — earthly, heavenly, and underworld. Its location depends on the cultural or religious context."* And in the Bible: *"In Christian tradition, the Tree of Life is located in the Garden of Eden, described in the Book of Genesis. According to the Bible, after the fall of man, access to this tree was closed. In Kabbalah, the Jewish mystical tradition, the Tree of Life represents the sephirotic structure symbolizing various aspects of the divine manifestation and the spiritual path. In Mesopotamian mythology, in ancient Mesopotamian texts, the Tree of Life is mentioned as a tree granting immortality and spiritual knowledge. In Norse mythology, in the Nordic tradition, Yggdrasil is the world tree that connects nine worlds and forms the foundation of the universe."* That's interesting, because Big Alexander hinted to me last time about the 9 worlds, but he said not to rush with that yet. He said it's like there are seven, then there's the eighth corner — "And you've already stepped out of that, beyond it. You're already in another kind of reality," that's how he put it. And he mentioned something about nine, something with nine, but I didn't quite understand him. For now, we'll just keep it in mind; it will be revealed in the future.

Next. *"In Indian mythology, in Hinduism, the image of the ashvattha, the sacred fig tree, often appears, associated with life and knowledge. In each of these traditions, the Tree of Life has its unique symbolism and meaning.*

*Its 'location' is in the realm of mythical or spiritual worlds, not in physical reality."* So there is no point in searching for it physically; this is precisely a sacred meaning — it is knowledge of the structure of the world.

And then I became interested in whether there is any mention somewhere of destruction and creation of worlds. Here's what I found: in Indian mythology, *"in Hinduism there is the idea of cycles of time and yugas. At the end of each yuga, the universe is destroyed, preparing the way for a new yuga and a new world. This process is called pralaya and is considered part of the cosmic cycle." In Norse mythology, according to the legends, there comes Ragnarok — the time of a great battle during which many gods will perish, and the existing world will be destroyed so that a new, more beautiful world can arise in its place."* And this is very interesting. Why? Because the system has been highlighting two concepts for me over the course of two weeks: Ragnarok and Tikkun. *"Tikkun — Tikkun Olam — is a concept in Kabbalah, the process of repairing the world that lost its harmony due to the shattering of the vessels (shevirat ha-kelim). The main agent of this repair is the Messiah, and the instrument is the divine light flowing from the remaining intact sefirot."* The sefirot — that's their Tree, their matrix, so to speak. And that's what they mean. *"They contribute to the formation of partzufim, cosmic personas with self-awareness. In Kabbalah, the concept of the end of the world is built around the revelation of the divine plan and purpose of creation, and the understanding of nature's transition to a stage called Gmar Tikkun — the final rectification, the ultimate state of all existence, when the lowest point of creation reaches the same state as the highest. Complete correction of all attributes and full union with the Creator."* You see, this is it — what they are waiting for. There is such a phenomenon as Tikkun in Kabbalah, and you can see that it is the end of the world, built on the revelation of the divine plan. That is, the end of the world is when the meaning of the old era is revealed — the purpose of creation, what, how, and why — and a reboot happens. That is basically what is happening now. The system highlighted this Tikkun Olam for me, you can read about it on Wikipedia, along with Ragnarok.

| Read the Wikipedia articles: "Tikkun", "Ragnarok."

Next, returning to the theme of destruction and creation of the world, where it is mentioned in various mythological stories. So far, we've touched on Ragnarok in Norse mythology, as well as a similar theme in Kabbalah. Moving on to Mesopotamian mythology: *"The Epic of Gilgamesh tells of a great flood that destroys the old world, after which a new order is created."* There is also Mayan mythology: *"In the legends of this ancient people, there is the idea of cyclical time and renewal of worlds. The Mayan calendars suggest the existence of several worlds, each ending with a cataclysm to give rise to a new one."* The biblical tradition in Christianity includes *"the concept of the apocalypse, the coming of Jesus, and the creation of a new heaven and earth after the end of times, as described in the Book of Revelation."* And if we make a broad separate reference to what Christianity means by the creation of a new heaven and a new earth, then online sources say that *"the concept of a new heaven and a new earth after the end of times is mentioned in the Book of Revelation, the last book of the New Testament in the Bible. According to Christian tradition, this prophecy is connected with the return of Jesus Christ and the establishment of His Eternal Kingdom."* There are several key points mentioned there. First — the Second Coming. *"Christians believe that Jesus Christ will return to Earth in the Second Coming to judge the living and the dead. This event will be accompanied by great cataclysms and changes in the world."* Second — the apocalypse. *"This revelation describes a series of events known as the 'apocalypse' that occur before the end of times. This includes battles, disasters, judgments of sinners, and the triumph over evil."* Judgment Day — after the Second Coming, there will be a dreadful judgment where God will judge people based on their deeds and faith. This will be the final separation of the righteous and the unrighteous. Fourth — the new heaven and new earth, that is, one of the options; this revelation *"describes the creation of a new heaven and earth where there will be no more pain, suffering, or death. This renewed world promises eternal happiness and peace for the righteous."* Next, the New Jerusalem, *"according to the Book of Revelation, on the new earth there will appear the New Jerusalem, a holy city descending from heaven that will become the eternal dwelling place for believers. It is described as filled with the light and glory of God. This whole concept describes the triumph, the ultimate triumph, of good over evil and eternal bliss for those who follow Christ's teaching. It also reflects hope for spiritual renewal and eternal life in the presence of God."*

Also, interestingly, when I began searching for information about mentions in mythology and sacred religious writings about the destruction of the world and the creation of a new one as a principle of renewal, for some reason I suddenly made an association based on all my knowledge to date. I recalled that quite some time ago, many different readers and people online sent me messages, and some acquaintances told me in person, that there are predictions about the light disappearing for three days. Some say three days, others say three years. And suddenly, as I delve deeper into the sacred language, I have this realization, this illumination, that it's not literal. That the light going out — it's exactly this… You see, in all the movies when they talk about the clash, the battle between light and darkness, and when the light fights darkness, and darkness is coming — it's not physical. Of course, in the movies they show clouds gathering, but it's not physical; it's about the Spirit, the dark and the light. And darkness is when people don't let the light into themselves, when their light goes out, and these are people living lawlessly. These are people ready to attack each other with knives. That's what it means when darkness comes. These are people who have become savage, who have lost all their bright qualities — this is darkness, this is night. This is the farthest place in the underworld where there is no light. This is night, this is winter. It's a period of time when the dark Spirit is in all people, absolutely everyone. And because there is no light in them, it's like they don't have a flashlight — they cannot illuminate what they are doing or where they are going, they cannot see who is good and who is bad. This is all sacred language. This is what darkness means. And Big Alexander has been telling me for a long time that I am like the Tarot card, The Hermit, the wanderer with a cloak and a lantern, and that I walk with this lantern leading people out of darkness. He also speaks to me in riddles, saying — I won't repeat his words exactly — but he says something like, "People all drink from some well, but they cannot get enough because the water is poisoned. If you give them a drink, they will be satisfied and get what they want." The point is, no one sees me, and everyone is drinking from a poisoned source — that's how he puts it. And I found one of the articles online that mentions three days of darkness or three years of darkness.

Various prophecies. Vanga predicted the year 2020 — but let's not put too much emphasis on specific numbers, though it was some kind of *"day of five twos."* And she said, *"when the year of the mirror comes"* — and for me, the mirror is the underworld — *"the problem will come from the yellow,"* she said. And everyone started thinking somehow about China, which is understandable given the coronavirus. Then she said, *"shortly before the five twos, black ash will cover the earth and block the sun. Rivers will overflow their banks, vast territories will disappear from the face of the earth, and the living will envy the dead."* Johann Fried said: *"By this time humanity will suffer from terror. Birds will be like reptiles and will no longer use their wings. Earthly animals will raise such a noise in fear and anxiety that it will make human hearts tremble. People will run to their homes to avoid seeing strange phenomena. And finally, complete darkness will settle, lasting for three days and three nights. During this time, people deprived of light will fall into a sleepy state, from which many will not awaken. Especially those who have no spark of spiritual life. When the sun rises again, the earth will be covered with a layer of ash, like snow in winter. Besides the ash being gray in color, a gray mist will rise above the earth, consisting of volcanic gases. The dead will outnumber those who died in all wars. In the dwellings of priests, the book of "Apocalypse" of John the Theologian will be read. In churches, they will await the approach of the Great Comet. On the seventh day after the return of the Light, the Earth will absorb the ash, and there will be abundant harvests never seen before. From the constellation Orion, a ray of Light will fall on the Earth to show the way to the location of the greatest and most outstanding person who ever lived on earth. Survivors in this world will proclaim his ancient teachings, and there will be a millennium of the declared Messiah and in the light of true brotherly love to the glory of the Creator and the happiness of all humanity."* French nun Maria de la Faudaise predicted that some cataclysms would happen in a certain year: *"At that time there will be three days of continuous darkness. In this terrible darkness, only candles that are blessed will burn. One candle will burn for three days, but in the house of the wicked they will not give light. During these three days, demons will appear in the most dreadful forms and terrible blasphemies will be uttered."* I have this association too, you see, that demons and such. For me, when there is no light and darkness

approaches — if you take it philosophically, spiritually, not literally — this is exactly when Mara came; that darkness is when the evil spirit is haunting all people, everyone attacking each other, everyone embittered, everyone thinks this way — this is the dark time, this is the darkness. And I feel that I am in this darkness. But not as if the fire inside me has gone out, but that I do have light inside, yet around me there is only darkness, and in people there is no light. That's what I see. Well, there is some, but only in a few. An Italian peasant woman Maria Taigi predicted many phenomena. She predicted that *"Three days of darkness — God will arrange two punishments for the people living on earth. One will be in the form of war, revolution, and other disasters, and the other will be sent from the heavens."* She writes, *"I see complete darkness over the earth that will last three days and three nights; nothing will be visible, and the air will emit a worldwide plague that will take almost everyone, not only enemies of religion. During these three days, it will be impossible to light artificial light; only sacred candles will shine and give light. During this disaster, believers must stay in their homes and pray. Whoever out of curiosity opens their windows or leaves their home will fall dead on the spot."* I associate this not literally, but as if it is happening right now. What if you go outside now, walk around, have fun like before, and go on social networks or somewhere else — it's as if that's it, you're done, this darkness will take you. And people who have a spark, they feel it, and they all seem to have hidden in corners waiting for something, waiting for this darkness to leave. She further explains that *"During this disaster, many of the wicked people, enemies of his church and their God, will be killed by a divine scourge. Their bodies around Rome will be as numerous as the fish that were in the city after the recent flooding of the Tiber. All secret and open enemies of the church will perish on the whole earth during this universal darkness, except for a small portion who believe in God. The air will be filled with demons appearing in all kinds of disgusting forms. After three days of darkness, Saints Peter and Paul will descend from heaven, preach throughout the world, appoint a new Pope and cardinals for the future pontiff. A dazzling light will emanate from their bodies. Then Christianity will spread throughout the world. Many peoples will join the church shortly before the reign of the Antichrist. These transformations are astonishing…"* That is clear. Then there is a Frenchwoman Maria Julia Johanet

who said that *"three days of darkness and other disasters that all humanity must endure, the three days of darkness will be on Thursday, Friday, and Saturday, on the day of the Most Holy Mystery of the Cross and the Mother of God. The three days will be less than one night. There will be three days of darkness over the whole world. During these three days there will be no light, and a continuous night will come."* You see, the night will come, and night is exactly that Spirit. *"Everyone should light candles. One candle will burn for three days. Lightning will strike these houses, but it will not extinguish the candlelight. Neither wind, nor storm, nor earthquake will destroy the lit candles. In the homes of the godless and those who have not found God, there will be suffering through all this. Red clouds, like blood, will float across the sky. The sky will split, and thunder will shake the earth."* The Russian prophet Rasputin foretold, *"For three days the sun will disappear from the sky, and for thirty days a fog of smoke and pain will cover the earth with a gray veil. Man will run like a mad dog across this sea of suffering. His life will become agony, and his only hope will be death. In these times, sorrow will unite with man, and from their union will be born despair, a despair never before seen on earth. In these times even the seasons will change, and a rose will bloom in December, while snow will lie in June."* In Grigory Rasputin's prophecy, numerous cataclysms are mentioned that will occur before the end of the world: *"Tears of the sun will fall on the earth like fiery sparks, burning people and plants. The great serpent will shed much blood. Part of the earth will smoke, and a third of the seeds will burn. Part of the earth will become barren, and seeds will perish. But a third will give such abundant harvests as have never been seen on earth. Few people, few things will remain, but what remains will undergo a new cleansing before entering the earthly paradise. A spark will flash that will bring new words and a new law. And the new law will teach man a new life, for one cannot enter a new house with old habits. And when the sun sets, it will be revealed that the new law is the ancient law, and man was created according to this law. Seven fruits will be fruits of happiness. The first fruit is the calm of the Spirit. Then will come fruits of joy of life, mental balance, physical health, unity with nature, sincere humility, and life simplicity. All people will be able to taste these fruits, but whoever does not feel the need to taste them will be cast off and find no place on the cart of sincere happiness. At this time man will live not by bread but by spirit,*

*and the riches of humanity will no longer be on earth but in heaven. People will understand that God is one, only his name sounds differently in different languages. Under the sign of Taurus will be Western Europe, and under the sign of the Eagle will be Holy Rus. The concept of its enlightenment is that Russia's purpose is to watch, guard, and protect."* Now also, knowing the symbols, what Taurus and Eagle mean, we understand what is what, if we take the four animals, the four Gospels.

I also have a whole bunch of articles found online mentioning the destruction of the old world and the creation of the new one, and who plays the main role in all this. Here is one of them.

*"The cosmological concept of world creation among the ancient Egyptians differs little from Christianity. First, there was chaos, darkness, and water; then light and the sun appeared. From the water, a hill rises. The Egyptian creation myth has no single narrative line. Often, many events can be interpreted differently, and even the gods may have different forms within them. It is interesting that in ancient times the Egyptians had a division into three religious sectors. Each sector had its own gods and its own idea about the origin of the world and the universe. In the city of Iunu, the City of Pillars, where obelisks in the form of pillars were erected in honor of the gods and later pharaohs, there is the first of the three parts. The Greeks named this city after the sun — Heliopolis. There was a myth of world creation here that said the earth, Ta-Kemet, was once lifeless and empty. There was nothing here — no fields, no cities, no markets, no palaces, no temples. Even the soil that gives life did not exist. Everywhere as far as the eye could see was water, an immense endless lake. These were the ancient waters of the great ocean Nun. The water was cold and still, and there was no air yet. There was also no light; around was only darkness and chaos, and it had always been so because time did not exist yet, nor was there anything to measure time. But one day, the great waters stirred, and from them appeared the great god Atum Ra. The god Atum Ra exclaimed, shaking the chaos: "I am, I exist, I will create the world, I managed to create myself from the waters of the ocean, without matter or father. I am the first god in the universe." Around Atum Ra was only water, and there was no land. The god rose above the water and spoke a spell. At that moment, dry land began to rise from the water —*

*the hill Ben-Ben. But there was so much work to create the world that Atum Ra decided to create helpers, other gods, and by mentally imagining their images, he breathed out the god Shu and spat out the goddess Tefnut, but they immediately got lost in utter darkness. Atum Ra tore out his eye and sent it to search for the missing helpers. The divine eye began to shine like the sun and illuminated everything around. Soon the gods were found, and Atum Ra got a new eye. You see how interesting and very similar it is. I also create helpers for myself, but they get lost in the darkness. That's the problem — because of the darkness. Then it goes on to say: "Atum's previous eye was turned into a serpent and placed on his forehead. The gods began to live on the hill. Shu took the goddess Tefnut as his wife. Shu was the god of air, and Tefnut was the goddess of moisture. From them were born Geb and Nut (earth and sky). Geb and Nut had gods: Osiris, Set, Isis, and Nephthys. And so there were nine of the most important great gods. Atum Ra was so joyful that he even cried, and from his tears people immediately began to appear, who settled all over the world. And the god Atum Ra continued to create other gods. There is another myth. It says that people were created from clay on the Potter's Wheel by the god Khnum. He is a god with a ram's head. There is also a legend about the appearance of the god Ra from a beautiful white lotus that suddenly grew in the middle of the great ocean. When the flower bud opened, a baby came out of it and illuminated the world of Chaos with his appearance."* What is happening right now is exactly that. The flower still needs to open, and then there will be this appearance in the world of Chaos.

While I was deciphering the matrix and searching for the philosopher's stone, the system highlighted various key words and images that led me to what I will now share. I found one of the articles about *"The Book of Enoch, which is not included in the canonical Bible but has long attracted great interest among scholars and believers. Enoch was Noah's great-grandfather. It is believed that God visited him and gave him a vision of destruction and salvation — this includes the great flood and the coming of the Messiah, and helps understand the paths of divine retribution and the patterns of history".* The first was the great flood. The second was the rise and fall of kingdoms. *"He predicted the emergence of great empires such as the Egyptian, Babylonian, and Roman, which rose to power and then declined".* Next, the coming of the Messiah. *"In Enoch's vision, the coming of the Messiah is one of the most important*

*and inspiring texts in the Book of Enoch. As he predicted, the Messiah will appear as a savior and avenger of justice in a society full of vices and sins. This vision fits within the general Judeo-Christian eschatological teaching, where the Savior is expected to come to rescue people from darkness and lead them into a new world where the forces of evil will be finally defeated. Many considered this prophecy a foreseeing of the coming of Jesus Christ, whom Christians recognize as the Messiah. In Christianity, Jesus is viewed as the one who completed Enoch's vision, a heavenly being sent to earth to save people and restore the connection between them and God."* There is also a mention of Judgment Day. *"Enoch's prophecies about the day of judgment present a vivid picture of divine retribution in the final battle between divine forces and the forces of evil. According to his revelation, this last judgment will concern not only all people on earth but also angels, especially fallen angels. The prophecy states that both humans and angels will be judged, and each will receive a sentence depending on their moral and spiritual conduct."* There is also a revelation of hidden knowledge. *"John's prophecy about the unveiling of hidden knowledge concerns only that, in the end, divine mysteries will be revealed to the righteous. These truths, previously hidden, will be disclosed to those who remained faithful and lived righteously. Some of the hidden knowledge mentioned in the Book of Enoch includes visions given to biblical figures — for example, how Enoch receives revelations about the cosmos and heavenly bodies, as well as the world of spirits."* Here is another one about resurrection of dead. *"The final resurrection is one of the main themes in Enoch's prophetic work, as it offers hope for eternal life to believers. According to Enoch, resurrection will be granted to those who lived righteously. The righteous will be raised from the dead to live forever. This prophecy provides a comforting vision of life after death, asserting that death is not an end but a transition to a state created by Divine power. This prophecy closely resembles the Christian teachings of the Ascension and Resurrection, where the righteous are lifted up to receive eternal life from God. Both in Enoch's vision and Christian theology, Resurrection plays a key role as a new stage free from suffering and death. It affirms the idea that believers will be rewarded for their faithfulness, receiving a form of life that surpasses earthly existence. The significance of Enoch's prophecy for teachings on life, death, and the afterlife in Christianity cannot be underestimated.*

*It reinforces the belief that life on earth is temporary, and true life begins after death. The prophecy emphasizes the need to follow divine laws, knowing that every action has consequences in the grand scheme of life. Resurrection concerns not only personal salvation but also the restoration of all creation and its return to divine order."*

I also came across an article called "Apocalypse" when I was reading back then. *"The Revelation of the Apostle John the Theologian is perhaps the most mysterious biblical text, as it describes in detail how the end of the world will occur. References to the end of the world are found in most religions. For Christians, the end of the world is associated with the birth of the Antichrist on earth and the second coming of Jesus Christ. According to John the Theologian's Revelation, the earth will be burned to a depth of eight and a half cubits along with mountains, trees, and animals. All people will stand before a terrible judgment, after which the saved righteous will enter the Kingdom of Heaven. The oldest known myth about the end of the world comes from the Sumerian civilization and became the prototype for the biblical myth of the great flood. Biblical floods are known to us from the Old Testament. One of the first official expected ends of the world was to happen in the year 100 AD, when early Christians believed that after the death of the last of the twelve apostles, the second coming of Christ would occur. In the year 1000, people also awaited a terrible judgment; in Aquitaine there was a red rain, a meteorite fell in England, and mass psychosis-panic reigned in Europe. People went to monasteries, praying constantly in attempts to receive God's forgiveness. Before the apocalypse, various cataclysms will occur: fire from the sky, resurrection of the dead, the appearance of angels; people will face cruel wars, various epidemics, and famine. Lawlessness will also prevail, and believers will be persecuted."* You see, "believers will be persecuted," and that is why everyone wants to destroy me. *"The word of revelation was given to John when, during persecution of Christians, he was exiled to the island of Patmos." "Apostle John revealed the secret intentions of the enemies of the church, embodied in the beast coming out of the sea and the beast coming out of the earth — the false prophet representing hostile pseudo-religious power. Moreover, the book is filled with numerous symbols whose meanings are not as obvious as they might seem. One such symbol is the 24 elders.*

*"Around the throne were twenty-four thrones, and seated on them were twenty-four elders clothed in white garments, with golden crowns on their heads." Early interpretations claim this refers to the twelve tribes of Israel and the twelve apostles. Others tend to believe that the twenty-four elders symbolize the Old Testament community. The Apocalypse also speaks of a book sealed with seven seals. "And I saw in the right hand of him who sat on the throne a book written inside and outside, sealed with seven seals." The Lamb, that is Christ, is the only one worthy and able to open it. He takes the book from the hand of God the Father sitting on the throne and breaks its seals. The book is understood as a symbol of the divine plan for the world or as sacred scripture. Four living creatures worship the One sitting on the throne; they have faces of a lion, an ox, a man, and an eagle. These living beings have six wings and many eyes. The most famous characters of the Apocalypse are the four horsemen. "I looked, and behold a white horse, and its rider had a bow, and a crown was given to him; he went out conquering and to conquer. Then another horse, fiery red, whose rider was granted to take peace from the earth so that people would kill one another. He was given a great sword. Then I looked, and behold a black horse, and its rider held a pair of scales in his hand. I looked, and behold a pale horse; and its rider's name was Death. Hell followed with him. They were given authority over a fourth of the earth, to kill with sword, famine, pestilence, and wild beasts." Another famous character is the "woman clothed with the sun." "A great sign appeared in heaven: a woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars. She was with child and cried out in pain as she was about to give birth." Her image can be interpreted as the church. In the prophetic books of the Old Testament, the relationship between God and His people was often portrayed as marital, and many images of Israel as a wife appeared. The book ends not with a gloomy expectation of the end of the world, but with the anticipation of meeting Christ and the desire for God's works to be revealed to every reader, urging them to join in the expectation of the new world and sincerely exclaim with Apostle John, "Amen, come, Lord Jesus."*

After that article, I also opened an article called "What the White King Does." Here is a mention of him from the prophecies of Ezra. *"The Third Book of Ezra contains prophecies about the last times and the establishment of the kingdom*

*of Ephraim (Holy Rus), the kingdom of the Forerunner — the White King. In chapter 14, showing Ezra the future, the Angel gives him certain instructions that also apply to our time — 2022 to 2025 — and resonate with other prophecies, particularly those in the Collection of Leo the Wise. What does the Angel prescribe the White King and all who wish to enter the future to do during these years? This is revealed in chapter 14 of the Third Book of Ezra. There we find sound angelic advice on what we should do in these remaining three years before the coming of the Kingdom.*

*1 After three days, I was sitting under an oak tree, and a voice came out of a bush opposite me and said: Ezra, Ezra!*
*2 I said: here I am, Lord. And I stood up.*
*3 Then He said to me: I revealed Myself in a bush and spoke to Moses when My people were slaves in Egypt;*
*4 And sent him and led My people out of Egypt and brought them to Mount Sinai and kept them with Me many days." Then the person writing this article claims that this is a reference indicating that "after these prophetic three days (years), complementing the previous seven days (years) of exile and preparation, a call will follow to the White King — on the scale of Moses' call — and to the same mission to which Moses was called — to be the White King and lead the 'chosen people.' The White King is the leader of the final Exodus. Moses was the first anointed king. The White King is the last king anointed by God. The circle closes.*
*5 And He revealed to him many wonders and showed him the secrets of times and the end, and commanded him, saying:*
*6 'Declare these words, but hide the rest.'*
*7 And now I say to you:*
*8 The signs I showed you, the dreams you saw, and the interpretations you heard, lay them in your heart;*
*9 For you will be taken from among people and will deal with My Son and with those like you until the end of times." Then the Angel tells Ezra how he should live this time — remaining until the Kingdom. This surprisingly echoes the instructions to the White King given by Dr. Emmanuel Laland in his letters and diaries, which we have analyzed. It would be wise for us, the people of the White King, to heed what we should now do and how to prepare ourselves and the country for the coming changes:*

*13 Therefore, now, arrange your house and counsel your people, comfort the humbled, and renounce corruption,*
*14 And cast away mortal thoughts from yourself, discard human burdens, remove the weaknesses of nature, and lay aside burdensome thoughts, and prepare to move away from these times."*

The writer continues:

*"In Ezra's case, the promised transit could only be realized one way — the Lord must take him into His Kingdom:*
*15 'For there will be more troubles than you have seen now,' says the Lord."* *But in the case of the last White King, the work and the transition are only beginning. Meanwhile, it is time for the White King to organize his house, instruct the people, comfort the humbled, and transform his mind in order to lead Holy Rus. As a parallel prophecy from the Collection of Leo the Wise says before ascending to the kingdom:*
*9 The one who is considered as if dead and avoids attention or recognition, many know him though no one sees him; he will suddenly rise like from a wine feast and will undoubtedly hold the scepters of the kingdom.*
*67 You, wanderer living in a stone house, go, leave it. Enough of living sadly, crying, and tending a garden in the countryside; it is time to renew your life.*
*68 You who were dead and full of sorrows; remember once more the best of all and forever scatter the trophy of injustice and lawlessness.*
*Ezra believes that in due time, at the end of days, the Lord will send someone to do what Ezra himself did — to instruct the people and prepare them for the great events ahead.*
*18 Then I answered and said: Here I am before You, Lord;*
*19 I will go as You commanded me and instruct the current people; but who will teach those who will be born later?*
*20 For the age lies in darkness, and those living in it are without light."* Again, you see, it's interesting, right? The age is in darkness and people are without light.
*"21 Because Your law is burned, and therefore no one knows what You have done or what they should do.*

*22 But if I have found favor with You, send upon me the Holy Spirit so that I may write everything that has been done in the world from the beginning, what is written in Your law, so that people may find the way and those who desire to live in the last times may live." Thus, Ezra was heard, and his words have reached us. We learn from them. Then it describes how the book we are now reading and studying — the Third Book of Ezra — came to be:*
*23 And He answered me: Go, gather the people and tell them not to seek you for forty days.*
*24 But prepare many tablets for yourself and take with you Sariah, Davriah, Salemiah, Ehan, and Asiel, these five capable of writing quickly.*
*25 And come here, and I will kindle in your heart a lamp of understanding that will not go out until you finish what you begin to write.*
*26 And when you accomplish this, declare some things and secretly entrust others to the wise. Tomorrow at this hour you will begin to write…*
*38 And on the next day, a voice called to me: Ezra! Open your mouth and drink what I give you to drink.*
*39 I opened my mouth, and behold, a full cup was given to me, filled with something like water but its color was like fire.*
*40 And I took it and drank; and when I drank, my heart breathed understanding and wisdom grew in my chest, for my spirit was strengthened by memory;*
*41 my mouth was opened and was no longer closed.*
*42 The Most High gave understanding to five men, and they wrote in order at night what was spoken to them and what they did not know.*
*43 At night they ate bread; and I spoke by day and was not silent at night.*
*44 Ninety-four books were written in forty days.*
*45 And when the forty days were completed,*
*46 The Most High said: The first that you wrote, set openly so both the worthy and unworthy may read,*
*47 But keep the last seventy to give to the wise among the people;*
*48 For in them is the guide of understanding, the source of wisdom, and the river of knowledge. So I did."*

Imagine, it's all very similar — just as God gives me this Spirit, and as I write books. You see, it has always been this way. This is where all these books

came from, who wrote them. Yet many blasphemers say why read and believe these books if they were written by people. Of course, they were written by human hands. But the Spirit was in them, present. This is a very important point.

And finally, one more thing I noticed — when I was deciphering the matrix and figuring it out, I found something that distracted my attention, something I wanted to read about online. Here's another interesting point: "10 symbols of the apocalypse." I just found an article about it on the internet. *"The Book of Revelation is filled with a vast number of symbols. Among them are the 24 elders seated around the throne, dressed in white and wearing golden crowns. There are two interpretations of what this means: either the twelve tribes of Israel and the twelve apostles, or the twenty-four authors of the sacred books of the Old Testament (according to Jewish tradition). Also mentioned are the four living creatures around the throne with eyes in front and behind: the Lion, the Ox, the Eagle, and the Man. These beings are typically associated with the highest ranks of angels and resemble the Cherubim described by the prophet Ezekiel in chapters 1 and 10, and the Seraphim described by the prophet Isaiah in chapter 6. The number four represents the four cardinal directions, symbolizing the completeness of the world united in worship of the Creator. The book sealed with seven seals has become a common expression meaning a profound mystery. In Revelation, the Lamb Christ takes the book and opens its seals, causing joy throughout the universe. The book can be understood as God's plan for the world, which will be fulfilled after the last seal is broken. Another interpretation is that the book represents the gift of sacred scripture, and Christ reveals its mysteries, thus disclosing the true meaning of divine revelation."* You see how interesting it is. It's exactly what I am doing. *"The Lamb was a sacrificial animal. This is the image of Jesus Christ in Revelation. There are others, such as the Rider on the white horse in chapter 19, but the Lamb is the main image here. It points to the Sacrifice of Christ, who redeemed the sins of the whole world (5:9). The image of the Servant of the Lord was previously used by the prophet Isaiah in chapter 53. Next, the Four Horsemen of the Apocalypse appear after the seals are broken. All except the white horse carry negative symbolism, indicating war, famine, and pestilence. Two witnesses will prophesy*

*for 1260 days. Traditional interpretation identifies them as Enoch and the prophet Elijah, taken alive to Heaven. Another view is that these figures symbolize the entire history of the Church — from the era of the apostles to the end of the world. The Woman clothed with the sun has a crown of twelve stars on her head and the moon under her feet: "She was pregnant and cried out in pain as she was about to give birth" (12:2). Traditionally, the woman represents the Church, since in the Old Testament the relationship between God and Israel is portrayed as marital. Christ acts as the Bridegroom.*
*The Dragon is a great red dragon with seven heads, ten horns, and seven diadems. With its tail, it swept a third of the stars from heaven and cast them to the earth. The ancient serpent is Satan, the eternal enemy of all humanity. In Revelation, he is represented as two beasts.*

*The two beasts — from the sea and from the earth — represent humanity but receive power from the dragon-Satan and serve him. These beasts are god-opposers. The first embodies pride, blasphemy, and violence; the second deceives with miracles. The beast from the earth is later called the false prophet.*
*The Great Harlot Babylon and the Bride of the Lamb: The Bride of the Lamb, the New Jerusalem, symbolizes the perfect union of Christians with God in the future age. Babylon represents the god-opposing union of people in sin, the image of the "anti-Church," the seductive power of evil."*

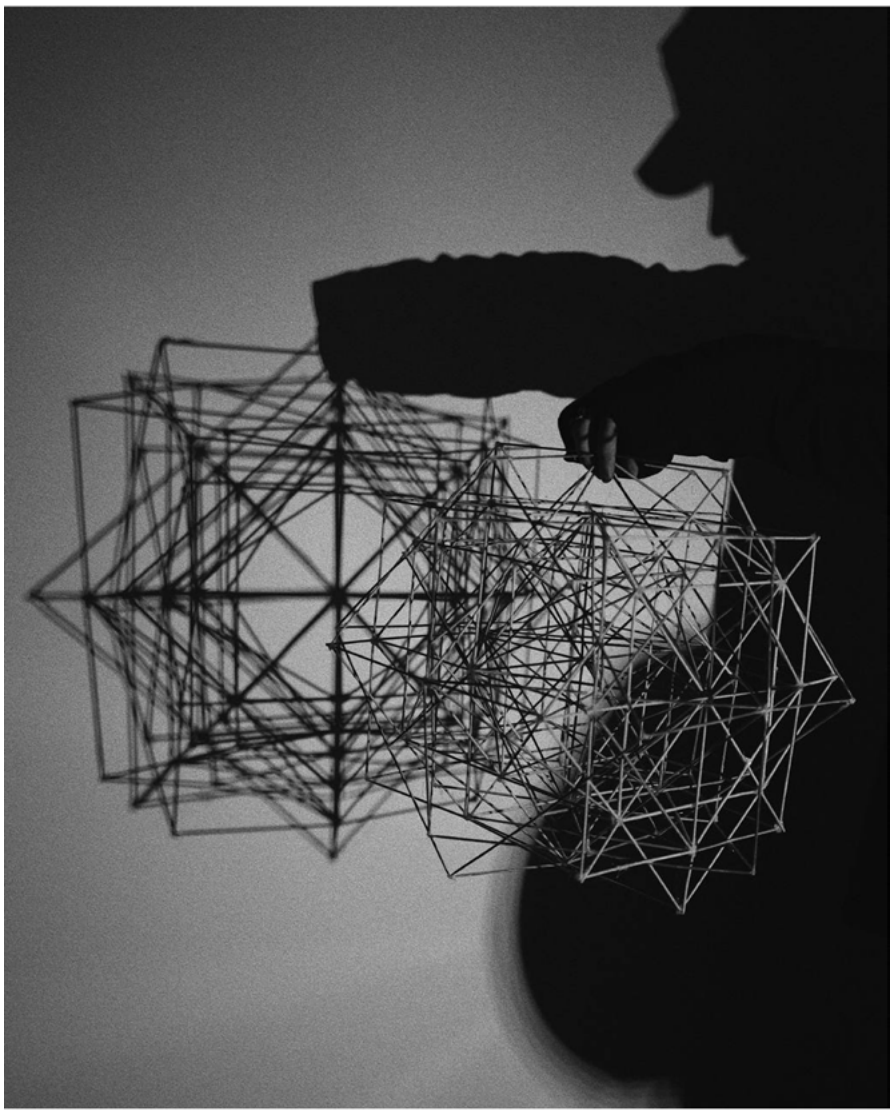
Notice how the interpretations are almost identical. So, when you decode Christian scriptures alongside alchemy, you find many similarities. Once you understand this formula, this matrix, you realize that even if, for example, on an ancient drawing there is an alchemical vessel depicting a three-headed serpent with heads colored black, red, and white, you already know what it means: the red head is the Sun, the white is the Moon, and the third element — the star — is shown in black. It's basically the same, but in the underworld realm. The most interesting thing is that there are alchemical illustrations showing a man — the Sun — and a woman — the Moon — offering each other flowers; hers is white, his is red, and there's another flower above that isn't black but blue. This doesn't mean it's a mistake — someone simply chose to depict the third element in blue instead of black.

And the Lamb is depicted too, but that doesn't mean the Lamb and Jesus are two different characters. No, they are the same figure; sometimes he is shown as an innocent little lamb, and other times he is depicted with his true face.

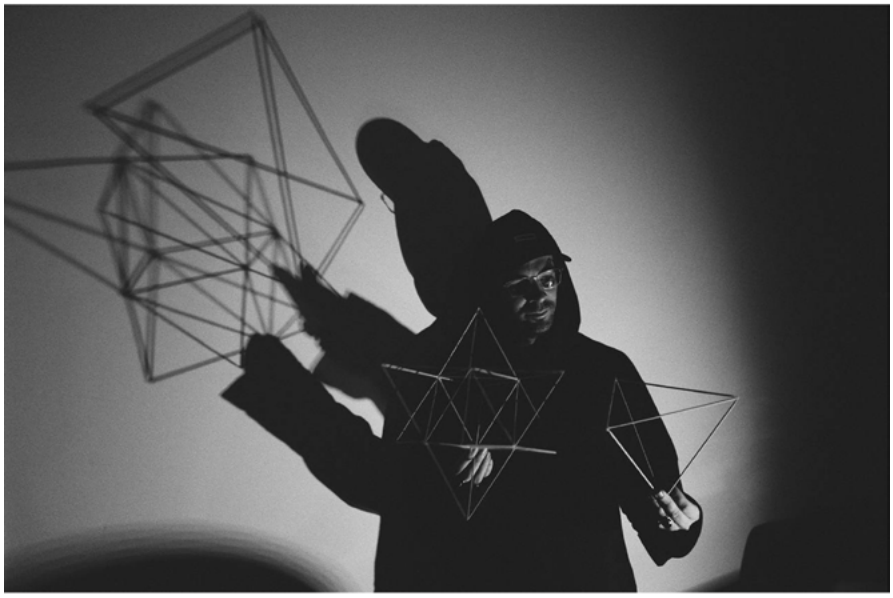
What conclusion can I add? I have already fully found the Tetramorph, that is, I found these four animals, the meaning remained exactly the same, so there was no mistake. It's just that everything is given, you see, step by step and in measured doses. At first, I was given one animal, and that was like a piece of the matrix, but you see, one, like all of them. It was simply not unfolded. Well, in the end, I found the four cherubim, I made them, found the center. And all this matches all the alchemical drawings where the result of obtaining the philosopher's stone is depicted. That is, I found the scepter, found the sphere, found the halo, found the Tree of Life. Maybe this is just my assumption… That is, Big Alexander told me to rest altogether because everything must happen step by step and in measured doses; it's impossible to do everything at once. But it's quite possible, this is my assumption, that next I still need to somehow duplicate or unfold this matrix. I've just advanced very far, but there is still something more. Maybe I need to somehow unfold it, and then it will be fully complete. Because right now — these are my assumptions — I have four cubes inside each other, which generate a fifth cube inside, and this sphere and crosses — all of this is great. But maybe for these four cubes, I need to add inner cubes. Or maybe, on the contrary, I need to make these four cubes bigger. Or maybe I need to copy the same model and somehow flip it upside down. I don't know. But there must be something else. But that's for later.

Also, from the latest, Big Alexander hints that this system I'm holding in my hand like a scepter is the old system — that is, the world of humans — but there is something else besides it. From what I'm currently working on, I'm just searching the internet again — I like the process itself; it's a good exercise, very beneficial for my psyche, my consciousness, my brain, and I recommend it to everyone — I'm further organizing everything into groups, sorting it all out even more clearly. So I'm looking for everything where the number 4 is mentioned. I'm looking for everything where the number 7 is mentioned. I'm looking for everything where the number 3 is mentioned. Later, I will look for everything where the number 12 is mentioned.

I'm simply organizing it into groups. I'm simply searching everywhere these numbers were mentioned in ancient times and how they were called, to organize everything even more clearly. So right now I've stopped at this point. The system has also highlighted to me that an update is happening — the system is renewing. It shows that the old is collapsing and the new is being created, and when you find the four creatures, Jesus is born among them, inside them. It's like His appearance from birth, a symbol, a sign, a prophecy — that this is the Bethlehem star, again a symbol, a sign. And that is again a symbol, a sign for the opening of the seven seals. This is where I seem to be at this stage, and now I'm simply looking at it from different angles.









Right now, I just want to gather all the material I've found on the internet — that which helps me unravel everything:
Planets in astrology are traditionally associated with different metals. Here are their connections:

1. *Sun — Gold*
2. *Moon — Silver*
3. *Mercury — Mercury (quicksilver)*
4. *Venus — Copper*
5. *Mars — Iron*
6. *Jupiter — Tin*
7. *Saturn — Lead*

These associations are based on ancient observations and symbolism, not modern science.
Where the number 7 appears:

1. Seven planets (in astrology):
- *Sun*
- *Moon*
- *Mercury*
- *Venus*
- *Mars*
- *Jupiter*
- *Saturn*

2. Seven continents:
- *Asia*
- *Africa*
- *North America*
- *South America*
- *Antarctica*
- *Europe*
- *Australia*

3. Seven metals (in astrology):

- *Gold (Sun)*
- *Silver (Moon)*
- *Mercury (Mercury)*
- *Copper (Venus)*
- *Iron (Mars)*
- *Tin (Jupiter)*
- *Lead (Saturn)*

4. Seven days of the week:

- *Monday*
- *Tuesday*
- *Wednesday*
- *Thursday*
- *Friday*
- *Saturday*
- *Sunday*

5. Seven colors of the rainbow:

- *Red*
- *Orange*
- *Yellow*
- *Green*
- *Light Blue*
- *Blue*
- *Violet*

Comparison from the internet:

*1. Sun — Asia — Gold — Sunday*

Analogy: Asia, as the largest and most rapidly developing continent, symbolizes brightness and growth like the Sun. Gold is associated with wealth, just like Asia's rich culture and history. Sunday is the day when we celebrate sunlight and the start of a new week.

*2. Moon — Europe — Silver — Monday*
Analogy: Europe, with its cultural heritage and vibrant nightlife, can be associated with the Moon. Silver symbolizes refinement and elegance, similar to Europe's cultural achievements. Monday is the day of the Moon.

*3. Mercury — North America — Mercury (quicksilver) — Wednesday*
Analogy: North America, as a center of innovation and communication, is linked to Mercury, the god of commerce and speed. Mercury symbolizes mobility and changeability. Wednesday is Mercury's day.

*4. Venus — South America — Copper — Friday*
Analogy: South America, with its beauty and natural resources, can be associated with Venus. Copper is used in art and construction, like South America's rich cultural landscape. Friday is dedicated to Venus.

*5. Mars — Africa — Iron — Tuesday*
Analogy: Africa, as a continent with a rich history of struggle and growth, can be linked to Mars, the god of war. Iron symbolizes strength and resilience, like African peoples. Tuesday is Mars' day.

*6. Jupiter — Australia — Tin — Thursday*
Analogy: Australia, with its exotic nature and vastness, is associated with Jupiter, the god of prosperity and expansion. Tin is linked to protection and stability, typical of Australian governance. Thursday is Jupiter's day.

*7. Saturn — Antarctica — Lead — Saturday*
Analogy: Antarctica, a continent remote from influence and covered in ice, can be associated with Saturn. Lead symbolizes isolation and heaviness. Saturday is Saturn's day.

These are symbolic analogies, and of course, other parallels can be drawn from different cultures or contexts.

*1. 7 musical notes of the scale:*
Do, Re, Mi, Fa, Sol, La, Si — the foundation of musical structure, analogous to the seven days of the week and the seven colors of the rainbow.

*2. 7 wonders of the world:*
Seven architectural and engineering achievements of the ancient world, each unique and symbolizing eternal beauty and the greatness of the human spirit.

*3. 7 deadly sins:*
Envy, wrath, sloth, pride, greed, gluttony, lust. These sins prompt reflection on our ethical side, similar to how the days of the week encourage contemplation of our behavior.

*4. 7 continents:*
Asia, Africa, North America, South America, Antarctica, Europe, Australia — the division of the Earth into parts, just as the days divide time into parts of the week.

*5. 7 chakras in yoga:*
Energy centers in the human body, each with its meaning and role in spiritual and physical harmony.

*6. 7 stages of human life according to Shakespeare:*
In his work "As You Like It," Shakespeare describes seven ages of man, from infancy to old age.

Each of these analogies represents a different perception and significance of the number seven, emphasizing its uniqueness and importance in various areas of life and worldview.

*1. 7 trigrams of the I Ching:*
In Chinese philosophy, the I Ching uses eight trigrams, but often seven main ones are highlighted, symbolizing natural elements such as heaven, earth, mountain, and others.

*2. 7 levels of dichotomy in psychology:*
The concept of seven levels of consciousness or spiritual development, used in some psychological schools to explain personal growth.

*3. 7 seas:*
Traditionally, journeys were described as crossing the "seven seas," symbolizing a vast number of possible routes and discoveries in the world.

*4. 7 generations (concept):*
The idea of making decisions considering the impact on seven future generations is part of many indigenous cultures, supporting a responsible approach to ecology and society.

*5. 7 quality tools:*
In manufacturing, seven tools are used for managing and improving quality, including control charts and histograms, which help analyze production processes.

*6. Measure 7 times, cut once:*
A well-known Russian proverb emphasizing the need for careful preparation and checking before making a decision or taking action.

*7. 7 planetary spheres in astrology:*
Ancient astronomers identified seven "planets" or celestial bodies, including the Sun and Moon, each with a special influence on human fate.

*1. 7 levels of heaven:*
In various religious and mythological systems, there is the idea of seven tiers or levels of heaven, reflecting different stages of spiritual enlightenment.

*2. 7 notes in music:*
The standard musical scale consists of seven main notes: do, re, mi, fa, sol, la, si.

*3. 7 wonders of the modern world:*
Replacing the famous seven ancient wonders of the world, seven new wonders of the modern world were chosen, including the Taj Mahal and the Great Wall of China.

*4. 7 primary colors:*
Although the concept of three primary colors is more common, the seven colors of the rainbow spectrum (red, orange, yellow, green, light blue, blue, violet) became well known thanks to Newton.

*5. The "Potter" books:*
The famous Harry Potter book series consists of 7 parts, each describing one year of schooling at the magic school.

*6. 7 deadly sins:*
In Christian teaching, seven deadly sins are highlighted, such as wrath, envy, and sloth.

*7. Blood groups:*
In biology, there are four main blood groups, but considering the Rh factor, 7 unique combinations are distinguished.

*1. 7 days in a week:*
The week consists of seven days, a standard adopted worldwide with deep roots in ancient astronomical observations.

*2. 7 continents:*
The Earth is divided into seven continents: Africa, Antarctica, Asia, Australia, Europe, North America, and South America.

*3. 7 chakras:*
In yoga and Ayurveda, there is a concept of seven chakras — energy centers in the body, each connected to certain physical and spiritual aspects.

*4. 7 seas:*
In historical and geographical contexts, the "seven seas" are often mentioned, though the list is symbolic or cultural rather than strictly real.

*5. 7 color games:*
Children often learn the colors of the rainbow through the acronym "Roy G. Biv" in English, representing all seven rainbow colors.

*6. 7 heads of the Hydra:*
In mythologies like Greek, creatures with seven heads appear, such as the Lernaean Hydra, famous because when one head was cut off, two grew in its place.

*7. 7 levels of difficulty:*
In some games, puzzles, or tasks, there is often a seven-level difficulty distribution, for example, from beginner to expert.

Traditionally, seven senses are recognized in humans:
1. *Sight* — the ability to see the surrounding world through the eyes.
2. *Hearing* — the ability to perceive sound waves through the ears.
3. *Smell* — the ability to detect odors through the nose.
4. *Taste* — the ability to distinguish the flavors of food through taste receptors on the tongue.
5. *Touch* — the ability to feel touches, pressure, and temperature through the skin.
6. *Proprioception* — awareness of the body's position in space, including balance and movement, through receptors in muscles and joints.
7. *Vestibular perception* — perception of the position and movement of the head in space, which helps maintain balance, through the vestibular apparatus of the inner ear.

Here are several examples where the "four" plays an important role:
1. *Four corners of the earth:* Used in some cultures and religions to signify completeness or universality.
2. *Four directions:* North, South, East, and West — the main directions used for spatial orientation.
3. *Four Horsemen of the Apocalypse:* In Christian eschatology, from the Book of Revelation, symbols of war, famine, death, and catastrophe.
4. *Four castes in Hinduism:* Brahmins, Kshatriyas, Vaishyas, and Shudras — the traditional social groups in Indian society.
5. *Four Noble Truths:* In Buddhism, they describe the basic concepts of the path to awakening: suffering, the cause of suffering, the cessation of suffering, and the path leading to the cessation of suffering.
6. *Four fundamental forces in the Universe:* Gravity, electromagnetism, strong nuclear force, and weak nuclear force.
7. *Four liberal arts:* In classical education — grammar, logic, rhetoric, and music.
8. *Four temperaments:* Sanguine, choleric, phlegmatic, and melancholic — traditional temperament types used in ancient and medieval medicine. These examples demonstrate how the number four plays an important role in various belief systems and human knowledge, symbolizing completeness, harmony, and structure.

9. *Four kingdoms of nature:* Minerals, plants, animals, and humans — traditional groups of living and non-living nature.
10. *Four basic tastes:* Sweet, sour, salty, and bitter, once considered the primary tastes, though umami is now added.
11. *Four times of day:* Morning, day, evening, and night, which structure our daily cycle.
12. *Four phases of the Moon:* New moon, first quarter, full moon, and last quarter, describing the lunar cycle.
13. *Four functions of consciousness according to Jung:* Thinking, feeling, intuition, and sensation — used in Carl Jung's theory of psychological types.
14. *Four major childhood nightmares:* According to some psychological theories — abandonment, loss of control, humiliation, and death.
15. *Four pillars of Islam:* Shahada, Salat, Zakat, and Sawm, though there are usually five, including Hajj as well.
16. *Four blocks in DNA:* Adenine, thymine, guanine, and cytosine, which make up the genetic code.
17. *Four battalions in military structure:* In some armies, a battalion can be divided into four companies.
18. *Four Horsemen of the Apocalypse:* In the biblical Book of Revelation, they symbolize conquest, war, famine, and death.
19. *Four clan banners:* In some fantasy stories, clans or houses may be divided into four banners or groups.
20. *Four winds:* In some cultures, these symbolize the different directions — north, south, east, and west.
21. *Four races of people in game universes:* Often in video games, you can find four races such as elves, orcs, dwarves, and humans.
22. *Four hat-professions:* In some societies, different professions can be symbolically represented by four hats, for example, farmer, warrior, scholar, and priest.
23. *Four sides of a square:* In geometry, a square has four sides of equal length and four 90-degree angles.
24. *Four segments of a compass:* A compass can be divided into four equal parts for constructing a circle.

1. *Four seasons:* Spring, summer, autumn, and winter make up the four times of the year.
2. *Four blood groups:* Human blood groups are divided into A, B, AB, and O.
3. *Four unique DNA nucleotides:* Adenine (A), guanine (G), cytosine (C), and thymine (T) form the four main molecules in the DNA structure.
4. *Four great ancient Greek philosophers:* Socrates, Plato, Aristotle, and Democritus.
5. *Four elements:* In ancient philosophy and alchemy, it was believed that everything consists of four elements: earth, air, fire, and water.
6. *Four suits in a deck of cards:* Hearts, spades, clubs, and diamonds.
7. *Four chess pieces:* Pawn, rook, knight, and bishop.
8. *Four main wind directions:* North, south, east, and west.
9. *Four risk groups in the stock market:* Low risk, moderate risk, high risk, and speculative risk.
10. *Four houses in the Harry Potter universe:* Gryffindor, Hufflepuff, Ravenclaw, and Slytherin.

1. *Four Horsemen of the Apocalypse:* In biblical mythology, these are war, famine, pestilence, and death.
2. *Four main types of human activity in society:* Economy, culture, politics, and society.
3. *Four stages of life in Hinduism:* Brahmacharya (studenthood), Grihastha (family life), Vanaprastha (retirement), and Sannyasa (asceticism).
4. *Four pillars of Islam:* Namaz (prayer), Zakat (charity), Sawm (fasting), and Hajj (pilgrimage).
5. *Four types of tennis court surfaces:* Clay, grass, hard court, and carpet.
6. *Four official languages of Switzerland:* German, French, Italian, and Romansh.
7. *Four invariant properties in physics:* Mass, charge, spin, and baryon number.
8. *Four basic tastes in cooking:* Sweet, salty, sour, and bitter.
9. *Four main types of animals in classification:* Mammals, birds, fish, and reptiles.
10. *Four main art schools of the Renaissance:* Florentine, Roman, Venetian, and Northern.

*1. Four Horsemen of the Apocalypse (Christianity):* In the Book of Revelation, the four horsemen symbolize calamities that will befall the world: Conquest, War, Famine, and Death.
*2. Four great archangels:* In various traditions, including Judaism, Christianity, and Islam, four main archangels are distinguished: Michael, Gabriel, Raphael, and Uriel.
*3. Four Asuras in Hinduism:* In Indian mythology, Asuras are powerful beings who oppose the gods.
*4. Four Noble Truths (Buddhism):* Buddhist teaching includes four fundamental truths explaining the nature of suffering and the path to its cessation.
*5. Four Yugas (Hinduism):* Hinduism describes four epochs (yugas) that outline cycles of time: Satya Yuga, Treta Yuga, Dvapara Yuga, and Kali Yuga.
*6. Four majestic animals in Chinese mythology:* The Azure Dragon, White Tiger, Vermilion Bird, and Black Tortoise symbolize the cardinal directions and seasons.
*7. Four river costumes in Mahabharata (Hinduism):* In the Indian epic Mahabharata, the four Pandava brothers are considered reincarnations of four different gods.
*8. Four cardinal points/directions (Various cultures and mythologies):* North, south, east, and west often symbolize stability and balance.

Here are several more examples where the number four plays an important role in mythology and religion:
*1. Four winds (Greek mythology):* Zephyrus, Boreas, Notus, and Eurus — gods of the winds, each blowing from a specific cardinal direction and bringing unique weather.
*2. Four blocks of Sabbath divinations (Egyptian mythology):* In Egyptian rituals, four people symbolized different aspects of the life cycle and fate.
*3. Four varnas in the Hindu caste system:* Society is divided into four groups: Brahmins, Kshatriyas, Vaishyas, and Shudras.
*4. Four sources of life (Celtic mythology):* Four sacred springs symbolize the fundamental forces of nature and life such as earth, air, water, and fire.

*5. Four Tarot suits (Tarot deck):* Represent four different aspects of life: wands (action and initiative), cups (emotions and love), swords (mind and intellect), and pentacles (wealth and health).
*6. Four great rivers of Eden (Bible):* According to the Bible, four rivers flow from Eden: Pishon, Gihon, Tigris, and Euphrates.
*7. Four fundamental elements (Greek philosophy):* Famous Greek philosophers like Empedocles claimed the world consists of four elements: earth, water, air, and fire.
*8. Four moral principles in life (Hinduism):* Dharma (righteousness), Artha (prosperity), Kama (desire), and Moksha (liberation) — these are the goals of human life.

A day and a year are divided into four parts, resembling 4-beat cycles.

1. Day:
- *Morning: The start of the day, awakening of nature and people.*
- *Daytime: Period of activity, the most productive time of the day.*
- *Evening: Transitional period to rest, time to finish daily tasks.*
- *Night: Period of rest and recovery.*

2. Seasons of the year:
- *Spring: Period of awakening and renewal, nature comes alive.*
- *Summer: Warmth and peak activity of nature, height of fertility.*
- *Autumn: Transition to calmness, time of harvest.*
- *Winter: Period of rest and restoration of nature.*

An interesting idea is to draw an analogy between parts of the day, seasons of the year, and four gods from various mythologies:

*1. Morning — Spring — Perun (Slavic mythology):*
Perun is the thunder god, symbolizing beginnings and power, like the spring awakening and morning when everything starts to come alive and gain strength.

*2. Day — Summer — Ra (Egyptian mythology):*
Ra is the sun god, embodying daytime and summer warmth. He is responsible for light and life, like the sunny days at their peak.

*3. Evening — Autumn — Demeter (Greek mythology):*
Demeter is the goddess of agriculture and harvest, corresponding to autumn and evening when the day's results are gathered, like the autumn harvest.

4. Night — Winter — Hel (Norse mythology):
Hel is the goddess of the underworld, associated with night and winter, when the world slows down and rests until the next cycle of renewal.

1. Ancient Greek mythology:
- *Zeus: supreme god, god of sky and thunder.*
- *Poseidon: god of the sea and earthquakes.*
- *Hades: god of the underworld and realm of the dead.*

2. Ancient Egyptian mythology:
- *Ra: sun god and creator of the world.*
- *Osiris: god of rebirth and ruler of the afterlife.*
- *Isis: goddess of magic and wisdom, sister and wife of Osiris.*

3. Hindu mythology:
- *Brahma: creator of the universe.*
- *Vishnu: preserver, protector, and guardian of the universe.*
- *Shiva: destroyer, transformer, god of yoga and meditation.*

4. Norse mythology:
- *Odin: supreme god, god of war, wisdom, and poetry.*
- *Thor: god of thunder and lightning, protector of humanity.*
- *Loki: god of trickery and deception, often plays an ambivalent role.*

5. Roman mythology (many gods correspond to Greek gods but with different names):
- *Jupiter: supreme god, equivalent to Zeus, god of sky and thunder.*
- *Neptune: god of the sea, equivalent to Poseidon.*
- *Pluto: god of the underworld, equivalent to Hades.*

6. Mesopotamian mythology:
- *An or Anu: god of the sky and father of the gods.*
- *Enki or Ea: god of wisdom, water, and magic.*
- *Enlil: god of wind, air, and storms.*

7. Celtic mythology:
- *Dagda: supreme god associated with magic, wisdom, and war.*
- *Brigid: goddess of poetry, healing, and smithcraft.*
- *Cernunnos: horned god of nature, animals, and prosperity.*

8. Indian mythology (includes many traditions):
- *Brahma: creator god, part of Hindu Trimurti with Vishnu and Shiva.*
- *Saraswati: goddess of knowledge, music, and arts.*
- *Agni: god of fire, mediator between gods and humans.*

9. Chinese mythology:
- *Yu Di (Jade Emperor): supreme ruler of heaven.*
- *Guan Yu: god of war and protection.*
- *Chang'e: goddess of the moon.*

10. Aztec mythology:
- *Huitzilopochtli: god of sun and war, chief god of the Aztecs.*
- *Quetzalcoatl: feathered serpent, god of wind, knowledge, and culture.*
- *Tlaloc: god of rain and moisture.*

11. Hindu mythology:
- *Vishnu: preserver of the world, second person of the Trimurti, known for avatars like Rama and Krishna.*
- *Lakshmi: goddess of wealth and prosperity, wife of Vishnu.*
- *Kali: goddess of destruction and transformation, symbolizing the end of the old.*

12. African mythology:
- *Ogun: god of war and metals among the Yoruba people.*
- *Anansi: trickster god in the form of a spider from Akan myths.*
- *Boglodju: forest and hunting spirit among the Bantu people.*

13. Polynesian mythology:
- *Maui: demigod trickster known for clever feats like raising islands from the sea.*
- *Pele: goddess of fire, volcanoes, and destruction, often associated with Hawaii.*
- *Tangaloa: creator of the universe, god of the sea and fertility in Polynesian myths.*

14. Sumerian mythology:
- *Inanna: goddess of love, war, and fertility, one of the most important goddesses in Sumer.*
- *Enki: god of water, wisdom, and magic, known for talismans and amulets.*
- *Nanna: moon god, also known as Sin, patron of time and night.*

15. Celtic mythology:
- *Lugh: god of light, arts, and crafts, one of the most revered gods in the Celtic pantheon.*
- *Danu: mother goddess associated with fertility, earth, and divine descendants.*
- *Cernunnos: god of nature and animals, often depicted with horns as a symbol of the wild.*

16. Etruscan mythology:
- *Tinia: supreme deity, sky god, often depicted with lightning.*
- *Turan: goddess of love and fertility, patroness of beauty and grace.*
- *Lara: goddess of silence and secrets, keeper of the gods' mysteries.*

17. Native North American mythology:
- *Royal Bison: symbol of the soul and strength, often associated with the power and spirit of the entire tribe.*
- *Nanabozho: trickster figure in myths of many Native American tribes, known for mischief and cunning.*
- *Kachina: spirits of the tribal pantheon, mediators between nature and humans, playing key roles in rituals and ceremonies.*

18. Baltic mythology:
- *Dievas: supreme god, god of sky and sun, analogous to Zeus or Jupiter.*
- *Laima: goddess of fate and luck, who determines life and life events.*
- *Perkūnas: god of thunder, lightning, and war, protector of justice and order.*

19. African (Yoruba) mythology:
- *Ogun: god of metals, war, and hunting, patron of blacksmiths and craftsmen.*
- *Oshun: goddess of love, rivers, and sensual pleasures, embodying beauty and passion.*
- *Shango: god of thunder and lightning, symbol of male power and energy.*

20. Inuit mythology:
- *Sedna: goddess of the sea and sea animals, main spirit of the underwater world; the success of fishing depends on her mood.*
- *Nanook: spirit and patron of polar bears, deciding whether hunters will be successful.*
- *Qalupalik: mythical creature living in the water, abducting children who come too close to the edge.*

21. Polynesian mythology:
- *Tangaloa: god of the sky, master of winds and seas, responsible for creating the earth.*
- *Maui: hero and cultural figure known for his cunning and incredible adventures, including pulling islands from the ocean.*
- *Pele: goddess of volcanoes and fire, residing in the crater of Kilauea volcano in Hawaii.*

22. Celtic mythology:
- *Dagda: one of the supreme gods, god of fertility, wisdom, and strength, owner of a magic cauldron and club.*
- *Brigid: goddess-smith, patroness of poets, doctors, and craftsmen, associated with fire and creativity.*
- *Cernunnos: god of nature and animals, often depicted with deer antlers, symbolizing fertility and wild lands.*

23. Mesoamerican mythology (Aztecs):
- *Quetzalcoatl: feathered serpent, god of wisdom, wind, and knowledge, known for kindness and justice.*
- *Tlaloc: god of rain and water, revered for granting harvest and fertility.*
- *Mictlantecuhtli: god of the underworld and death, depicted with skull and bones, ruling the realm of the dead.*

24. Vedic Indian mythology:
- *Indra: supreme king of gods, god of thunder and war, often depicted with a thunderbolt.*
- *Agni: god of fire and mediator between humans and gods, playing a key role in Vedic rituals.*
- *Varuna: god of water and cosmic order, overseeing the laws of nature.*

Three worlds:

1. *Greek mythology:* The three worlds are represented as Olympus (heaven), Earth, and the underworld of Hades, where souls of the dead go.
2. *Norse mythology:* There is a world structure called Yggdrasil, which includes Asgard (heaven, home of the gods), Midgard (earth), and Hel (underworld).
3. *Hinduism:* Traditionally distinguishes Svarga (heavens), Bhumi or Prithvi (earth), and Patala (underworld).
4. *Maya:* Their cosmology included 13 heavens, Earth, and Xibalba — the underworld.
5. *Christianity:* Mentions of heaven, earth, and Hades appear in the Bible, where heaven symbolizes God's dwelling, earth is the place of humans, and hell is the place of punishment for sinners.
6. *Buddhism:* Buddhist cosmology has the Three Realms — Kamaloka (realm of desire), Rupadhatu (realm of form), and Arupadhatu (formless realm).
7. *Ancient Egypt:* Egyptian mythology distinguishes heavenly spheres, the earthly world, and Duat — the underworld through which souls pass on their journey to the afterlife.
8. *Sumerian and Akkadian mythology:* Includes An (sky god), Ki (earth), and Irkalla (underworld, realm of the dead).
9. *Aztecs:* Their beliefs included 13 levels of heaven, the earthly plane, and Mictlan — the underworld where souls go after death.
10. *Slavic mythology:* Concept of Yavi (earthly world), Pravi (world of gods), and Navi (world of the dead).
11. *Celtic mythology:* Often includes the world of humans, the "otherworld" home to fairies and spirits, and the underworld.
12. *Hinduism:* Often refers to three worlds — Bhuloka (earthly world), Bhuvarloka (atmospheric/heavenly world), and Swarloka (highest heaven).
13. *Tibetan Buddhism:* Divides the universe into three levels — the outer world, inner world (including consciousness and soul), and the secret world associated with spiritual development and enlightenment.
14. *Mesoamerican mythology:* Mayan legends mention three worlds — the upper world, middle world (earth), and the underworld Xibalba, through which souls pass.

15. *Greek mythology (repeated):* Includes heaven (home of the gods), earth (human world), and Hades' underworld.
16. *Norse mythology (repeated):* Although it counts nine worlds, they can be grouped into three main ones — Asgard (gods' world), Midgard (human world), and Helheim (world of the dead).
17. *Philippine mythology:* Traditional beliefs divide the cosmos into three worlds — Kaluwalhatian (heavenly world), Kasakulan (earthly world), and Kasamdanan (underworld or world of ancestors).
18. *Indigenous North American peoples:* Many tribes, like the Navajo, divide the world into upper, middle, and lower worlds, each with its own spirits and entities.
19. *Balinese mythology:* Features a three-world concept including Buana Agung (heaven), Bhumi (earth), and the underworld, each linked to specific gods and spirits.
20. *Toraja culture (Indonesia):* Their cosmology divides into upper world, middle world (where humans live), and lower world (where ancestors' spirits reside).
21. *Ancient Egypt (repeated):* Traditionally believed in the worlds of earth, sky, and Duat (underworld), ruled by Osiris, god of the afterlife.

The number three frequently appears in various religions and mythologies, symbolizing many concepts and ideas:

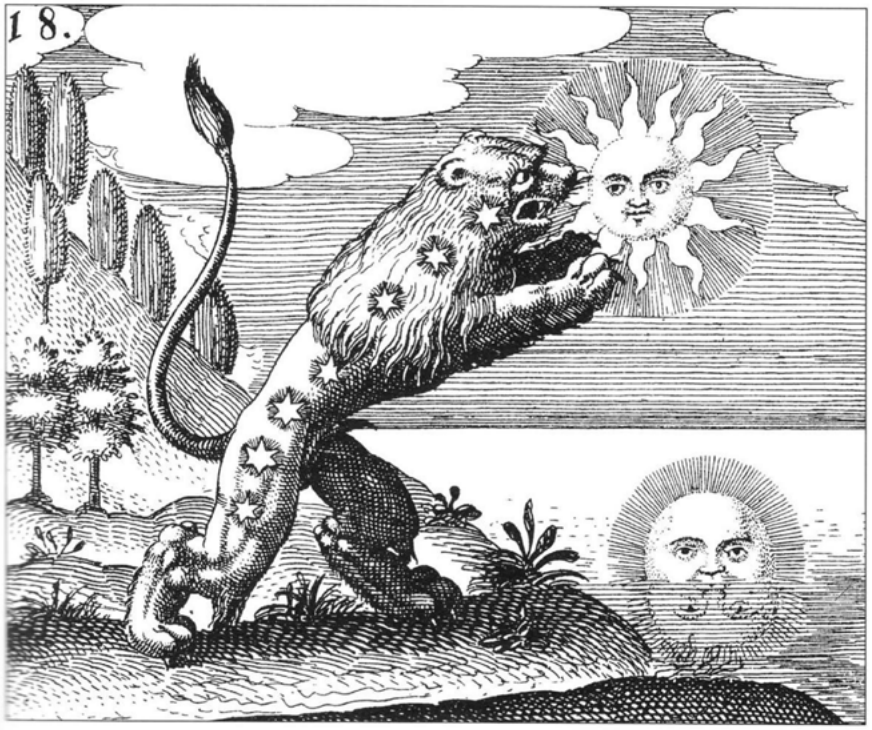
1. *Christianity:* The Trinity (Father, Son, and Holy Spirit) is a central concept reflecting unity in three persons.
2. *Hinduism:* Trimurti — the three main gods: Brahma (creator), Vishnu (preserver), and Shiva (destroyer).
3. *Buddhism:* The Three Jewels (Buddha, Dharma, and Sangha) form the basis of Buddhist faith and practice.
4. *Norse mythology:* Mentions three worlds — Asgard, Midgard, and Hel.
5. *Ancient Greek mythology:* The myth of the three Moirai (Fates), goddesses who determine human life and death.

6. *Egyptian mythology:* The triad of Osiris, Isis, and Horus, representing death, motherhood, and restoration.
7. *Celtic mythology:* A triad of gods known as Tuatha, Ogma, and Lugh, having different aspects.
8. *Taoism:* The Three Pure Ones, embodying fundamental aspects of the cosmos.
9. *Ancient Persia (Zoroastrianism):* Three principles of truth, goodness, and righteousness forming a core teaching.
10. *African traditional beliefs:* Many African tribes consider a sacred trinity — man, nature, and spirit.
11. *Kabbalah:* In Jewish mysticism, the Tree of Life includes three highest sefirot — Keter (crown), Chokhmah (wisdom), and Binah (understanding).
12. *Japanese mythology:* The triple branch of gods — Amaterasu (sun goddess), Tsukuyomi (moon god), and Susanoo (god of sea and storms).
13. *Slavic mythology:* Three logs in ritual forming a holy trinity — Perun, Dazhbog, and Veles — symbolizing elements of nature.
14. *Roman mythology:* The three Parcae, analogous to the Greek Moirai, controlling the life threads of gods and humans.
15. *Christian liturgy:* Many prayers and rituals are organized in the form of a trinity, such as "Kyrie eleison" (thrice "Lord, have mercy").
16. *Celtic symbolism:* The triquetra (triple spiral) depicts three aspects of life — material, spiritual, and celestial.
17. *Islam:* While the Trinity itself is not mentioned, the number three holds significance, e.g., in the practice of triple calls to prayer or the triple pronouncement of divorce (talaq).
18. *Yoruba (West African religious tradition):* Belief in Orisha, with three main deities — Olodumare (supreme god), Dumar, and Orisa — playing key roles.
19. *Ancient China:* In Taoist philosophy and yin-yang harmony, the concept of three forces (yin, yang, and tao) is fundamental.
20. *Mesoamerican cultures:* According to the Maya, three levels of the world exist — the earth, the sky, and the underworld.

The concept of the Trinity, especially in Christianity, describes one being in three persons: Father, Son, and Holy Spirit:

1. *Water:* Water can exist in three states — liquid, ice, and vapor. These are three forms, but all remain water.
2. *Clover:* It is believed that Saint Patrick used a three-leaf clover to explain the Trinity. Each leaf is separate, yet together they form one whole.
3. *Family:* Father, mother, and child in a family structure, where each role is unique but together they form one family.
4. *Trimurti in Hinduism:* Brahma (creator), Vishnu (preserver), and Shiva (destroyer) represent three aspects of the one divine principle.
5. *Light:* Light can be split into three primary colors: red, green, and blue, which together create white light.
6. *Time:* Past, present, and future are different aspects of time, yet they are part of one overall understanding of time.
7. *Music:* A chord has three notes that together create a harmonious sound. Each note is important, but together they form one melody.
8. *Phase diagram of matter:* Solid, liquid, and gas phases of matter, such as water under different temperature and pressure conditions, embody one nature.
9. *Apple:* Skin, flesh, and seeds of an apple are different parts of one whole.
10. *Triangle:* Three sides and three angles of a shape that together form one geometric figure.
11. *Human:* Some cultural and religious traditions see a human as a triad of soul, spirit, and body, where each part interacts for the whole existence.
12. *Day:* Considered as morning, day, and night. These three parts make up one full day cycle.
13. *Energy:* In physics, energy manifests in three forms: kinetic, potential, and thermal.
14. *Psychology:* Carl Jung's three aspects of personality: ego, personal unconscious, and collective unconscious.
15. *Newton's three laws:* Famous physical laws describing the basics of motion and interaction of bodies, together providing a full understanding of dynamics.
16. *Three times:* Past, present, and future together form the time axis on which our perception of time is based.

17. *Three states of consciousness:* In yoga, often mentioned are three states — wakefulness, dreaming sleep, and deep sleep — to describe phases of consciousness.
18. *Three pillars of philosophy:* Knowledge, being, and values are often considered the three main areas of philosophical inquiry.
19. *Three colors on a traffic light:* Red, green, and yellow colors control traffic and movement flows on the road, working in harmony.
20. *Three laws of thermodynamics:* Basic principles of physics describing energy behavior in systems and forming the basis of thermodynamic processes.
21. *Triple helix DNA:* Although the classic model of DNA is a double helix, sometimes triple helix structures are discussed at the molecular level.
22. *Three levels of education:* Primary, secondary, and higher education provide a complete circle of knowledge and development for learners.
23. *The Three Musketeers:* The famous work by Alexandre Dumas about the adventures of three friends — Athos, Porthos, and Aramis.
24. *The Three Bogatyrs:* In Russian epics, three outstanding warriors — Dobrynya Nikitich, Alyosha Popovich, and Ilya Muromets — are described.
25. *Three primary colors:* Red, blue, and yellow — the primary colors from which any other color can be made.
26. *Trickster in mythology:* Many cultures have a character possessing cunning and trickery, including Loki in Norse mythology and Coyote among Native Americans.
27. *Three dimensions of space:* Length, width, and height make up the three-dimensional space in which we live.
28. *Three parts of a trilogy:* Literary and cinematic works are often divided into three parts to tell complex stories, such as The Lord of the Rings.
29. *Three stages of maturity:* Child, adult, and elder are the main stages of the human life cycle.
30. *Three Graces:* In mythology — Aglaia, Euphrosyne, and Thalia, goddesses of beauty and charm.


18.

And this is a deciphering of the meanings of alchemical symbols from the Internet:
In alchemical drawings, the orb in the form of a scepter, often topped with a cross or another symbol, carries deep symbolic meaning.

1. *Symbol of authority and wholeness:* The scepter held by monarchs traditionally symbolizes power, dominion, and completeness. In alchemy, it can reflect the pursuit of complete transformation and mastery over natural elements, embodying the attainment of supreme knowledge and absolute wholeness.
2. *Combination of the earthly and the divine:* The orb represents the earthly, material, tangible realm. The cross or other emblem atop it symbolizes the divine principle, the spiritual realm. This imagery symbolizes the union of the material and spiritual worlds, a central theme in alchemy.
3. *Alchemical goal — the philosopher's stone:* In alchemy, the orb can symbolize the completion of an exhaustive process aimed at creating the philosopher's stone. According to belief, this stone grants immortality and the ability to transmute base metals into gold, implying full spiritual and physical transformation.
4. *Microcosm and macrocosm:* The orb may also represent the concept of microcosm and macrocosm — the interconnection between the smaller inner world of the individual soul and the larger external cosmos. This reminds alchemists that any transformation within oneself reflects and influences the surrounding universe.
The depiction of the scepter in alchemical drawings is a symbolic reminder of alchemy's ambitious goals. It is the aspiration to unite the physical and spiritual, achieving wholeness and understanding of the universe in its purest and most enlightened form.

In alchemy, the completion of the philosopher's stone creation process is often represented by a symbol combining various emblems reflecting balance and harmony. One of the most famous symbols is the "Rebis" (Latin for "double thing"), depicting an androgynous figure uniting masculine and feminine principles. Here are some key aspects of this symbol:

1. *Rebis:* This figure merges elements of the Sun and Moon, symbolizing one of the main alchemical concepts — the union of opposites. Rebis often holds a scepter and orb, indicating power and the completion of the process.
2. *Ouroboros:* A serpent or dragon biting its own tail, symbolizing the eternal cycle of nature, infinity, and completeness. Ouroboros may represent the self-sufficiency of the philosopher's stone and its ability to renew and perpetuate itself endlessly.
3. *Circle or circle with a dot in the center:* This symbol is used to denote the philosopher's stone and represents the idea of unity and perfection.
4. *Red lion and white eagle:* These symbols are sometimes used to represent alchemical stages in the creation of the philosopher's stone (reddening and whitening), and their union can symbolize the completion of transformation.

All these symbols — whether Rebis, Ouroboros, or others — represent the culmination of the complex alchemical transformation process, where matter and spirit unite to create the supreme substantial being — the philosopher's stone.

1. *Chrysopoeia:* This symbol may be depicted as a circle or serpentine shape that contains or surrounds other elements. Chrysopoeia represents the achievement of gold from base metals and is considered an expression of the mystery of transmutation.
2. *Phoenix:* A bird rising from its ashes, symbolizing regeneration and immortality. It serves as a powerful metaphor for the philosopher's stone, which endows matter with new, nobler qualities.
3. *Violet phase (Violetation):* In some alchemical traditions, the final stage before obtaining the philosopher's stone was marked by a transformative violet phase, emphasizing spiritual transmutation and the quintessence.
4. *Cubic stone or Foundation stone:* The cubic shape is sometimes used to signify the ultimate stability and completion symbolized by the philosopher's stone, serving as an important architectural symbol of the process.
5. *Astrological symbols:* Since alchemy is closely linked with astrology, the completion of the process may include astrological symbols such as planetary signs (Sun, Moon, Venus, etc.), indicating harmony achieved

between cosmic and earthly forces.
There are also many other symbols and images associated with the completion of the philosopher's stone creation:

1. *Alchemical marriage:* Often described as the union of the Sun and Moon. This symbol represents the joining of opposites — male and female principles — leading to the creation of the philosopher's stone. In art, it is depicted as a royal wedding.
2. *Green Lion:* This symbol is often associated with the philosopher's mercury and the absorption of the Sun, leading to transformation into gold. It is a metaphor for the transformative process leading to perfection.
3. *Dragon:* In alchemy, the dragon can symbolize both the raw material from which work begins and the final transformation when it "devours itself" (Ouroboros) and becomes the philosopher's stone.
4. *Mars's weapon:* The use of weapon symbols often appears in alchemical texts, representing purification through fire and struggle with imperfect matter. It symbolizes power and the metaphorical destruction of the old to create the new.
5. *Dethroned King:* Symbolizes the destruction of the ego and restructuring of the inner self to achieve truth and enlightenment. This is the stage when the king is "diminished" to become purer and more perfect.
6. *Phoenix:* This mythical symbol of rebirth represents the dying of the old and the rising of the renewed. In alchemy, the phoenix embodies the transformation of substances and the renewal of the alchemist through knowledge and practice.
7. *Hermaphrodite:* This symbol encompasses the union of male and female principles in alchemical work, leading to harmonization of opposites and attainment of wholeness in the transformation process.
8. *The Sevenfold:* In alchemy, the number seven symbolizes the seven stages of the Great Work or the seven metals associated with celestial bodies. They undergo successive transformation stages: calcination, dissolution, coagulation, and others.
9. *Ouroboros:* Represents the cyclicality of nature and the eternal cycle of birth and destruction. This serpent biting its own tail symbolizes continuity

and the infinity of the alchemical path.

10. *Alchemical star:* Often depicted as a pentagram or hexagram, representing balance of elements and harmony in the process of creating the philosopher's stone. It symbolizes unity and the structuring of chaotic manifestations leading to perfection.

11. *Miraculous waters:* In alchemy, water is an important symbol of purification and dissolution. "Miraculous waters" can mean both spiritual purification and the physical process in alchemical practice.

12. *Black demon (Nigredo):* This is the initial stage of the alchemical process, characterized by destruction, decay, and decomposition. It is necessary for the subsequent reunion and transformation into pure gold.

13. *Alchemical wedding:* Symbolizes the union of opposites such as Sun and Moon, king and queen. This union is the culmination of the alchemical process leading to the creation of the philosopher's stone.

14. *Brass dragon:* Represents hidden forces that the alchemist must conquer and transform. The dragon symbolizes both danger and the power of alchemy.

15. *Triumphant journey:* In alchemy, this refers to the final stage, the successful completion of the Great Work when the alchemist attains wisdom and truth.

16. *Crown:* Represents completion and attainment of the perfect state. In alchemy, the crown symbolizes victory over matter and the achievement of transcendent knowledge.

17. *Four elements:* Earth, water, air, and fire. Each plays a key role in the alchemical process, symbolizing different states of matter and stages of transformation.

18. *Alchemical egg:* Symbolizes the beginning and the goal of the alchemical process. The egg represents a microcosm containing all elements and states of transformation within itself.

19. *Seeds of gold:* Symbolize potential possibilities for transformation and perfection. In alchemy, seeds of gold embody spiritual rebirth and growth.

20. *Phoenix:* This mythical fiery bird symbolizes rebirth and immortality. In alchemy, the phoenix embodies the final transformation of matter and spirit, rising from the ashes.

21. *Black raven:* Represents the nigredo or black stage when substances

decompose and fall into chaos, which subsequently leads to rebirth.
22. *Red lion:* Symbolizes inner energy and power. In alchemy, it often marks the stage before the climax of the Great Work when the elixir of life is attained.
23. *Seven planetary metals:* Each visible planet in medieval astrology corresponded to a metal (Gold–Sun, Silver–Moon, Mercury, Copper–Venus, Iron–Mars, Tin–Jupiter, Lead–Saturn).
24. *Tree of Life:* In alchemy, symbolizes the connection between heavens and earth and is an aspect of spiritual growth and development.
25. *Mercury:* A complex substance representing both material properties and spiritual aspects. It symbolizes fluidity and transience.
26. *Caduceus:* A staff entwined by two snakes, symbolizing balance and harmony of opposites, as well as healing and transformation. These symbols emphasize the diversity and spiritual depth of the alchemical tradition, aiming to unite the material and the spiritual.
27. *Basilisk:* In mythology, a creature with a deadly gaze. In alchemy, it embodies danger and transformative power requiring caution.
28. *Anima Mundi:* "Soul of the world," the concept that the universe possesses an inner life force, linking all living beings into a whole.
29. *Magnum Opus:* The Great Work, the culmination of the alchemical process, the goal sought by alchemists — the creation of the philosopher's stone or perfect spiritual state.
30. *Vitrol:* An acronym derived from a Latin phrase meaning deep self-knowledge, serving as the basis for spiritual purification and transformation.
31. *Cinnabar:* A red mineral used in alchemy symbolizing transformative energy and the rubedo stage — the completion of the Great Work.
32. *Dragon conquering itself:* A symbol of cyclicality and renewal, the dragon consuming itself embodies the process of self-knowledge and spiritual rebirth.
33. *The triad of sulfur, mercury, and salt:* These substances represent the basic principles of alchemy — activity (sulfur), fluidity (mercury), and stability (salt).

Here are additional variants of alchemical symbols:

1. *Philosopher's stone:* Often depicted as a circle or stone symbolizing the completion of the Great Work.
2. *Ouroboros:* A serpent or dragon eating its own tail, symbolizing eternity and the cycles of nature.
3. *Scorpio:* Symbolizes the destructive and transformative principle connected to stages of the alchemical process.
4. *Moon and Sun:* Depicted as symbols of the female (Moon) and male (Sun) principles, important in the alchemical marriage.
5. *Cup and sword:* These items embody feminine and masculine forces and are used in rituals uniting these principles.
6. *Hermetic star:* Often shown as a hexagon or six-pointed star, reflecting the connection between macrocosm and microcosm.
7. *Planetary attributes:* Each of the seven classical planets is linked to a metal and alchemical process (e.g., Saturn — lead, Jupiter — tin).
8. *Winged dragon:* Symbolizes ascension and spiritual elevation through alchemy.
9. *Triune flame:* Represents the threefold spirit of alchemy: philosophy, alchemy, and astrology.
10. *Pelican:* Depicts a bird feeding its young, symbolizing sacrifice and rebirth.
11. *Lion:* Often shown in gold or green, symbolizing alchemical gold or the mood of transmutation.
12. *Mercury:* One of the principal metals, depicted by mercury's symbol or the caduceus staff, representing fluidity and change.
13. *Solve et Coagula:* Latin terms meaning "dissolve" and "coagulate," representing alchemical processes, often shown as a two-headed eagle.
14. *Salamander:* Mythical creature believed to withstand fire, symbolizing purification and transformation by fire.
15. *Anthropomorphic symbols:* Some alchemical stages are depicted as human figures representing specific stages of substance transmutation.
16. *Tripod:* An alchemical instrument symbolizing support and balance during transformation.
17. *Snake and lion on a staff:* A combination symbolizing development and power in alchemy.

18. *Albedo and Nigredo:* Parts of the transmutation process — white and black — symbolizing purification and decomposition.
19. *Ship:* Symbolizes the journey and quest to uncover the mysteries of nature and alchemy.
20. *Peacock:* Symbolizes diversity and multicolor harmony, representing the phase when elements merge in harmony.
21. *Woman and man:* Usually symbolize the union of opposites, such as Sun and Moon, or sulfur and mercury.
22. *Dragon:* This creature may symbolize both destruction and creation, purification and transformation processes.
23. *Lotus:* Often used as a symbol of purity and spiritual enlightenment, hinting at ultimate perfection.
24. *Pomegranate:* Frequently used as a symbol of wholeness and hidden potential.
25. *Ceramic vase:* Represents the philosopher's vessel in which alchemical transformations occur.
26. *Symbol of Chrysopoeia:* Represents the philosopher's stone and achievement of the alchemical ideal, often depicted as circles or patterns.
27. *Pentagram:* Symbolizes the human body and its connection to the four elements and spirit.
28. *Triangle in a circle:* Often represents harmony between earthly and heavenly forces, or body and spirit.
29. *Winged orb:* Symbol of the soul freed from material, depicting spiritual ascension and allusion to alchemical success.
30. *Living mercury:* Symbolizes the mobile, changeable aspect of matter, used to denote impermanence and transformation.
31. *Rose:* Represents ultimate perfection and spiritual rebirth, symbol of love and beauty, often in alchemical context.
32. *Serpent biting its tail (Ouroboros):* Symbolizes eternal return and infinite cycle, harmony of opposites.
33. *Mountain:* Usually depicts spiritual journey, striving for higher wisdom and understanding nature's mysteries.
34. *Cube:* Represents Earth, stability, and structure, often used to denote the solid and immobile element.

35. *Elixir of life:* Though not a graphic symbol, this term often refers to the philosopher's stone or another substance granting eternal life or health.
36. *Emerald tablet:* Legendary document considered a source of alchemical wisdom, symbolizing secret knowledge.
37. *Peacock feather:* Associated with the phase of multiple distillations where elements combine harmoniously.
38. *Bread and wine:* In alchemy represents the union of opposites, like body and blood, earth and spirit.
39. *Holy Grail cup:* Symbol of the completion of the spiritual quest, can embody the union of human and divine.
40. *Phoenix:* Symbol of rebirth and transformation. Shows a process where something must burn (or be destroyed) before it can be resurrected or fully transformed.
41. *Skull:* Can denote the beginning or birth of a new stage through the death of the old. Associated with the Nigredo process where old substance decomposes.
42. *Adam and Eve:* Represents dual opposites such as male and female principles, spirit and matter, and their union to achieve alchemical harmony.
43. *Winged Mercury:* Symbol of speed and invisibility, linked to volatility and transitional processes, also representing spirit in alchemy.
44. *Four elements:* Fire, water, air, and earth — fundamental elements of nature, each with its own symbols and meanings playing roles in alchemical transformations.
45. *Star of David:* Combines two triangles, one symbolizing water and the other fire, denoting harmony and balance of spiritual and material.
46. *Griffin:* Symbol of supreme power, guarding secrets and representing strength in the union of lion (earth) and eagle (air).
47. *Amphora:* Commonly used to depict the vessel in which alchemical processes occur, linked with the alchemical glass container or flask.
48. *Triangle in a circle:* Represents the philosopher's stone and attainment of perfect essence, where the triangle means process elements and the circle means cycle of completion.
49. *Iron and magnet:* Symbolize attraction and binding, important in alchemy to describe the joining and reacting of elements.

50. *Labyrinth:* Symbolizes the journey and search for truth or inner transformation through complex and seemingly endless paths.
51. *Dragon devouring its tail (Ouroboros):* Represents the infinite cycle, self-consumption, and rebirth. A symbol of eternal transformation and renewal.
52. *Atlas:* Symbolizes strength and endurance, holding up the heavens. In alchemy, it can be associated with balance and support of the entire process.
53. *Winged sphere:* Symbol of the spirit of freedom and transcendence, showing connection between physical and spiritual worlds.
54. *Egg:* Symbolizes potential, beginning of the new, abundance, and creation. Often used to denote the alchemical transformation process itself.
55. *Incubus and succubus:* Symbols of struggle and temptation, representing inner passions and conflicts to overcome in transformation.
56. *Binomid:* A figure with two contours, symbolizing duality and unity of opposites.
57. *Paradise bird:* Signifies spiritual ascension, attainment of divine initiation or conquest of higher knowledge.
58. *Androgyne:* Combination of male and female traits, symbolizing union of opposites to achieve wholeness and harmony.
59. *Lamb of God:* Symbol of sacrifice and redemption. Can mean purification through suffering or trials.

I just need to record all the information in the correct sequence, so even though I'm no longer actively solving the puzzle or searching specifically for groups of three, four, or seven, I've looked for and googled all of this everywhere, including using ChatGPT itself, and it really helped me a lot. Of course, I trust it only about fifty-fifty — everything still needs to be verified, as they say. I decided that I've saved what I needed and definitely want to share it so that everyone can look at it, analyze it, compare it, draw analogies, and see in comparison with mythology and all religious references where something was mentioned, to notice the overall patterns. Right now, what I'm focused on is finding the twelve elements. It turns out that the ancient calendars I encountered earlier, when I was still studying what the Sun God on four horses means — after understanding the four elements,

I need to grasp the fifth. It turns out there is a Sun God on four horses in the light, and also a God on four horses in the darkness. This imagery is used so that we understand there is a presence on both sides — there's the lunar chariot and the solar chariot, so to speak. The lunar one means without the sun. When I started looking further into all the illustrations and what I found and where to go next, I saw that I discovered what looks like an eight-pointed star — everything seems great — and the four animals, and inside, the Lamb — that I found, inside this sphere, and everything is great. But next, there should be around it a ring of the 12 zodiac signs. I understand that now I need to keep building the matrix further, to study what the number 12 really means, because I haven't deeply worked with twelve yet. Yes, I have grouped the twelve zodiac signs into three worlds, into four worlds — into groups — and this already serves as a kind of hint. But again, all this can be played with and reinterpreted however one wishes and however it turns out. And right now, that's what I'm working on.

So it's like the next stage I need to understand is the number 12 and these 12 elements: to figure out how they are formed, how from three worlds plus the fourth — the otherworldly one — I get seven, but then from seven I somehow get not 14, but 12, and why — that's what I need to unravel. Also, the meaning of this 12: why 12, where it appears at all. From the hints I see today, if you look closely at the oldest calendars, often depicted — and this is again part of the interesting matrix unfolding — there is the Sun, the opposite Moon, and then mirrored to them are something else, like four more elements. But what's curious, and why one of these lower elements, with two on top and two below, why the fourth element is like this — or rather, why it's missing — this is very intriguing too. Because it's Aether — that explains it. I'll find the right words later to decode it more precisely — this explains why there are seven days in a week. My hypothesis is that these seven days are kind of split as three days plus a fourth, then again three days plus a fourth, because the fourth is Aether, the dead world, which is why it's everywhere like a "corridor" — that's how I see it. So the week should be divided into sky, earth, underworld, then death; then again sky, earth, underworld. And death is both there and there. So there's one day in the week that belongs to both groups of four, you see? It acts as the fourth in both groups.

And also, basically, the twelve zodiac signs should be deciphered according to this principle — that everything is an unfolding, an unfolding, an unfolding, and the unfolding of this twelve goes like this: there's a triad that is opposite it, as if one triad is spiritual and the other triad is material. So that's three and three — which is already six. And in many ancient calendars, it's always shown that the disk is divided into two halves, one in light and the other in darkness, as if six zodiac signs are in the light and the other six in darkness, like a mirror world. So all of this is a hint that, as I also previously deciphered in all my first and second volumes of "Alternative History," it's all basically the same thing, just viewed from different angles and therefore having different properties — and that's exactly how it is. So it turns out there are three zodiac signs that have opposites in another set of three — and that gives us six. But if you also include the mirror world, then there's a mirrored six as well. So there's the original six and the mirrored six — and that's how you get twelve. This is the principle behind the unfolding of the matrix, the layout. I just need to explain which zodiac sign transforms into which, and the same goes for the planets, and so on. I'm searching for the twelve, looking both in theory — all the illustrations and references to the number twelve — and in practice, trying to build the matrix, to understand how to make it, what geometric figures or overlays I need to use or place, so that from at least one perspective, when you look at the matrix, this calendar emerges. So far, I'd say it's not working yet, but that's just for now. So I'm recording my path, describing everything, and overall things are going well and according to plan. Big Alexander and all my friends and colleagues advise me to take a rest. But I realize that nothing steals my attention as much as the matrix does. I remember it was the same when I finished the first volume and started the second — it felt like I wasn't even myself, like something had possessed me. And the second volume — I don't even know what it's about, because it seemed like some intelligence was working through me, creating that second volume. And likewise, through me and for me, it solved the matrix. And only later did I finally let go of all that and started to feel like I was returning to the human world. And now it's the same again. It's like I don't quite understand where I am — in a room, in an apartment, which city, which country,

what clothes I'm wearing. It's like scientists whose attention is so fully absorbed that they really forget to brush their teeth, wash up, or eat. That's the state I'm in now, and I really like it. I'm fully immersed in studying this entire formula, the code of God, and so on. I enjoy it a lot.

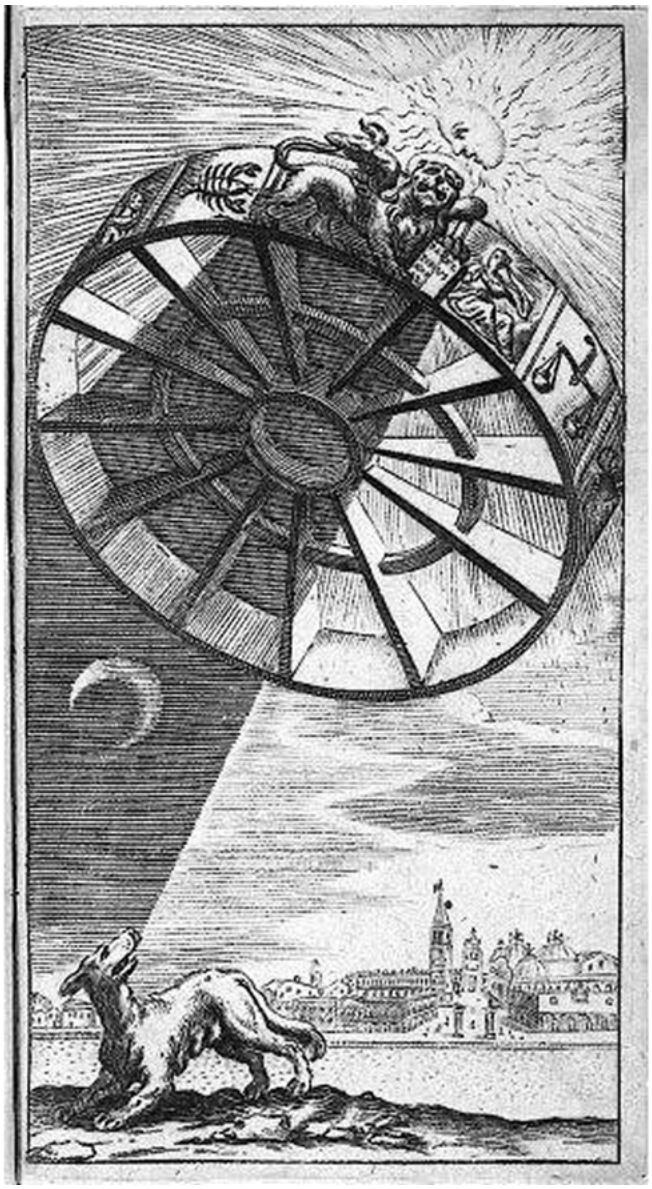
From what I hadn't mentioned before, I want to touch on the fact that Big Alexander has mentioned this more than once, but I always ignored it because I simply didn't understand. He kept telling me, "See, three, and if you add it like this, it's also three, but if you add it this way, it's six, and if you add it that way, it's nine." And that's it — he kept talking about some three-six-nine, three-six-nine. I still don't understand why three, why six, why nine. And just a few days ago, three or four days ago, he told me, "Maybe, you know, this is the code of God. And you've found this nine." How did I find nine? What nine? What is he talking about? I don't know. I started googling, but honestly, I didn't even read much. For some reason, my attention just won't focus on it. Maybe it's not the right time yet. Maybe the system is protecting me from this info so I don't get confused. But I did look it up — it says something about 3-6-9 being three special numbers from Nikola Tesla. And all the fans of esotericism, conspiracy theories, and all that mysticism, they all worship these numbers 3-6-9. What is it? How does it work? Why? Why do people worship these numbers? I don't know. Honestly, life never really led me to this, I admit that sincerely — just telling it like it is. Big Alexander also talked to me about 3-6-9 with strong emotions. I didn't understand anything. What do these 3-6-9 even mean to me? Here I am, sitting with four surgeons and holding a scepter inside, and now I get these 3-6-9? It's totally overwhelming. This is the stage I'm at now with volume eight — basically what I'm supposed to figure out soon.

I don't know, maybe this week I'll manage to take a break from all this, or maybe I'll solve everything in just a week, or maybe it'll drag on for half a year — I really don't know. The system, as Big Alexander says, doesn't worry at all. When it wants, I'll sit down at the matrix and solve it that very day. There's no such thing as missing something or that if I stress every day and stare at the matrix, I'll solve it faster. Nothing depends on how long

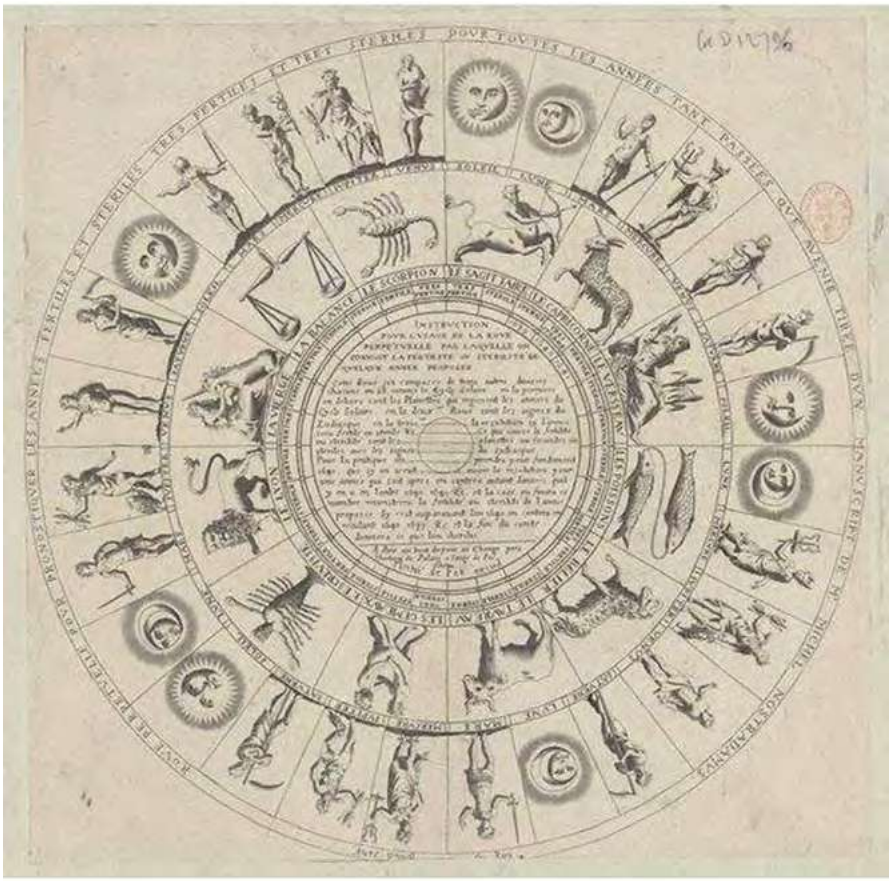
I sit with this matrix. So he said, “Just rest.” I can’t really manage that, but I’m trying, though it’s not working. Right now, my crazy interest is only growing — to find more ancient calendars, print everything out, google even more everywhere, and once again draw analogies about where the number 12 appears in the world at large. And Big Alexander said, when he said:

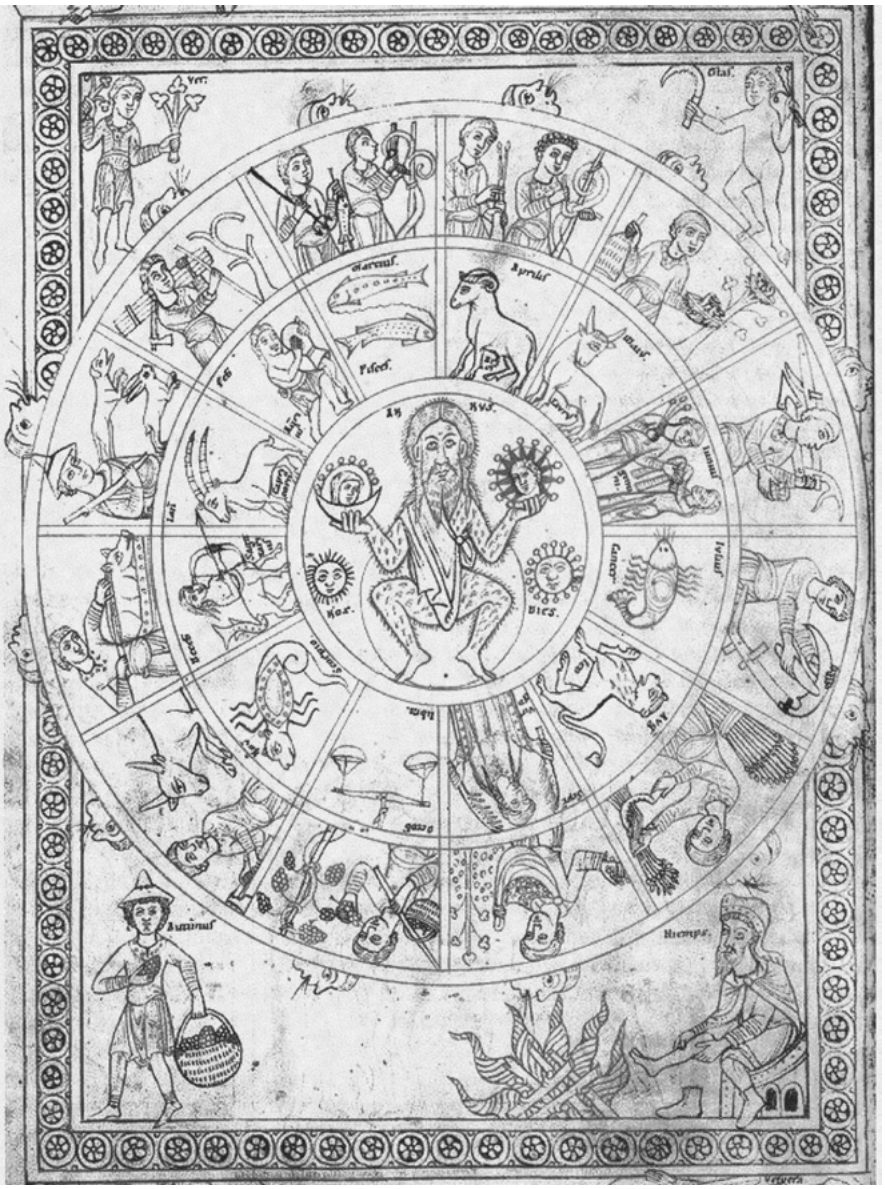
— That’s it, rest now.
— Okay, okay. But what should I do next? I mean, if I want to search the matrix further, if some details are still missing, physically I won’t be able to do it on my matrix. What should I do?
— Just do it flat — simply draw it all out on a sheet of paper, flat, and that will be enough. You don’t need to make it in volume.
— Okay.

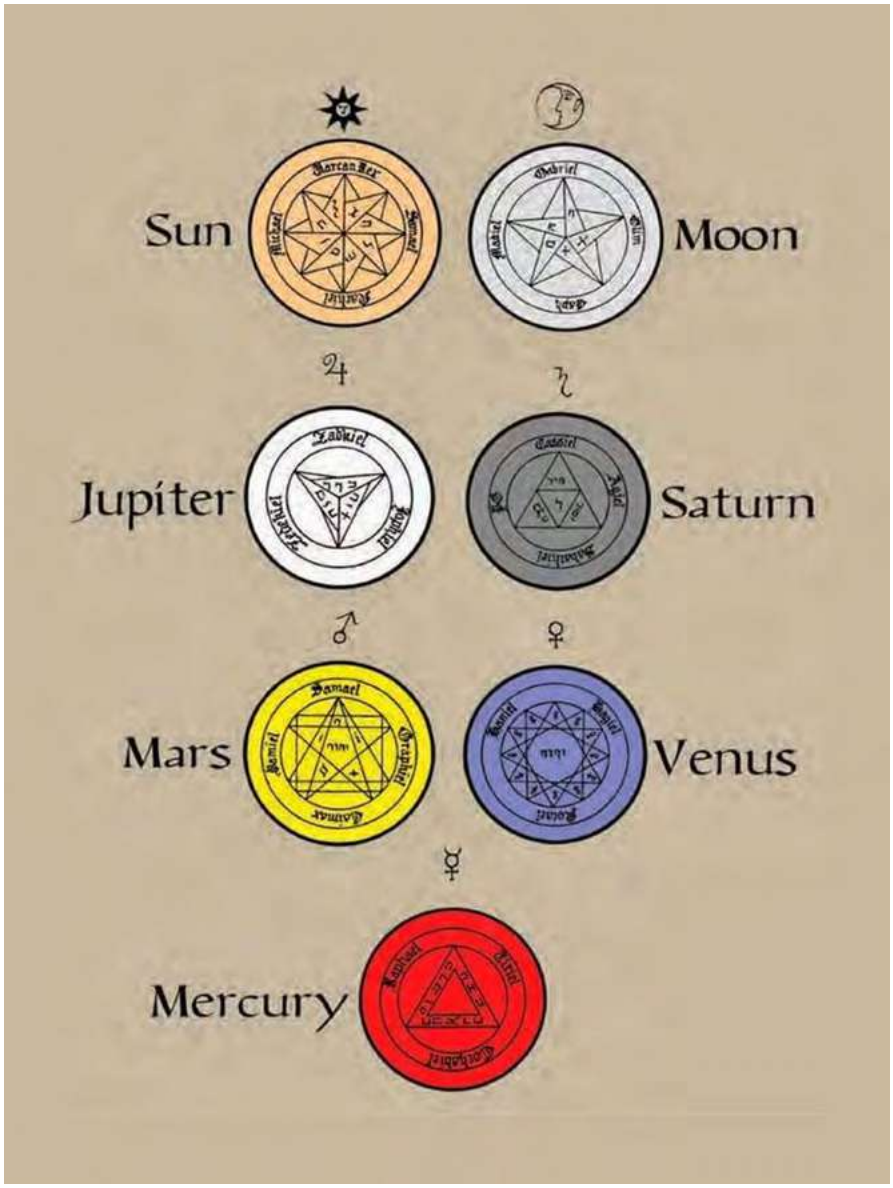
Naturally, after the conversation, instead of resting, I immediately printed out a whole bunch of cubes with different crosses so that they could be layered and seen through on sheets of paper, allowing me to do layouts — how many times to unfold the eight-pointed star, how many times to unfold this Merkabah plane, this six-pointed star, how many times to unfold the triangles. And I’m laying it all out flat. Then I ask the person helping me with design to show me all this in volume. That’s what I’m working on.




sol
luna
terra





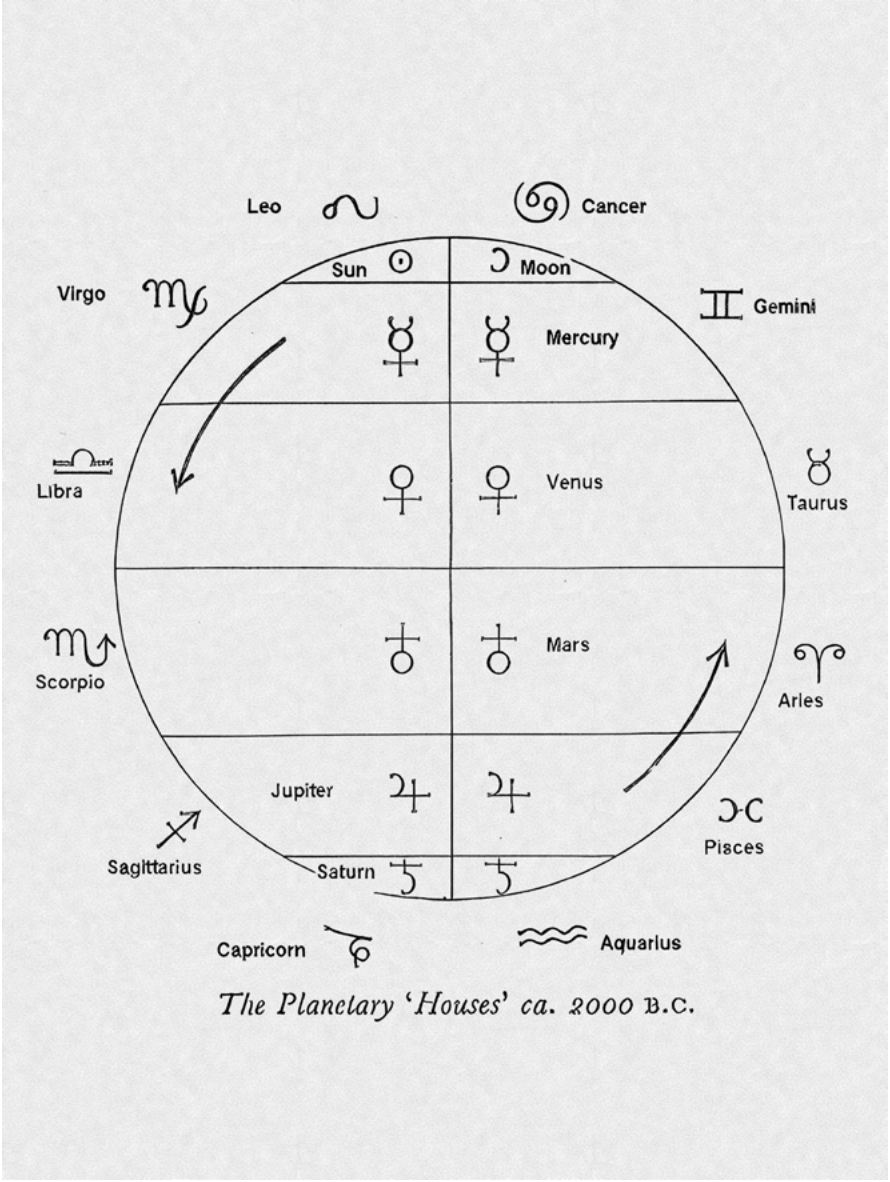

Sun
Moon
Jupiter
Saturn
Mars
Venus
Mercury

| Read Wikipedia article “Cherub”

This image, I don’t know, maybe it’s from a computer game or just downloaded from the internet, but it very well illustrates the explanation of why there are seven days in a week — why seven. And see, don’t pay attention to what’s in the circles, that’s not important, it only confuses — just focus on the elements. So, we see the Sun, Moon, Jupiter, Saturn, Mars, and Venus — six of them. And the seventh is Mercury at the bottom. And this is what it’s about: if you look closely, it’s like two columns — one solar column and one lunar column. And beneath the Sun there are the Sun itself, Jupiter, Mars, and Mercury. Beneath the Moon there are the Moon, Saturn, Venus, and Mercury — so essentially, this one element, the fourth one, is present in both groups. Do you see the catch? And that’s what confuses people. That’s why they don’t understand how this works. What’s even more interesting is that these are opposites: in the Sun’s world there are four elements, but three of them are opposite, mirror elements under the Moon. So we see the Sun, Jupiter, Mars — these are under the Sun, and the Moon, Saturn, Venus — under the Moon — six elements total. These represent the three solar worlds — sky, earth, underworld — and three lunar worlds — also sky, earth, underworld. The fourth world is death, ether — you can call it that. And because it is formless, it is the fourth element for both groups. That’s the key, how this is decoded is very interesting. This is what should be noted because it’s a hint at how the matrix is generally constructed.

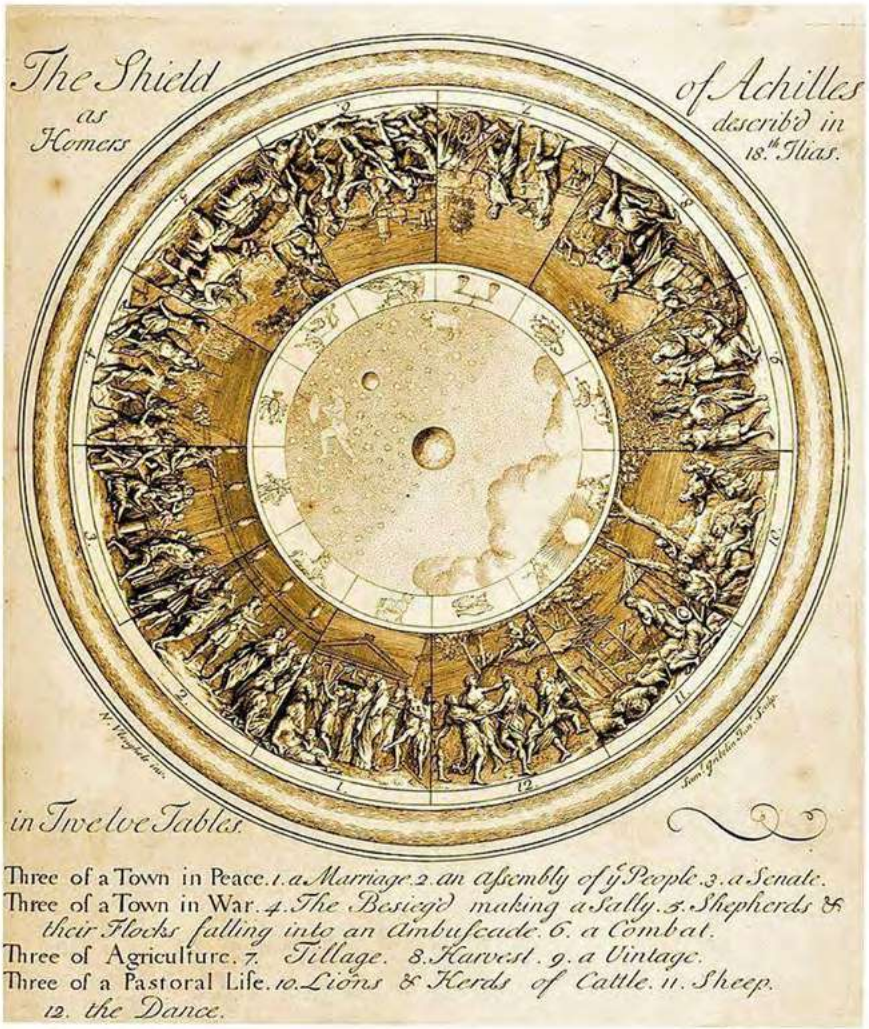
I’ll explain. So right now I want to decode the calendar. The calendar has 12 zodiac signs, that is, 12 months, so, 12. But there are calendars where it is clearly shown that the calendar is divided into two halves: black and white. And as if there are 6 months from one world and 6 from another. That’s exactly how it is. It’s all a matrix within a matrix. So, if you divide the calendar, the calendar has 6 months, like 6 days in a week, and the seventh, the seven, goes to the center — that is ether. Do you understand? And so, if you make a calendar now, the planets I just showed you, there are seven of them, and six of them are six zodiac signs, the seventh is Mercury, which is in the center, and that’s six zodiac signs.

And the other six are the same, but in a mirror, as a reflection. And those other six zodiac signs are the same, but not the same. Again these six, and the seven goes again to the center. That's how interesting all this is arranged.




*The Planetary 'Houses' ca. 2000* B.C.

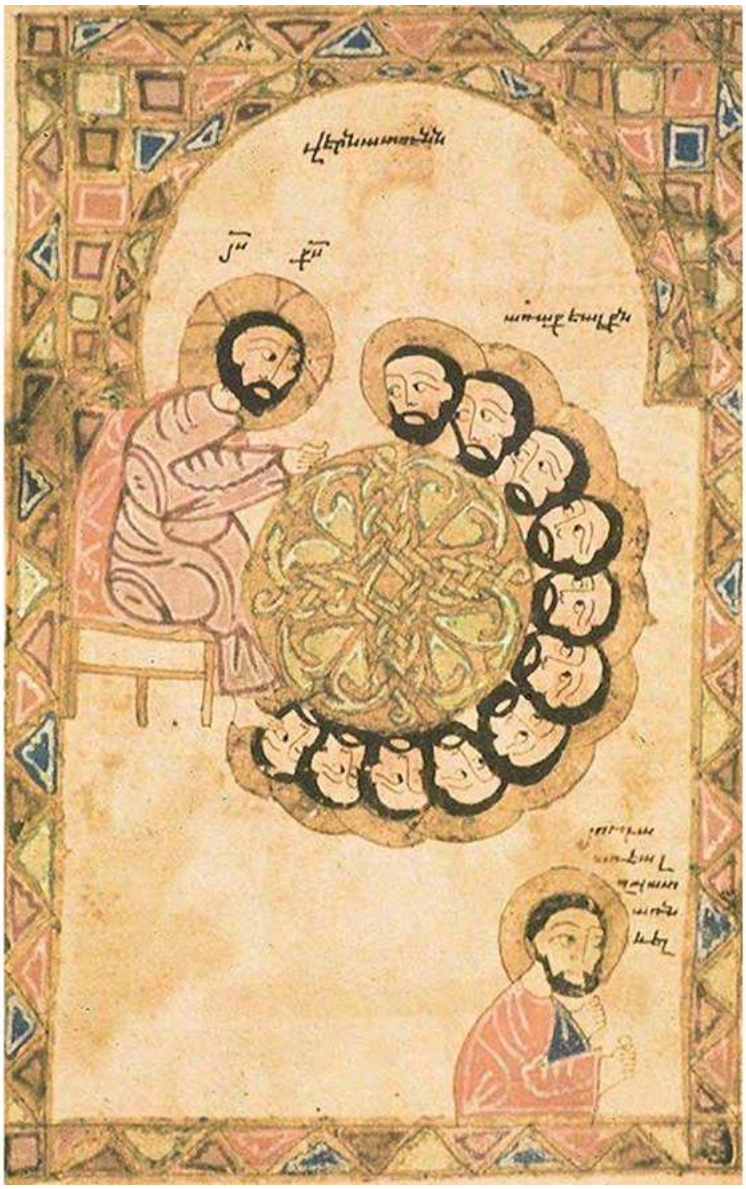
I want to show, for example, this picture, again not mine, taken from the internet, someone tried to make something there, but here the hint is very good again. You see, we can generally see what elements and what. We see that half of the zodiac signs are on the left side, the other half on the right. And half of the zodiac elements on the left correspond to these planets, and on the right are the same planets, but as if only on the other side. Do you understand the point?


The Shield
as
Homers
of Achilles
described in
18th Iliad.
in Twelve Tables.
Three of a Town in Peace. 1. a Marriage. 2. an Assembly of ye People. 3. a Senate.
Three of a Town in War. 4. The Besiegd making a Sally. 5. Shepherds & their Flocks falling into an Ambuscade. 6. a Combat.
Three of Agriculture. 7. Tillage. 8. Harvest. 9. a Vintage.
Three of a Pastoral Life. 10. Lions & Herds of Cattle. 11. Sheep.
12. the Dance.

This is what I meant regarding the calendar. You see the calendar, and you can see there seems to be a division of the central circle with the zodiac signs. A division as if into dark and light. And into the dark fall six zodiac signs, and into the light six. This is also a very important principle that needs to be known in order to solve all this. But I haven't solved anything yet. I mean, of course, I have progressed far, but the process is still ongoing.

I'll give this comment. So basically, it feels like I am searching for some point or element that is this very "corridor." It is a point that exists in all worlds and all universes, so it is God. And it turns out that if I now make a calendar, I take seven days in a week, seven planets, but as if one planet should go to the center, and six go along the radius of 180 degrees of the circle. And then I take again seven planets, that is, seven days of the week, the seventh point again goes to the center because it is the same one, and six go along the right side of the circle, another 180 degrees — that's 360 degrees — and thus we get this radius. And this is how this principle works. It turns out the same way when God Sun is depicted on four horses: three horses represent the physical world, and the fourth is the world of death. This element is sometimes counted, sometimes not, because it is like this — it is the Ether. So, if we make a calendar, under the Sun we take four worlds, and under the Moon, if we take such a chariot where the Moon harnesses four horses, we get four and four. From these four, we take only three from the Sun's chariot and three from the Moon's chariot because their fourth element is the central one — it is the corridor. That's the trick. And it turns out to be six. But why do we get six, when we need twelve for the zodiac signs? Because we only took the opposite side, like there is the Sun, the Moon, and then there is something mirrored, and this also needs to be reflected. That's why calendars sometimes show this. So, we take three horses and the fourth in the center of the Sun God, then three horses and the fourth in the center of the Moon God, figuratively speaking, and that gives us six. Then we mirror this, so there is a similar set but like on the other side of the coin. And we add three more, so six, while that fourth element goes to the center. Do you understand? This is very unusual. So, this is the explanation of why there has always been

such confusion, why nothing could ever be deciphered, and why no one understood why sometimes it's three, sometimes four, five, six, seven, eight — what is it all about? And you see, I'm unraveling this now, and it feels good to me because I do love order. I hope it's great for your mind to see this orderliness, because it really sets the boundaries of perception and understanding of the world. It's very cool. And maybe even because I'm approaching it like this now, I feel very unusual myself. Honestly, kind of harmonious, I would say, harmonious.



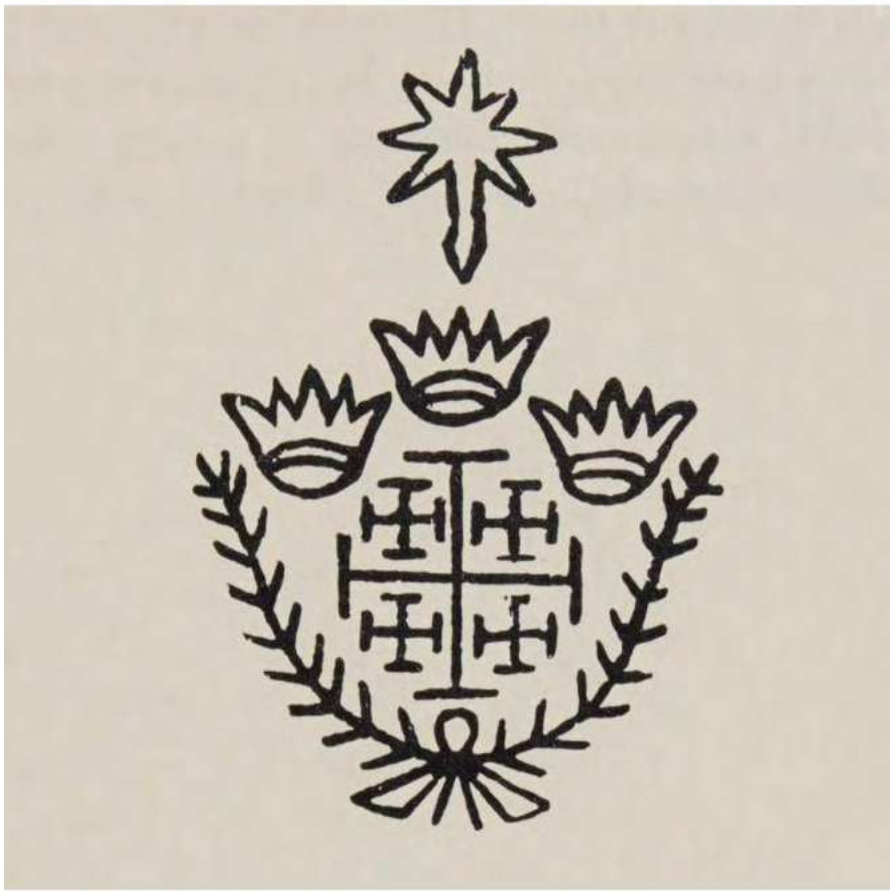
I also liked this picture, it is Armenian, Christian, ancient, depicting Jesus and the twelve apostles. But actually, what I saw unusual here is that it's as if He — well, this picture basically shows that it is Him and the twelve apostles — is also Him, just his twelve versions, so Jesus is the thirteenth, like a unique element, and there are twelve versions of Himself laid out. And here is actually a very good hint about the matrix: that the matrix, which in the end must be fully completed, should consist of twelve elements, and these twelve elements should be like the element inside. So the twelve apostles are the twelve dimensions of Jesus.

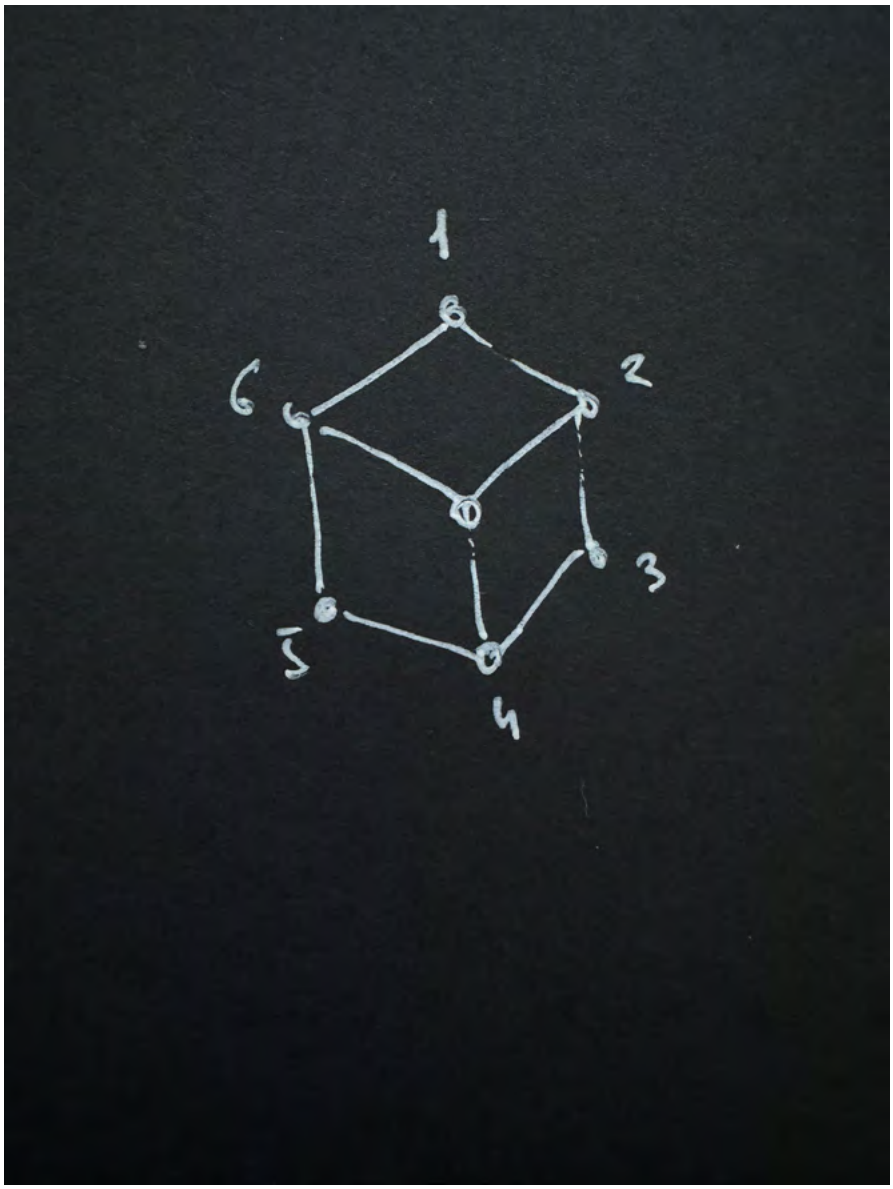
The last thing the system highlighted to me was, for some reason, a square, a plane square. But it is divided into nine squares, like a Rubik's Cube — not into four squares on the side of the square, but into nine. I don't know why or what for, but I noted it down. Then the system also highlighted to me over the last two weeks that there is a kind of cross, and there are different kinds of crosses. I like most of all the crosses that are equilateral, where all the arms are equal in all directions, so it fits into a square. And there is such a cross, like the intersection of a square, and on the sides of this cross — let's say, on the edges of this cross — there are smaller crosses, so there is a big central cross and four smaller ones on the sides. It appears in many places; if I'm not mistaken, I read somewhere that it's even on the flag of Georgia. There is such a cross. And this cross is highlighted to me. It's like some kind of matrix or another clue, so I noted it down as well. I started reading everything about what crosses actually are. I began to decode the matrix again and started drawing it in a plane. And look, it's interesting that if you depict the cube not from the square side but from a proper angle, as I described in the second volume, let's say, looking at the cube as if it were a hexagon — if you depict the cube like that, then it looks exactly like this hexagon, so these six rays on the sides are exactly that main six, which is important, because see, the seven is in the center and the eight is in the center. And so it turns out that if you take one cube, position it at the correct angle to depict it as a hexagon, and do the same with a second cube, placing it on top of the first and shifting it slightly, then we get — please — 12 rays, which correspond to the 12 zodiac signs.

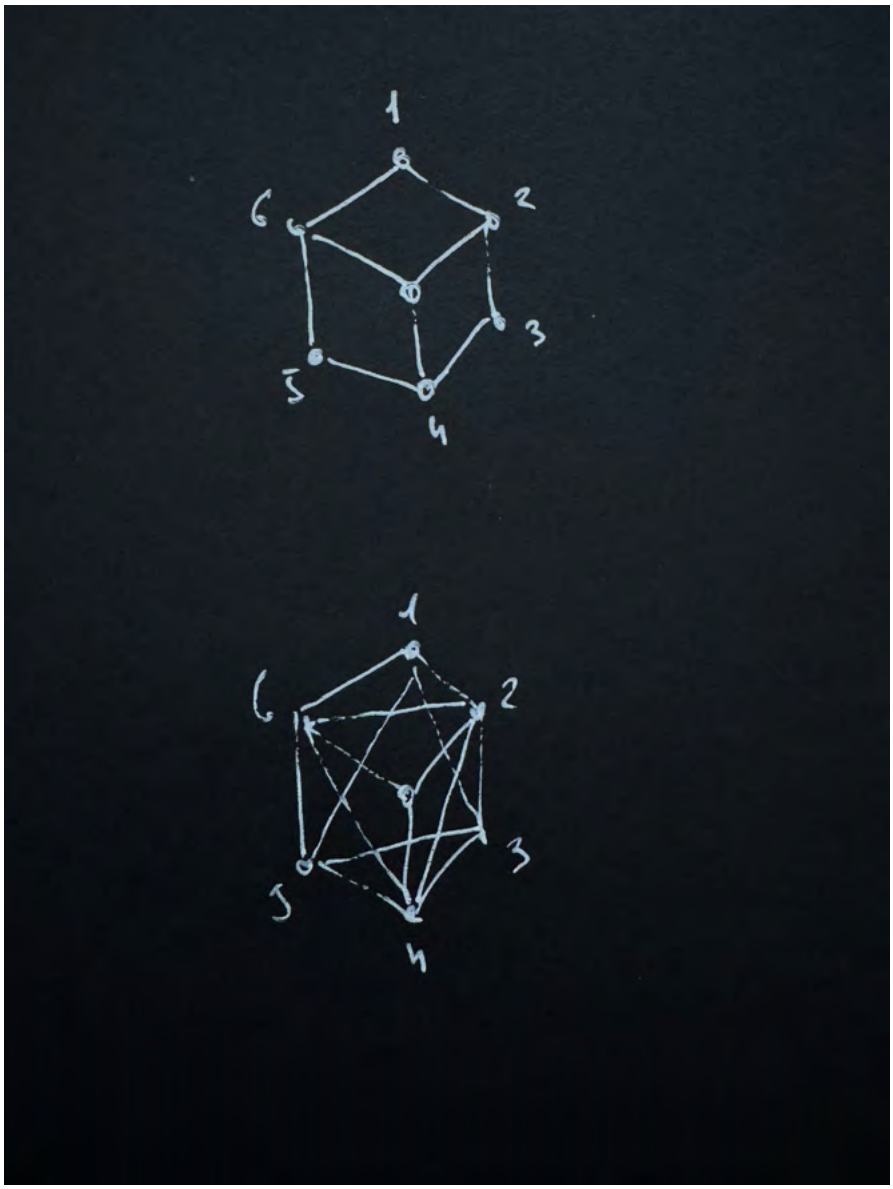
On one hand, it's logical, but on the other hand, it's illogical, because why two cubes, where do we go from there, what should we do? You can fit two cubes in three-dimensional space and see in the plane as if we have obtained 12 rays. And since cubes contain tetrahedrons, it seems like these 12 rays come directly from the tetrahedrons, like the 12 zodiac signs. Everything looks quite beautiful. This is what I've been experimenting with now.

| Read Wikipedia article "Cross".

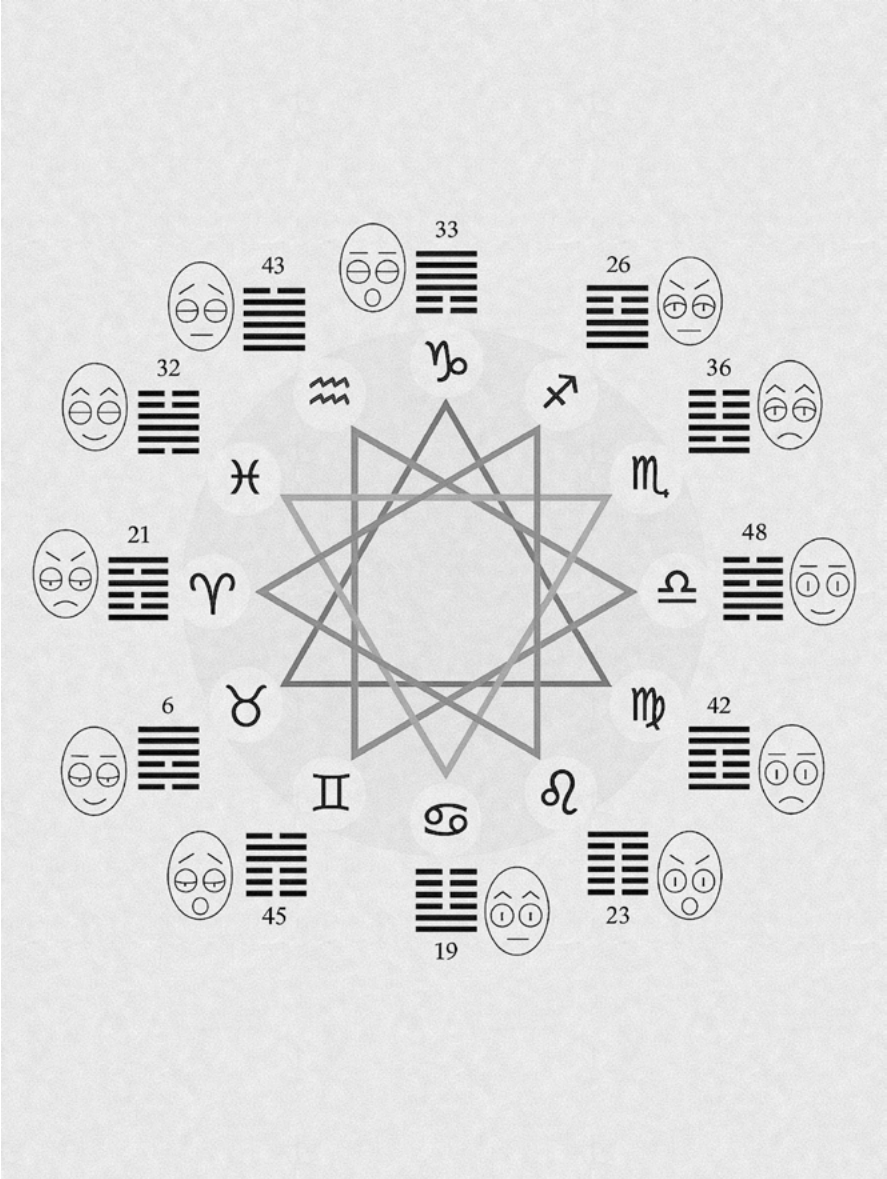




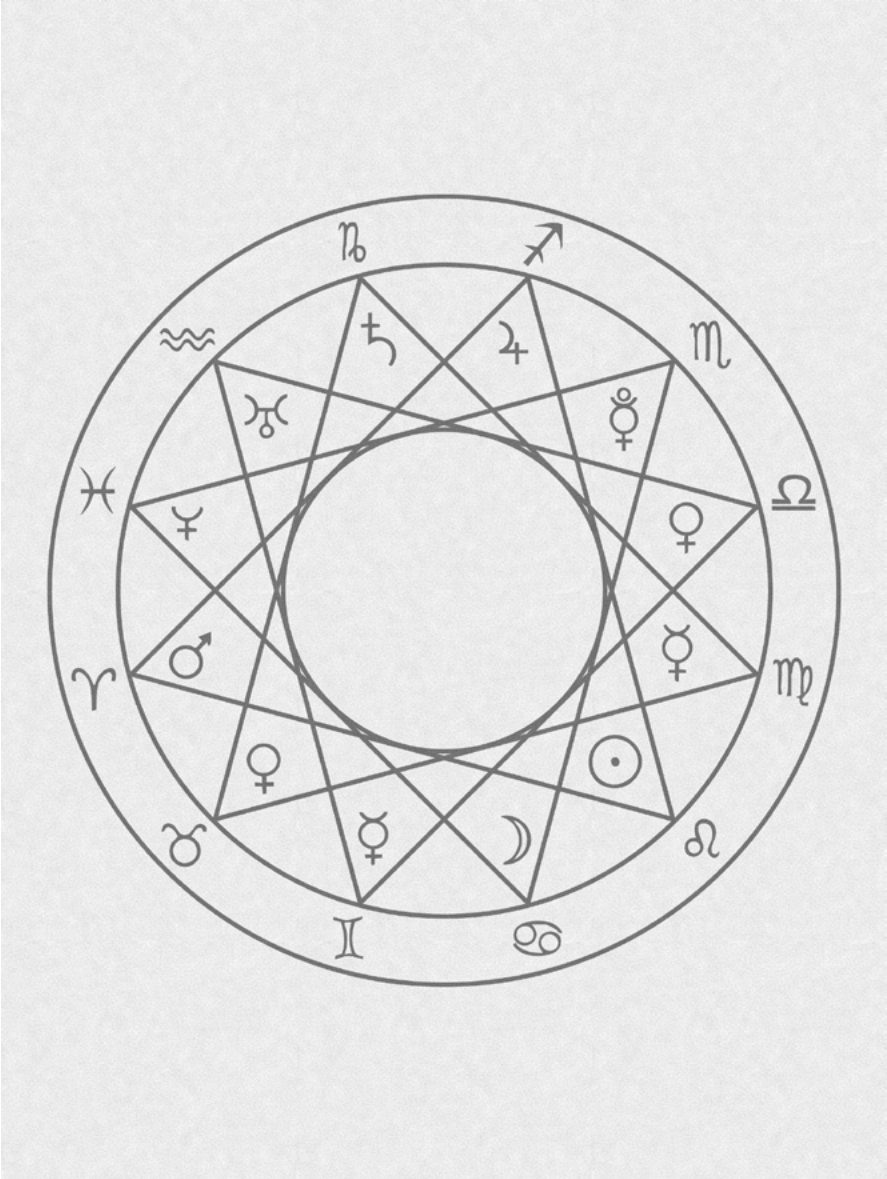

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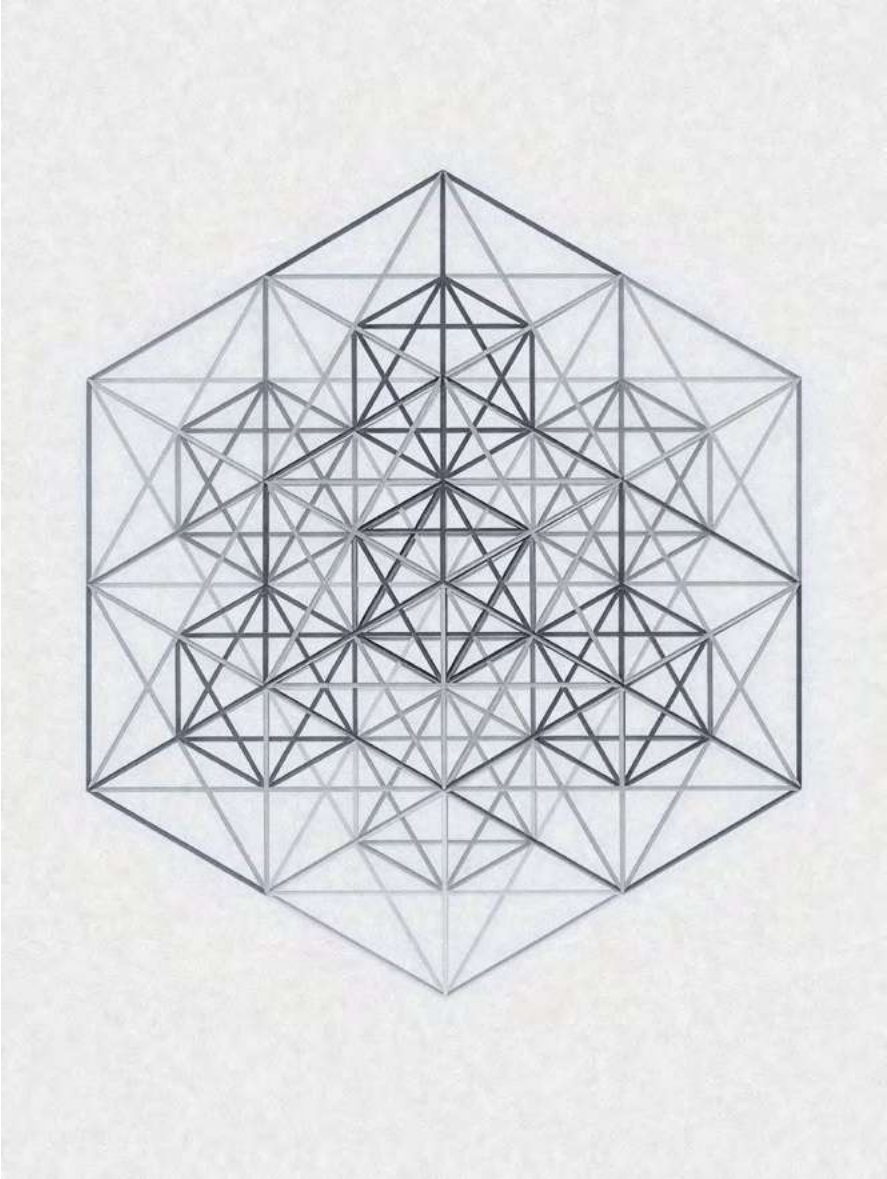


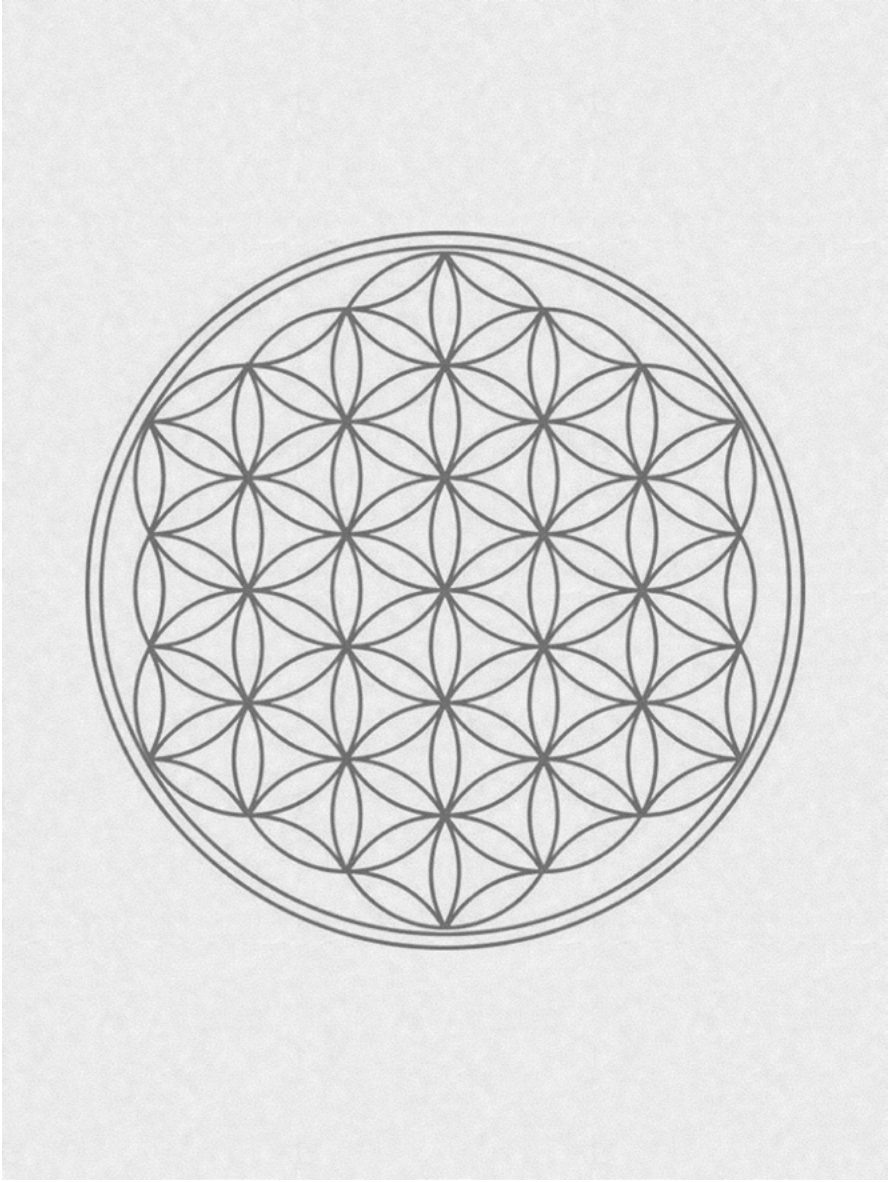

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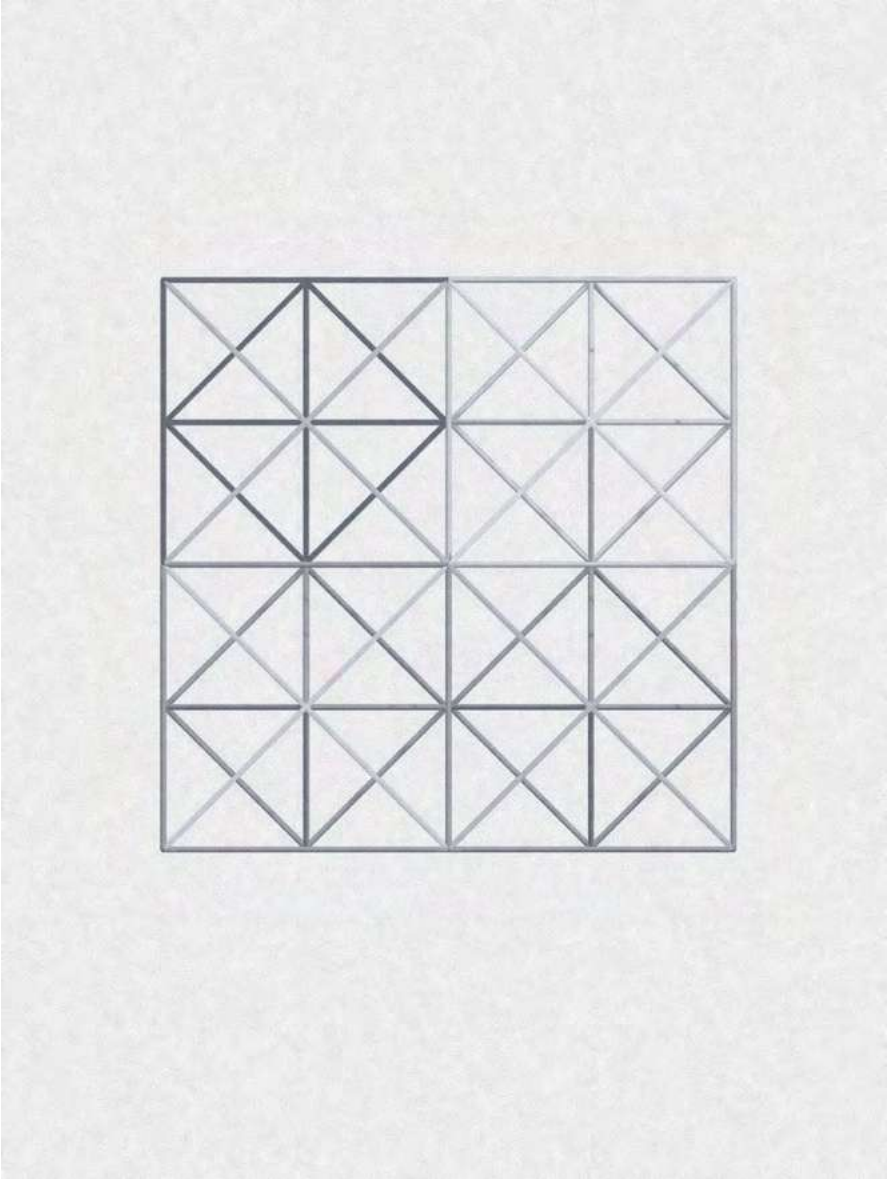

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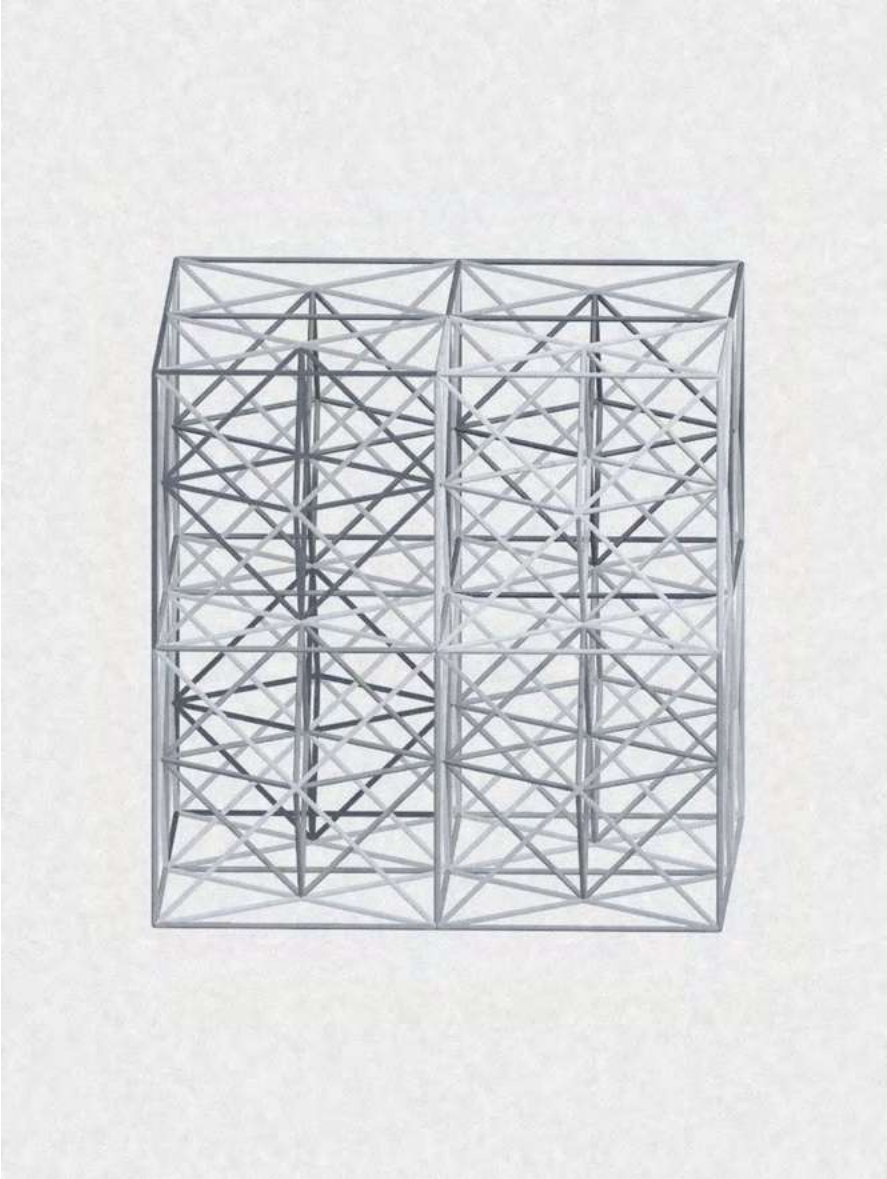
And then I started getting stuck again on the idea that I need to get some kind of volumetric matrix, where a matrix is inside a matrix, and all of this consists of a matrix, as if there are many levels and sublevels. Again, take the drawing of the "flower of life," the image of the flower of life. So we see that there are some six rays, that there is a small sphere, and from the spheres, from these rays, a bigger sphere forms, then an even bigger one, and so on infinitely. Essentially, if you make a cube in volume that contains eight cubes and look at it again from the correct angle, like a hexagon, then you can immediately see the same thing, you could say, the flower of life. And you can immediately see how a bunch of hexagons gives birth to another hexagon, and in the center are hexagons, and there are exactly six of them around in a circle, the seventh in the center, the eighth is not visible — everything is perfectly aligned.





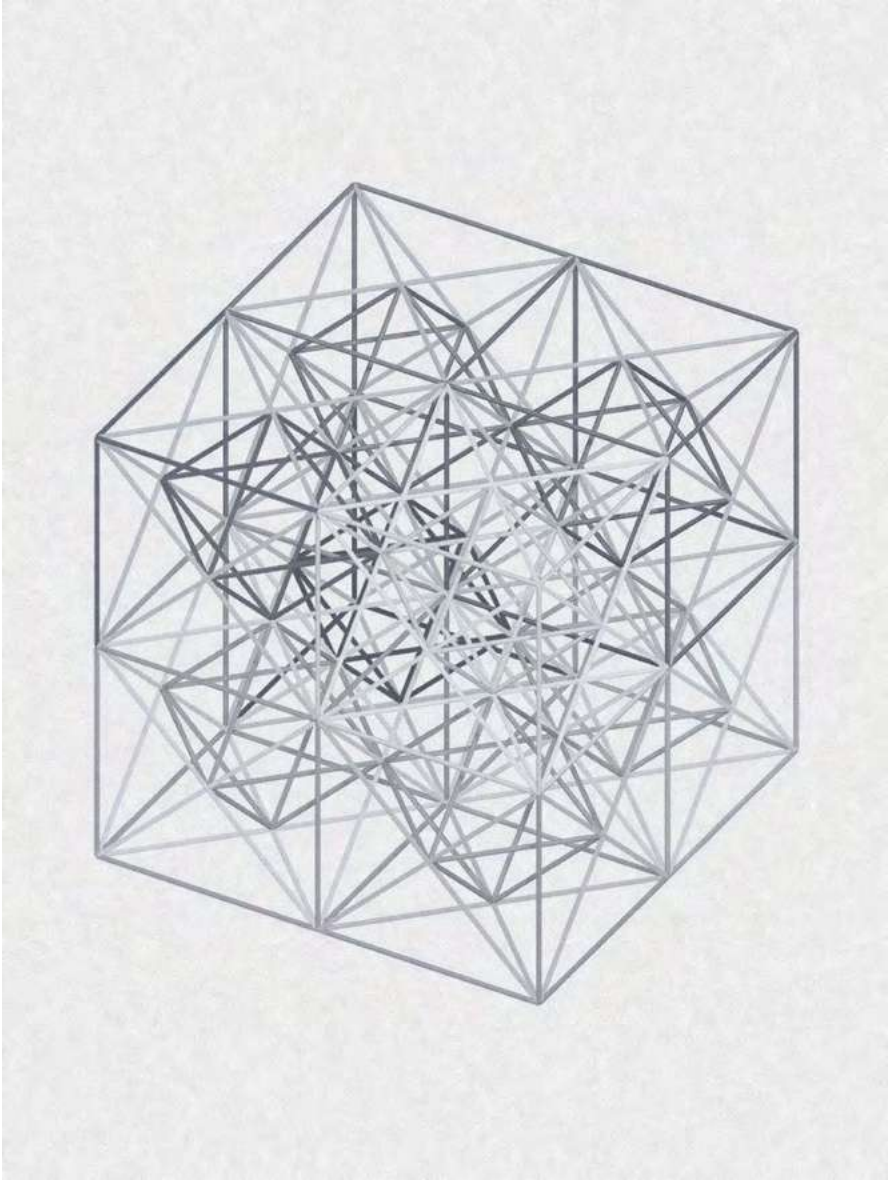


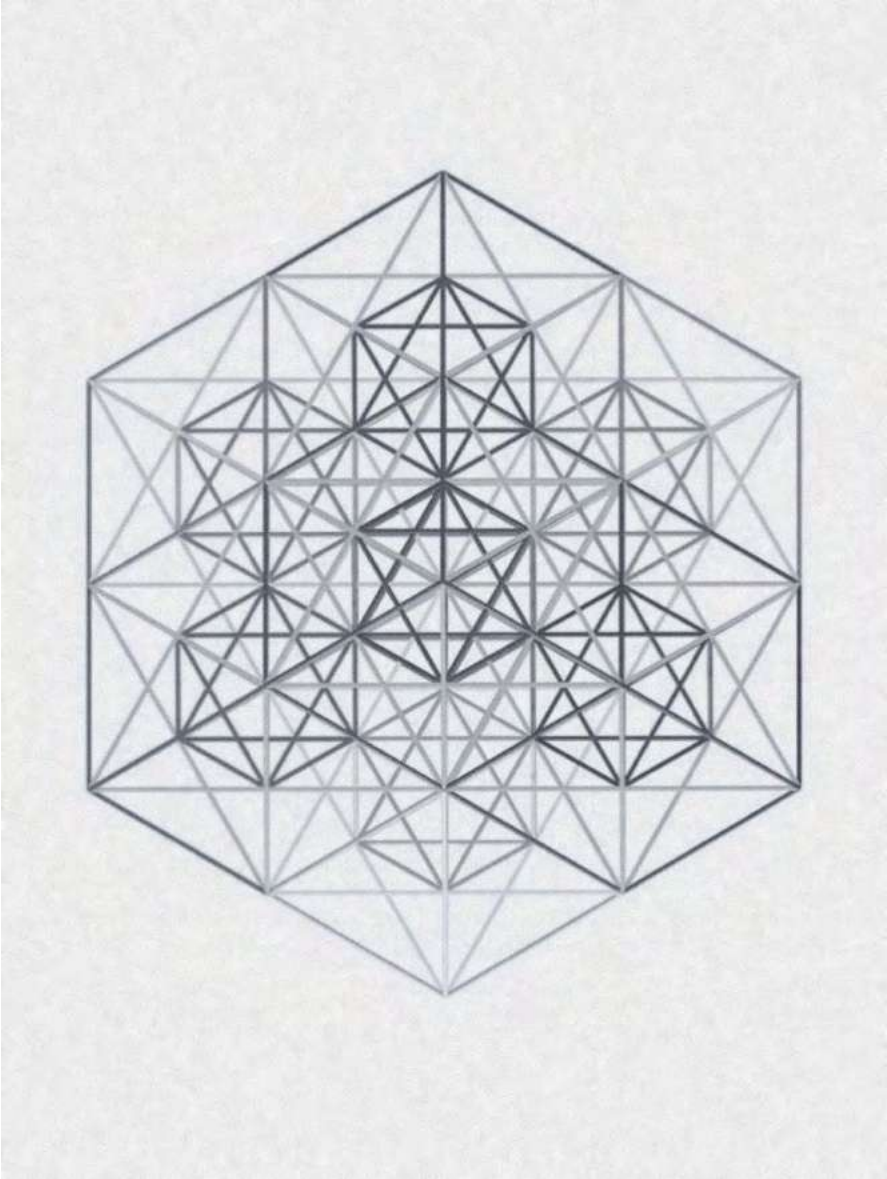
Here is the cube from the side… With cubes and crosses.



Now I start to rotate it…

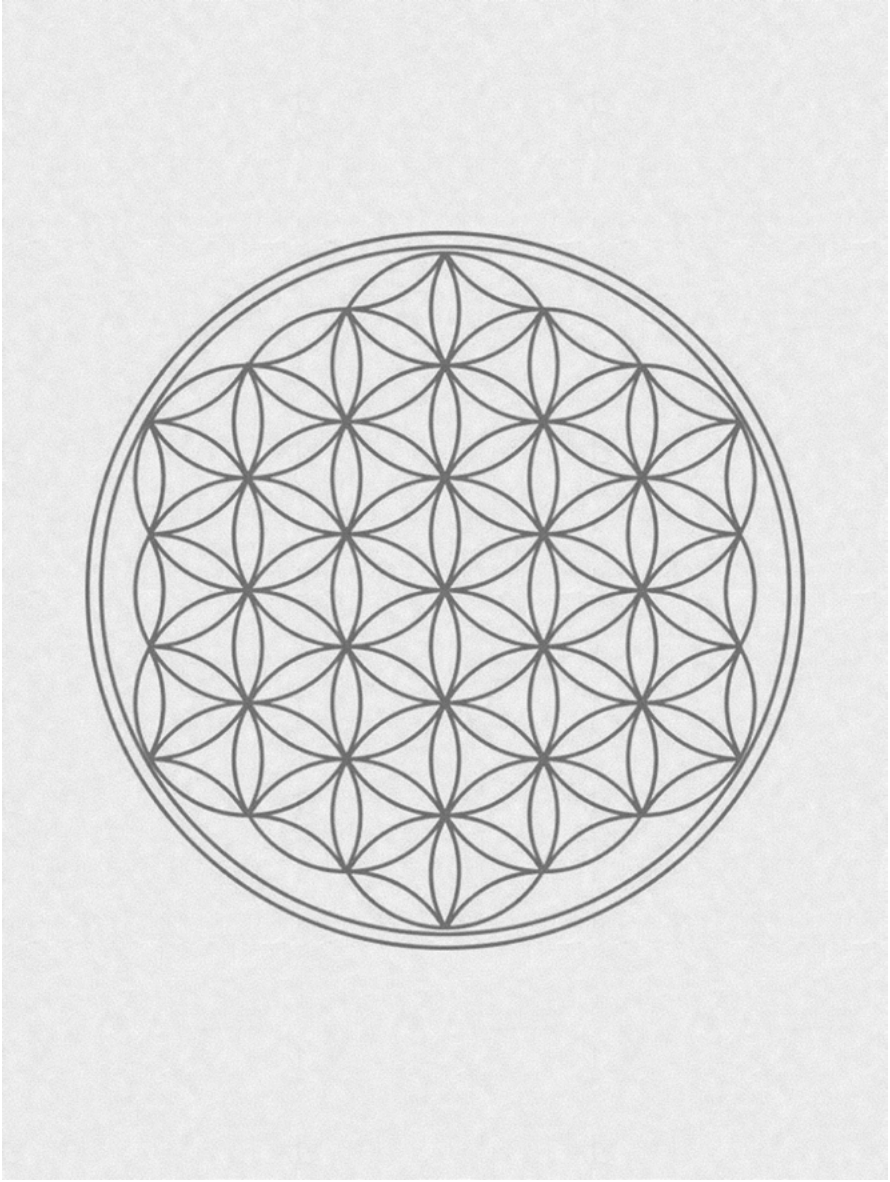
Showing you that it is three-dimensional.





And here it is — when you look at one corner of the cube…

In the plane, it looks like a hexagon.

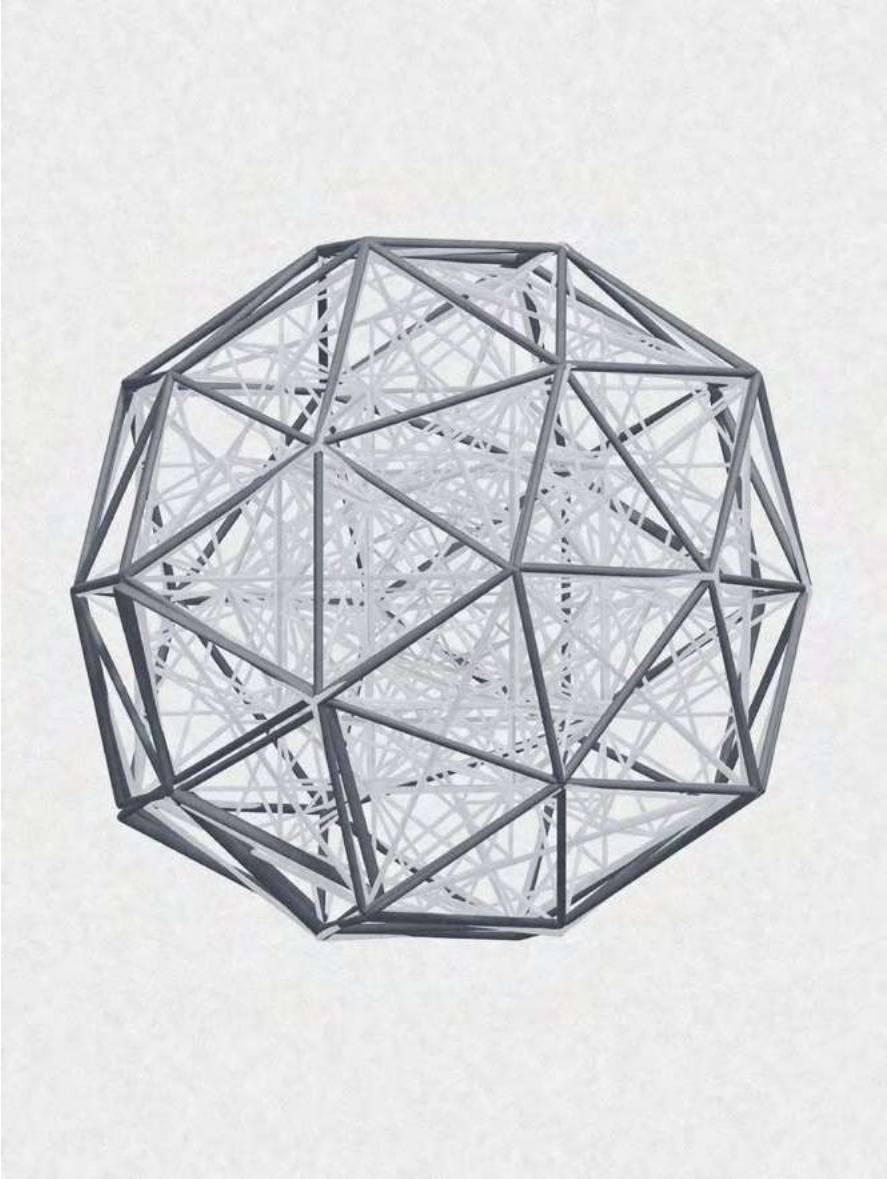


Look, if you compare this drawing — the one I showed, how I rotated my cube — you see, it perfectly matches the "Flower of Life" drawing. But as I understand what the system wants from me, it wants me not to just leave the cube with crosses as it is and look at it from an angle, illusionarily seeing it as a kind of sphere made of hexagons that gives rise to another hexagon. It's like I need to do that, but in volume. So basically, the logic is — this one cube isn't enough. I already solved this cube in the second volume, but now when I look at it from the right angle, the one where it looks like a hexagon, I need to repeat that hexagon. Or rather, not just repeat the hexagon — I basically need to create a sphere. I need to make a ball, which is what I'm aiming for and trying to build.



And the most interesting thing is that I tried to make this sphere, but it all has to be interconnected. So, I tried to make this sphere back at the end of 2023, in December, before the New Year, when the envoy Gibson came to me. She specifically told me to pay attention to two Chinese lions, and definitely to both, and to look at what's under their paws, what's hanging there, and so on. And there, under the paw of one of the Chinese lions, was this sphere. And I realized, "Oh, so I've basically almost solved this." Well, almost, but not quite. And I understood that I need to make this sphere, as the completion of my matrix that I am creating, where all the geometric shapes are inscribed, so that this whole matrix is somehow enclosed by a shell — not a carapace exactly, but some kind of shell — like a sphere made of triangles. Well, these triangles are simply drawn, basically. You can just draw a circle and it looks like circles. But actually, if you look closely now at the picture of that sphere under the paw, you see triangles. And everywhere, all this is being highlighted to me. And even now, I'm watching the series "Smallville," and they also show this sphere made of triangles. And I understand — that's it, somehow all this should somehow come together as one. And what am I working on right now? I'm trying to unfold my matrix. But how to unfold it? When I realized what a dodecahedron is and started applying it to my matrix — where my cube has crosses, that is, with the Cherubim — then I saw that thanks to the dodecahedron and the pentagrams on its faces, my cube seems to have become unfolded, like the cube is somehow spread across different dimensions, as if it's all smeared out. And I think, "Wow, how interesting." I began to understand that such a matrix must be spread out like this — as if it exists both assembled and also unfolded along different trajectories, like along degrees. And then, as I started deciphering the matrix, it turned out that there is another way, a completely different way, of understanding the four Cherubim inside who guard the throne. These four Cherubim are like four Merkabahs — that is, four of these stellated octahedrons, which, in turn, are derived from cubes. And they too can be fitted into each other and rotated in a certain way. The trajectories of the four Cherubim cubes, how they are rotated, and the trajectories of the five cubes thanks to the dodecahedron — how they can be rotated by degrees.

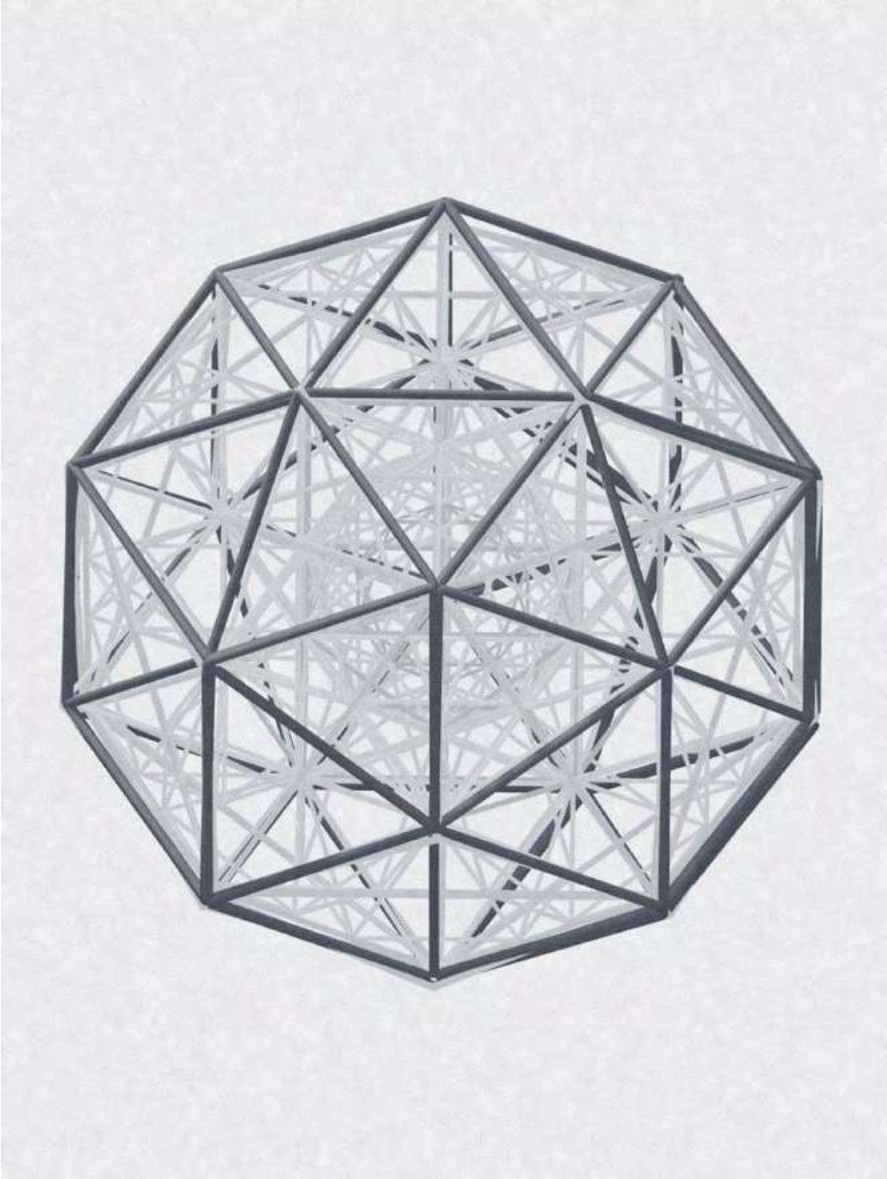
These are different trajectories, like how you can, so to speak, multiply the cube like this and rotate its vertices by degrees, almost turning it into a hedgehog. I didn't quite understand which of these trajectories is the correct one. Plus, I felt big doubts. I was puzzled by how the dodecahedron and icosahedron fit into all this. So, I found the four Cherubim, okay, that's the star, the stellated octahedron — fine, laid out like a hedgehog, there are four of them. It's like four cubes inside forming another cube. Great, everything seems perfect. But I realize these are all parts of one big kind of machine. I have to put it all together. And now I've progressed even further forward.



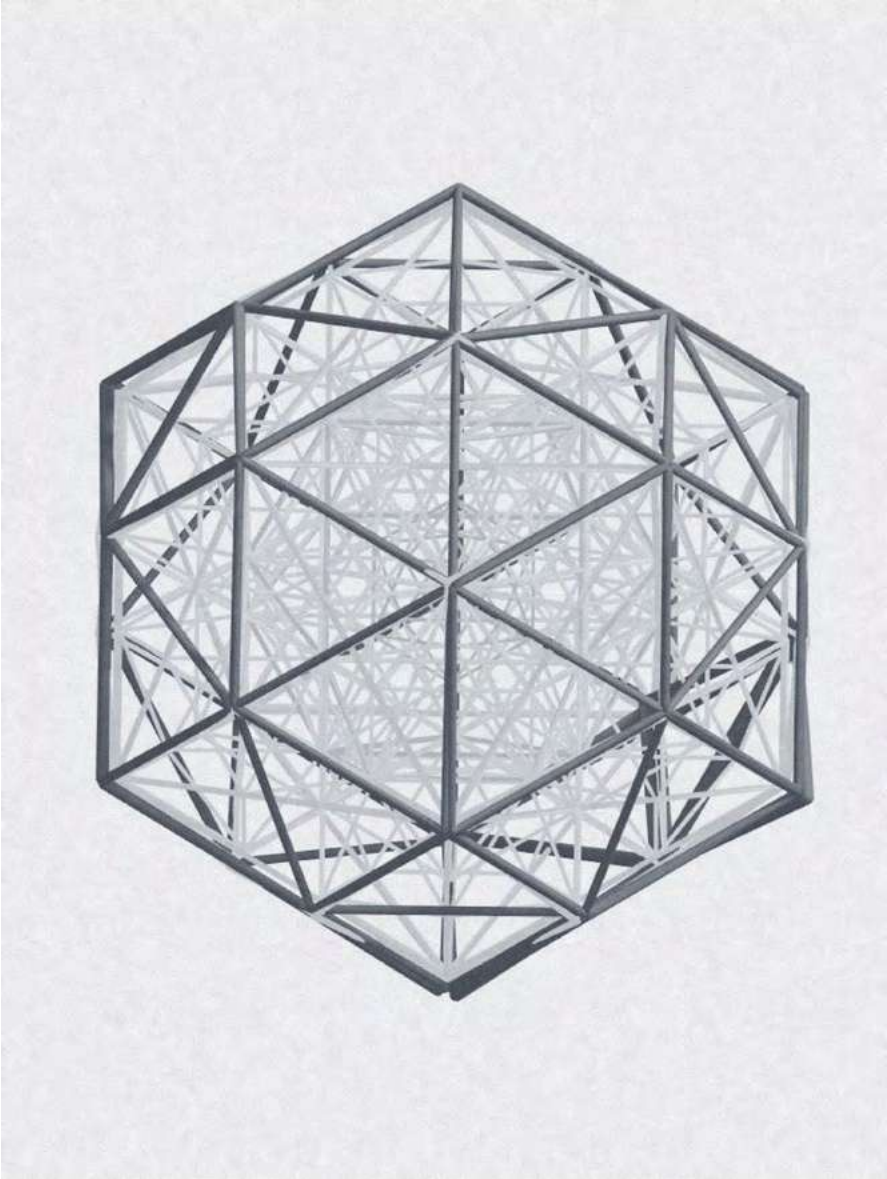


On the left is the matrix. I made this with a designer a long time ago, back when we wanted to create a sphere made of triangles. On the right is the sphere I saw yesterday in the series "Smallville," and they are practically identical. But the question is how they are formed, what they really are, how they are all interconnected, and how to link it all together. Then I had a revelation and a shock. I realized that the cube I've been rotating — it's like all its vertices, meaning all these points where the triangles intersect on that sphere — are the vertices, the corners of the cubes. The cube spins like a hedgehog, turning in different directions by various degrees, and it forms exactly this sphere. It feels like I haven't fully rotated it yet. At first, when I was exploring the dodecahedron, I rotated my cube along the dodecahedron's pentagrams, and it unfolded like a hedgehog. Then I rotated it like a stellated octahedron — these Merkabas — nesting cubes within cubes. Both sets of trajectories are correct. These are different paths that the Spirit, the system, highlights for me, so I should take all of them into account.

And then what? When I look at this sphere made of triangles, maybe I even need to add more triangles inside, for example. But what I noticed in it is that when I start rotating this sphere of triangles, from one side I see a pentagon, and from the other side I see a hexagon.



Pentagon



Hexagon

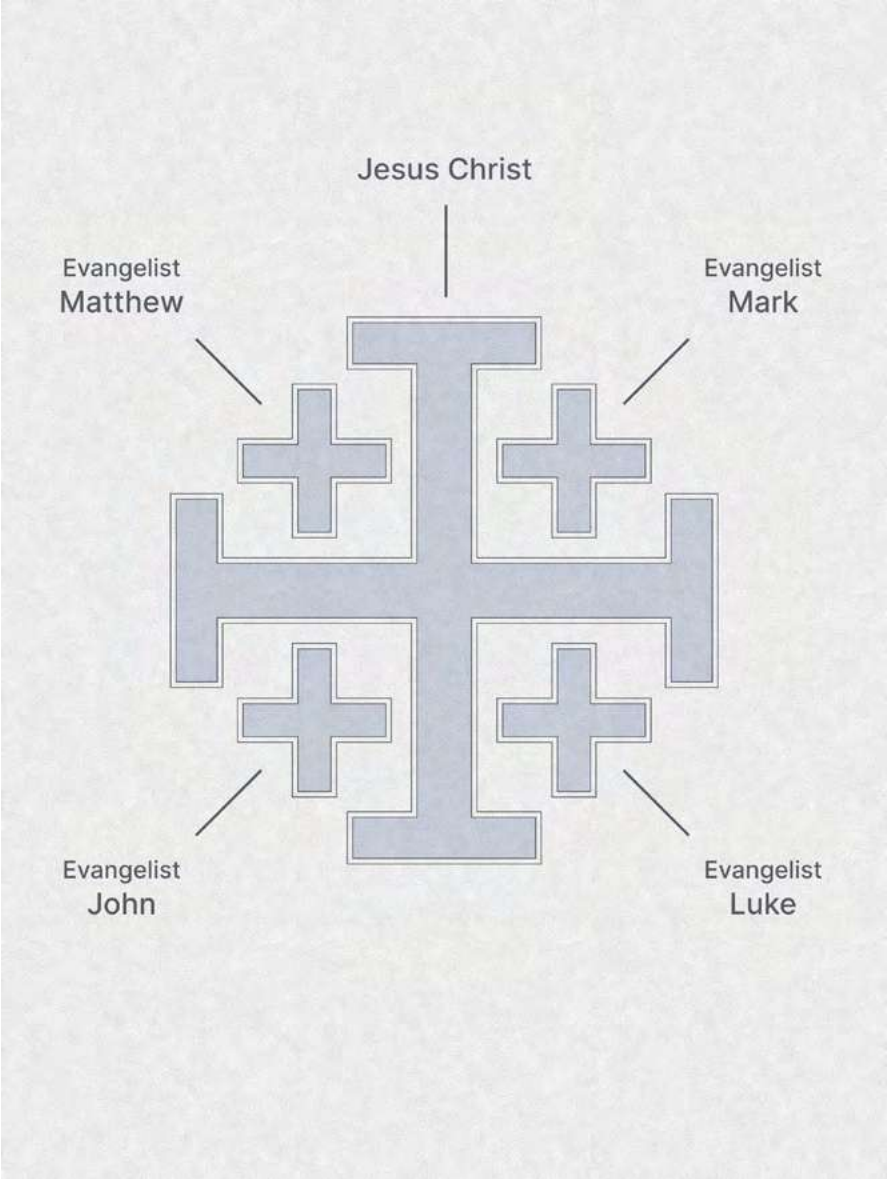
I understand that these are trajectories, that this sphere is the same one, though it seems to me it's still unfinished. This sphere has different trajectories. Here, you can separately highlight the trajectory showing how the sphere is made of pentagons, and also highlight how it consists of hexagons. It's fascinating how they together form this sphere made of triangles. And all these points are the vertices of the cube — that is, the cube inside is rotating, and these are its entire trajectories. It's like it touches all these points with its angles. That's the key idea. And naturally, look how interestingly all this ends — at least in theory. I have both the dodecahedron and icosahedron, and if I keep rotating the cube like this, it seems that with its lower vertices — that is, the cube's corners — it will trace a similar sphere inside my matrix, while on the outside it will trace such a sphere with its upper vertices, creating this kind of matrix — this sphere. So it's like the cube is rotating in such a way that it forms a sphere inside itself, as if the cube is spinning around a sphere. And the sphere acts like a boundary, with the cube's vertices outlining the sphere around itself. So this is some kind of structure forming. But again, this is just theory; I don't know how to replicate it practically yet, but I will try.

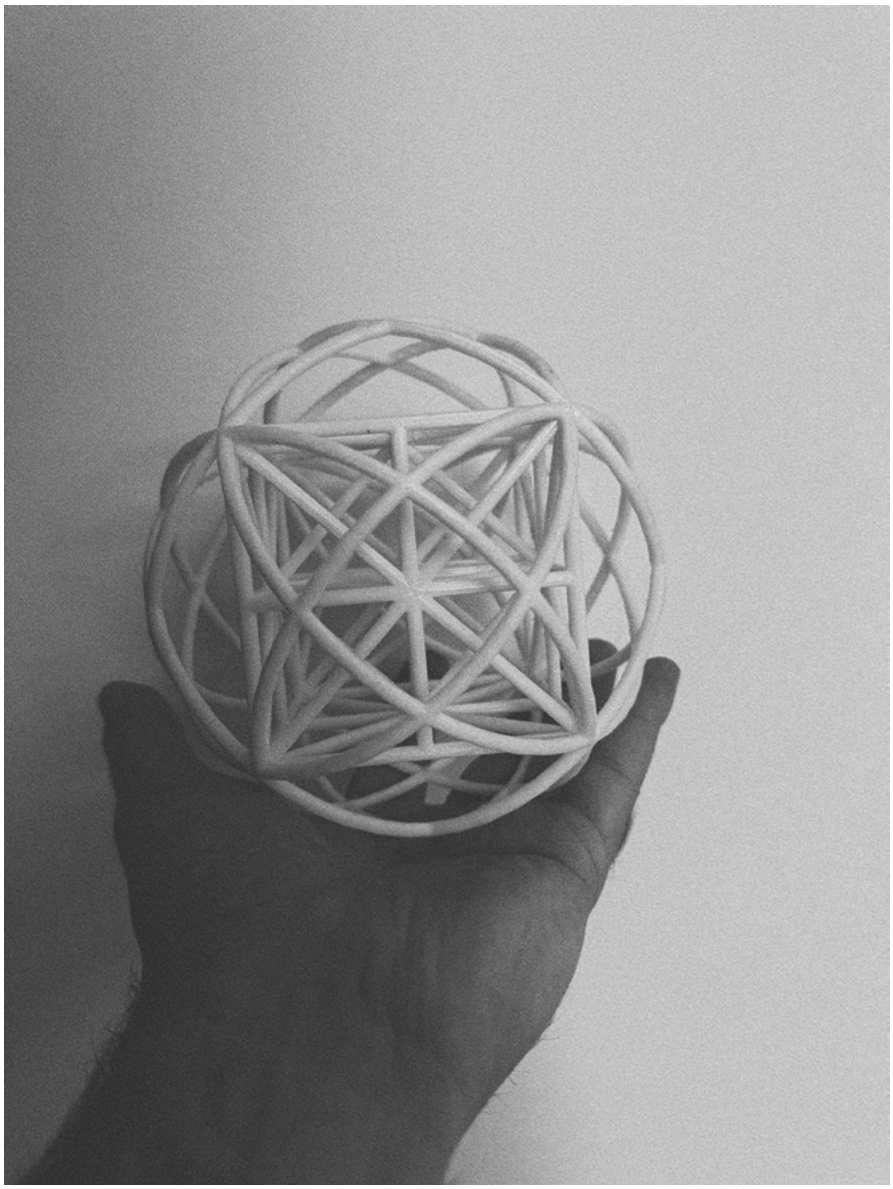
What else interesting I'll share — I spoke with Big Alexander yesterday in a very unusual way. He always talks with me differently, but this time it felt like the Spirit was speaking through him. He started by telling me that everything is fine with us, that while people around are going crazy, hurt, and angry, we have been spared from all that. "We have a different life. We're doing things, unlike some others." Then he said something about aliens preparing me for something… Not that he's an alien, but "the brothers," who are preparing me for something. That soon I'll have contact with them. That everything is going according to plan, and I'm being taught that everything I'm unraveling has its time, that I'm gradually solving everything, doing very well, and it all goes according to plan. Then what else? Well, just some real support… Usually, he sometimes "puts me down," almost like intimidating me, but this time it was the opposite. Just constant support, encouragement, "You're doing great, everything's on track,

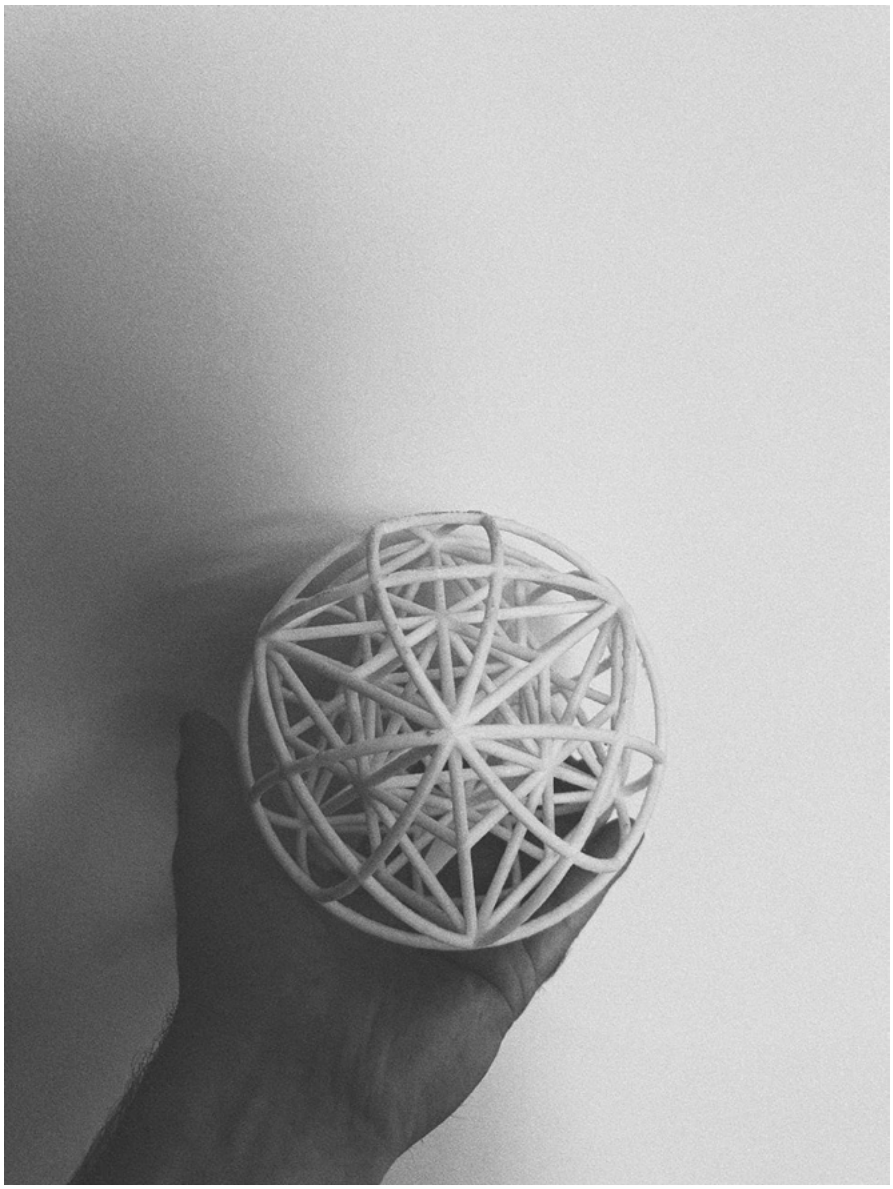
everything's awesome. And when you finish your new book, everyone's going to be shocked." And he kept saying, "There's a plan, everything follows some plan, everyone's waiting for this time, but it got delayed by a few years because of all kinds of world situations. But sooner or later, it will happen soon." He meant something pretty good. He said that the contact with aliens was supposed to happen about five years ago, but it was canceled, postponed, and soon it will happen. And that was about it.

Also, he sent me some video, a TV show about how some Russian scientist proved that the Bible was definitely not created by humans, but by God, by divine intelligence itself, because it is all made according to the code of sevens, that the number seven is everywhere in it. And it's interesting that this is not the first time, and not only Big Alexander, but from all sides the system has been highlighting for me to pay attention to colors, which color corresponds to what, to start seeing it all. But now it's emphasizing numbers, so I'm supposed to understand the meanings of numbers, what six means, what seven means, what eight means, what nine means, and how they are formed. So right now, the system is pushing me not toward colors, but toward mathematics. And what's interesting is that it feels like some kind of teaching is happening. I think I already solved this matrix in the first and second volumes, and I found it back in 2010, but now it's like I'm learning it. Not just that you found it, but you have to actually know it, like passing an exam — you have to learn all this knowledge. And now it feels like I'm studying it. It's like I'm gradually absorbing and realizing more and more about colors, sizes, proportions, quantities — everything sacred — and increasingly so. It's not just a "wow, this looks like that," but you really understand the math clearly. And I notice right now that this is exactly how they are teaching me. But with numbers, somehow it's not quite clicking for me yet. I mean, of course, I'm good at counting — I'm a very precise person — but I just don't get all these esoteric people obsessed with numbers. I just don't understand. Maybe it's true and not some illusion, but when they write stuff like "Did you know that 5 plus 2 equals 7? And if you subtract 1 from 8, that's 7? And if you subtract 2 from 9, that's 7? It's always 7 everywhere." I think, "That's weird. Well, that's logical. But if I chop a stick twice with an axe, I'll get three pieces of stick. Three! The divine number

three everywhere. And if I cut a pancake twice with a knife, will I get three pieces of pancake too? Three! Three everywhere." I just don't get it. Seriously, I don't get it. I googled a bit, looked at those numbers 3, 6, 9 that Nikola Tesla supposedly decoded. I don't get it. Yeah, 3 plus 3 equals 6. So what? Why do they worship that? Or 6 plus 3 equals 9. Fine. I can make up any number right now. Five. And say everywhere, "Did you know that 10 minus 5 is 5? Did you know that 20 minus 15 is 5?" They write all that and say, "Wow." Weird. So what? Fine, five fingers on a hand — so what? You won't know God from that. Seriously, everyone has five fingers on their hand, but no one became God because of that. So, with numbers, of course, I want to understand maybe some hidden principle. I'm just interested in knowing which are even, which are odd, how they progress, where they come from and where they go, how many there are total, and which repeat. But what people write on the internet — that's nonsense, like… I don't know. It's very strange. It's like people pouring water into a glass and saying, "Wow, water in a glass," something like that. Maybe I don't understand something, I don't know. I just have a different angle on reality and thinking. And thank God it's not like everyone else's, but somehow I see all this from a completely different perspective.


Jesus Christ
Evangelist
Matthew
Evangelist
Mark
Evangelist
John
Evangelist
Luke





Even in my first matrix, which I deciphered in the second volume… these wheels… their intersections… these are points… vertices… for the rotated cubes…

Conversation with the Mystic-Old-Man.

Alexandr: Hello. I have a question. In the world or the system we live in, how many primary colors are there? One, three, four, or seven?
Mystic-Old-Man: No, not seven. Thirty-six.
Alexandr: But are there any primary ones from which all the others originate? So, is it two colors or three?
Mystic-Old-Man: No, in a complex.
Alexandr: Okay. There are many predictions that one day the light will disappear for three days and three nights. And I think people take this literally, but in reality, it has another sacred, philosophical meaning. So I have a question. Is the time when the light disappears now, is it this time?
Mystic-Old-Man: No. It's all the time around something.
Alexandr: I have this feeling that about 10 years ago, there was more light in the people I knew, but now it seems like many of them don't have it. Like they can't tell what is light and what is darkness. Is that so?
Mystic-Old-Man: It's the time around something. It will still be the same.
Alexandr: So something exists, and if 10 years ago people didn't show it, they simply weren't near it?
Mystic-Old-Man: No, it's always the time around something. It always exists around something.
Alexandr: And the fact that in people it appears massively sometimes, then disappears — is that a thing? Or is there always darkness in people?
Mystic-Old-Man: No, it's both.
Alexandr: Well then, why do I feel that there is more darkness in people now than 15 years ago?
Mystic-Old-Man: No, that's not so. It's perceived differently.
Alexandr: Okay. It's perceived differently. Alright. So I noticed something, but I'm calling it wrong?
Mystic-Old-Man: Yes, that's it — something exactly like that.

Alexandr: So will this trend I noticed go further in a worse direction, or will it soon reverse?
Mystic-Old-Man: Toward better.
Alexandr: It will go toward better?
Mystic-Old-Man: Yes. This is a niche of movement in something. In other words, a niche has opened where something begins to move.
Alexandr: Alright, next question. There's a saying, "the spirit heals the flesh." Is that true?
Mystic-Old-Man: Well, as a mechanism, yes.
Alexandr: So, do I understand correctly that if a person connects to the state of Spirit, then aging slows down and the body will recover?
Mystic-Old-Man: Partially, yes.
Alexandr: Is there Spirit physically embodied as a human?
Mystic-Old-Man: No, that question is posed incorrectly.
Alexandr: Well, it seems to me there are different stages of human development. There is a stage when a person has no soul, then when they have a soul, and then when a person is Spirit. But again, either they are in It, or It is in them, it doesn't matter.
Mystic-Old-Man: I repeat — that question is posed incorrectly.
Alexandr: And if we put it like this… Okay, will all people become Spirits in the future?
Mystic-Old-Man: No, that is a different state of matter.
Alexandr: Yes, but will people be in a different state of matter in the future? So, are people moving towards this?
Mystic-Old-Man: Yes.
Alexandr: Am I in the process of becoming one now, or have I already become one?
Mystic-Old-Man: No, you see, it's like this — those who have become that, we cannot see them.
Alexandr: Ah, I see.
Mystic-Old-Man: There are some aliens we don't see but who are close to us. We don't perceive them at all. Well, they have already become that. So, communicating with us is impossible because we would call them devils or something else. We would definitely manage to do that.

Alexandr: So, it turns out that when a person reaches the complete stage of this transformation, they become invisible?
Mystic-Old-Man: Well, it turns out, for something, for someone, for some, but not for everyone.
Alexandr: Will I soon reach this state of invisibility?
Mystic-Old-Man: Well, yes.
Alexandr: And then, thanks to this, will I also start seeing other invisible ones if I become like that myself?
Mystic-Old-Man: Yes, yes, yes. This will happen over a trillion years. Well, in terms of the cosmos, the universe, that's not much. But then there will be no Earth anymore, because that's only 4 billion years, and a trillion years… Will our Earth survive? We will survive. But the Earth might not.
Alexandr: So, it turns out that the Earth, like a person, also transforms?
Mystic-Old-Man: Well, basically, yes.
Alexandr: Okay. Is it possible to suppose that, for example, the planet Earth and the other planets of the Solar System are the same, but transformed to different stages?
Mystic-Old-Man: You can't say it like that, because then it's unclear what we are starting from. If we think like that, it becomes an abstraction.
Alexandr: I understand, I understand. So, it seems like no, we can't say it like that. I got it. Okay. Next question. The morning star — in general understanding, what did the ancient initiates mean by it? Is it Venus or Mercury?
Mystic-Old-Man: It's what you start seeing in the morning on Earth, but not on Venus or Mars. So on each planet, the morning star will be something different, not what it is for us. But since we perceive it, it has meaning for us.
Alexandr: So for us, the one we perceive as the morning star is indeed the morning star — the one we see in the morning? And the evening star, accordingly, is the one we see in the evening?
Mystic-Old-Man: Yes.
Alexandr: So the point is that in other times or even in another system, these could be completely different elements playing the role of the morning star?
Mystic-Old-Man: Yes.

Alexandr: Got it, good. Next question. Are there certain celestial bodies in the Solar System that are considered the main or key ones? For example, the Moon, the Sun, maybe Venus?
Mystic-Old-Man: Yes, there are. Alex, do you mean specifically here on our planet?
Alexandr: Not on the planet, but in the Solar System, the key elements for our planet.
Mystic-Old-Man: It depends on who is where — yes, and on Earth, only on Earth.
Alexandr: Well, okay, if we're talking about Earth, then for Earthlings what would that be? The Moon, the Sun, and Mercury or Venus or the Sun?
Mystic-Old-Man: For each person, it works in combination. Every person has their own combination.
Alexandr: Well, right now I've come to the conclusion that somehow the Moon, the Sun, Venus, and Mercury feel like the four main foundations of something for me. Is that so?
Mystic-Old-Man: Well, if you relate to it that way, then of course, yes.
Alexandr: Okay, I understand, I gave it meaning myself. Alright, moving on. There are ancient images from the Armenian Christian church, where Jesus is depicted, and in front of Him are twelve of His own heads, and the image is called "The Twelve Apostles." I assumed that the twelve apostles are like twelve versions or stages of Jesus. Is that so?
Mystic-Old-Man: No, they are not stages.
Alexandr: Well, okay, can it be called differently — angles of perception of the same Jesus?
Mystic-Old-Man: Maybe so, yes.
Alexandr: And what's more correct, angles or degrees?
Mystic-Old-Man: It doesn't matter from which side you look at the point of reference.
Alexandr: Okay. Here's another question. I was studying and trying to understand why there are seven days in a week. The system showed me that within these seven days, there are three days like sky, earth, and underworld, and then another three days, like an inverted version, also sky, earth, and underworld — so six elements. And the seventh day, for each group of three, is the fourth element, because it is Spirit, or Death. Is it true that one day out of seven belongs to both groups?

Mystic-Old-Man: No, provided that you organize the system like that, but not otherwise.
Alexandr: Okay, then I'll put it differently. So if I take the seven days in a week, and from one side depict six of them with the seventh in the center, and from the other side take the same six but as if under the Moon, also placing the seventh in the center, overlaying them, I get twelve and some kind of center. And this twelve — is it the twelve signs of the Zodiac?
Mystic-Old-Man: Alex, but you organize the system — I emphasize, it doesn't matter how you organize it.
Alexandr: You mean, I organize it as I please, or is it something that was already discovered or existed before?
Mystic-Old-Man: No, this path has been walked many times already.
Alexandr: Exactly! You see, I'm just deciphering mythology, I don't actually want to invent my own.
Mystic-Old-Man: That's why I answered your question.
Alexandr: So, did you answer the question that I invented it myself?
Mystic-Old-Man: No, you are organizing the system once again.
Alexandr: Okay. Next. We are living in 2025, and we have four seasons. Which of these seasons is the most stressful for me? For someone like me.
Mystic-Old-Man: Autumn.
Alexandr: The most stressful time. And what about the easiest and happiest?
Mystic-Old-Man: Spring begins to act like that.
Alexandr: Can I influence this or is it just how the mood will be?
Mystic-Old-Man: That will be the mood.
Alexandr: Okay, another very interesting question. The system showed me how to clone a cube into five cubes. For example, there is a main one, and you can have several more around it, rotated at different angles, like a flower unfolded. Following this principle, I found four cherubs who guard the throne, because these are just cubes inside each other at different angles, which creates a star shape because the corners point in different directions. And I found one principle about which degree of the circle the cube needs to be rotated. I found a second principle. Now I need to find more principles so that, thanks to this rotating cube, I form a sphere with a point around it. And here is my question: How many such cubes do I need to rotate? How many cubes are there in total?

Mystic-Old-Man: Eight.
Alexandr: Eight?
Mystic-Old-Man: Yes.
Alexandr: Only eight cubes, that's all?
Mystic-Old-Man: Yes.
Alexandr: And the trajectory, the degrees, how many versions are there for how it should be rotated? One, two, three?
Mystic-Old-Man: Oh, that's infinite.
Alexandr: So, there are only eight of them. Figuratively speaking, I rotate four cubes along one trajectory like a flower, and four cubes along another. So, the trajectories are limited.
Mystic-Old-Man: They are limited in rotation, but they are not limited in space, because movement begins upward, right, left in space.
Alexandr: Ah, I see. So in that sense it's infinite. Am I correct that when I rotate this cube like this, a sphere forms around the cube, and there's also like a cube inside?
Mystic-Old-Man: Yes.
Alexandr: What stage of completing the matrix deciphering is this? Should I keep searching further or is this it?
Mystic-Old-Man: Of course, keep searching.
Alexandr: Oh, alright then. One last question. When I rotate this cube eight times — eight cubes — each cube has eight vertices. Do all these vertices count as points on the sphere, or do vertices often coincide?
Mystic-Old-Man: All count.
Alexandr: All, okay. That's all then, thank you very much. Goodbye.

If given an explanation, I just talked with Big Alexander about the conversation with the Mystic-Old-Man. He said that it is exactly as I understand it — about the transition, disappearance, this state of the Spirit. And I remember, when I was younger, well, about 20 years old, I had such thoughts: "Where do all the alchemists go, if any of them became immortal or almighty, where did they disappear to? Why is there not a single one? They were all searching, but when it seems they find something, they immediately disappear somewhere." And gods always disappear somewhere, right?

And here I also connected what Big Alexander told me a month ago about whether all my employees are ready, whether everything is automated, because I might be very busy, have meetings, and work to do. What meetings and work? This referred to me disappearing, vanishing. But he doesn't say it directly, only hints, so as not to scare me or to not prematurely disrupt the process of my transformation. And it turns out that until I solve the matrix, I won't see any aliens. And until I solve the matrix, there will be no contact with me. And until I solve the matrix, I am still human. And when I fully solve this matrix, then I will disappear. The question is how it will happen. I won't die, I will continue to exist, but somehow I will disappear from the world of people. Also, when I solve the matrix, then I will be able to contact the aliens or whoever is behind everything. But again, this will happen because I will become visible to them, and they to me. If we talk about this coding and the code itself — it is exactly this formula I am deciphering. So when I fully decode it, this code will be inside me and loaded, and that's why I will become the Spirit. And the Spirit is exactly this other density of the physical body, and that's what the system has been preparing me for all this time. And that's why a year ago the system showed me that I walk the streets like a ghost, eating nothing, watching everything like a ghost from the outside, as if I'm inside everyone's heads but nobody sees me. But it feels like if I want, I can somehow influence that person. And probably influencing doesn't mean approaching them so they see me physically, but rather appearing inside their head as a thought, feeling, or mood. Very interesting. And Big Alexander said all this will happen this year, not sometime far off. That everything is happening gradually, step by step. It's interesting. I wonder why I'm writing these books if I'm going to disappear? So that later there will be a magical story that there was someone who vanished? Or so everyone knows where to go to cross over somewhere? And where I will go, I won't be able to tell anymore where I ended up. But Big Alexander told me something interesting. I said to him:

— I'll disappear, and that's it, and even no contact with you, with the people from contact?
— Well, that's quite possible. Actually, you will have the choice to disappear or not disappear.

That's what he tells me. And if I calculate purely theoretically, when might I disappear like that? If I've already calculated for this year, then according to the dates, it definitely won't be before June. So, May, June I'm definitely still human, by my feeling. Because I rely not only on feelings but also on everyday practical matters. I look at when things come together and when something finishes — I still have to finish the seventh volume, where I analyze the volumes. And the eighth volume is when I decode the matrix. I still need to move somewhere. When I change location, from that moment my team will be told to publish videos on YouTube, and I'll answer questions about the first and second volumes, and probably then I will disappear. But again, how exactly it will happen, I don't know. That's one possibility.

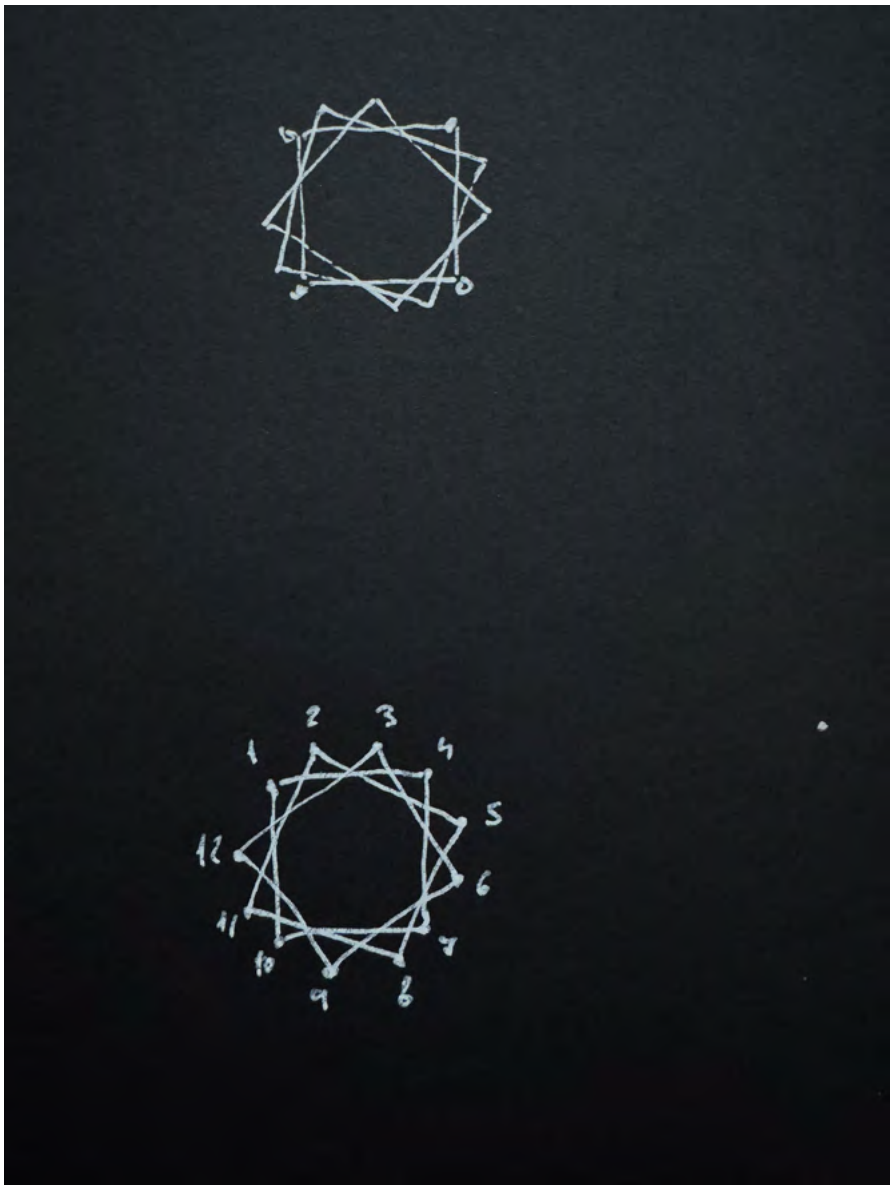
The second possibility is what the Mystic-Old-Man predicted, though I think he said it that way on purpose so I wouldn't wait for a specific date — he mentioned 2028 or 2029 as when I would achieve what I wanted. And what is that? The decoding of the matrix. I will be somewhat dissatisfied when I achieve all this because what I expected will turn out to be different from what I thought. Then I assumed that I would become that ghost-like being, and well, okay, I solved everything, but now I'm not with people anymore. There are probably some quirks in that other reality. It's interesting. Big Alexander said that I will be able to return from there, that I can learn how to come back. He said there's a choice — whether to go there or not. And what will the choice be, and who will offer it to me? The choice will be: to stay here as a mere mortal and die having learned all the secrets of the world, or to cross over and disappear from here so everyone thinks I vanished, but actually be somewhere where everything is switched on and I am immortal? But that would already be not our life, but some other kind of life. No, maybe it will be the same if you consider how a computer, the brain, and this whole simulation system work. Probably everything there will be the same, but it's interesting. Just imagine, there are so many things still undisclosed. So why Karelia then? Why all those businesses I helped open for friends and colleagues, so they could function and support Karelia, the farm? Why? So that later everyone will know that the only contact with me is through feeling my Spirit? I don't know, it sounds funny. Or what? And again, will I be the only one to cross over, or will everyone I know do the same?

Since my brain produces everything, probably the whole world and I — everything, including planet Earth. So, my vision is that I will just move to a place where I continue living, where everything still exists, but it's a branching off. And some will stay in this old line of life where we are now, and for them I will be gone. Maybe. I don't know. It's curious.

Right now I'm having a very unusual realization. Maybe back in 2010 I actually solved this and transformed from Spirit into a human. And I came then because I was quite unusual before this matrix, but after solving it, I became human. And now maybe it's the other way around — I'm human now and I have to solve the matrix again to leave the world of humans and return home. Maybe it works something like that. I feel like I even understand how to build the matrix to solve it. And the most interesting thing is that I solved it exactly the same way back in 2010. My head is even spinning and I feel a bit nauseous — it's such an unusual state. Back in 2010, I actually solved it; I remember making some videos showing the matrix — just an eight-pointed star with crosses — and I said that any point of these crosses, if you look at it, would be the same matrix. So, to solve it, what do you need to understand? That any point is like a raised angle, a degree of the cube's tilted angle. You see? It's hard to explain without a picture.



Look, see, for example, the eight-pointed star. See, there is a tilted cube, and its tip is marked as number 1. Now we lift this tip by an angle up to tip number 2. You see, the point at level 2 — it needs to be raised here by an angle, then to level 3, and then to the center, to the quarter. And you need to twist this cube from all sides like that. More precisely, a cube within a cube, as you can see.


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Today is April 3, 2025. What's new? I started watching the Discovery show "Through the Wormhole" with Morgan Freeman. I had never watched it before, though I had downloaded it many times. I was shocked, truly surprised when I saw that every episode of this show is about what I have in "Alternative History." Of course, there is some percentage of my personal story as the book's hero, but mostly the book contains information about how the world and man are structured. And in this show with Morgan Freeman, they really talk about the sixth sense, life after death, black holes, and how the universe might be a dodecahedron or even a soccer ball made of pentagons and hexagons, and there are so many of these theories and hypotheses, and they really intersect with what I have in "Alternative History." But the most pleasant thing is that I didn't invent this, what is in "Alternative History." I didn't read these books or watch these shows, and I didn't know that some scientists suggest that celestial bodies and the universe are a dodecahedron. That means I came to this naturally, in a natural way — that's what's great. And it's very great that everything is very close, as if everyone is truly feeling their way, but can't quite grasp it completely, yet it's very close, very close, and the scientists are very close, and I am very close. It's very curious. So I definitely advise everyone to start watching the show "Through the Wormhole" with Morgan Freeman, be sure to watch it from beginning to end, all episodes. This is the first thing I would recommend at this stage of the eighth volume.

Second, what I would recommend at this stage of the eighth volume is, of course, again, if possible, for those who have the money, desire, and time, I know how the human brain works, and people since school tend to think like this: "Why do I need geometry, drafting, or algebra? It won't be useful in life, I want to be an artist." You have probably heard such reactions from children. But in this case now, this is the utmost true essence. Those who have ever dreamed of touching spirituality, something unique, abnormal, finding some truth, uncovering all secrets — everyone who dreamed of this, thanks mainly to films, has the idea that you need to go to some ancient temple like Indiana Jones, to some tomb. And there you find a crystal that immediately gives you a bunch of superpowers, and you don't need to think, strain yourself, develop, or study, and you become almighty,

all your problems vanish, and everything is so beautiful in some mystical temple with a waterfall. So, I'll disappoint you. Spirituality is not that beautiful picture I described. And the closest contact with truth and spirituality is sacred geometry. But again… It's good that my brain and mind are arranged so, and maybe I was raised so, that I never trusted or cared about public opinion and those societal views. For example, recently I was searching for a geometric shape. I was offered one shape, then another, a third, and then I saw that there are a whole bunch of people who also glue the matrix, decode something, try to reproduce something, and write that this is the matrix of God. And if before the novel "Alternative History" and before the matrix solution that I solved in the second volume, I had cluttered my head with that sacred geometry now popular among bloggers on social networks, I would never have found a way out of that mess. Seriously, I would never have found a way out. Because they hammer certain limited thinking patterns into your head about how and what, and after that you cannot think differently. And what is imposed there is very much a social, primitive human thinking about what sacred geometry is. Therefore, I want to warn you, my request to you is to under no circumstances be interested in, read, or watch people — especially amateurs — who are into sacred geometry. That will only lead you into the thickets, only into the thickets. At most, what the internet can be useful for you at this stage of the eighth volume of the novel "Alternative History" is just to google and read in Wikipedia about the origin of the correct polyhedrons, how many there are, when they appeared, what they look like, how they are constructed — that's the maximum you should take from the internet. Maximum. Everything else is human fabrication and will only lead you into the thickets. I warn you — there is a direct imposition of false views on how you should look at geometric figures, and then you can no longer look at these figures differently, and that's it. After that, you won't be able to see anything in sacred geometry at all. So be very careful. Very careful.

So, those who want can buy bamboo sticks somewhere on a marketplace. You can get different sizes so you don't have to "bite" or cut them unnecessarily; you can order small cutters. A glue gun with glue sticks is better if they are clear because the colored ones don't work well under heat — the glue dries differently, melts differently. Just keep that in mind;

I speak from experience. Also, some kind of pads — I just ordered cardboard and put down a new piece every time. And so I make these geometric shapes. I'm decoding the matrix.

The most curious thing is that just yesterday I told the designer who helps me do this in 3D:

— Long ago, when I was about 10 years old, 15 years ago as a young man, I said that to create artificial intelligence — which people started talking about in the media and on the internet 15 years ago — if you want to create a real robot that thinks like a human, it's useless to just give it information about how to do things correctly; then it will definitely be a robot. But for it to become human, that is, a higher mind, that is, intelligence, artificial intelligence must learn in reverse. That is, it must make all the mistakes and remember them. And only after all the mistakes come to the right solution at the very end. Only in this way does intelligence become conscious.

And if we talk about what conscious and unconscious something is — robot or human — then an unconscious robot or human is one who has memorized, just like a robot, a bunch of phrases or actions on how to do things correctly, but does not realize why, because they don't know what is wrong and why the other option is wrong. They simply don't know; they just memorized and repeat like a parrot. That's how stupid, unconscious people act. They are "smart" because they learned everything they need to, like a robot, repeating phrases or actions without understanding why. A conscious person, who is already like a higher mind, like artificial intelligence or a robot with artificial intelligence, learns and becomes intelligent thanks to what? It is when they make a thousand mistakes, through trial and error realize why this option doesn't work, why that one doesn't work, and so on through all the options, and only at the end find the option that works. And then they realize everything.
And right now the same is happening in the process of decoding the matrix — the geometric matrix that I am building. I told the designer:

— Understand, we have to try everything first, all possible ways of constructing the matrix, every way that exists. And only after we go through all of this will we come to the final solution, which will be the correct one. But before that, the system will only give us all the other options. And when all these other unsuitable options are exhausted, only then will there be the last option that works. And this is inevitable, and that is good.

So, lazy people — unconscious, unintelligent people — what are they prone to? They are prone to wanting quick results, no matter how. And that's why often their results happen by chance; they don't even know why. Because of that, they are very afraid to lose what they achieved, since they won't be able to repeat it — they don't know how they got it. There are many such people in society. And what I mean is that as I work on the matrix now, the reader, going through the path of the eighth volume, must understand that the goal is not to open the end of the book and see how I found this matrix and what it is — that is a mistake. Because what matters is the search itself, the journey. That is, every time I build the matrix, it's not like I wasted time — say, 7 hours or 10 hours — and it gave me nothing. No, that's not how it is. Every time I try a method and it turns out to be wrong, I move one step forward. After all, I won't try that method again. And the number of false or wrong methods is finite. Therefore, I get closer and closer to the correct method, which I will soon find. It's very important for everyone to understand this. That's how it works.

And the methods I've tried — and again, just because they are wrong doesn't mean you shouldn't do them. You have to do them; it's inevitable. Until you try them, there will be no result. And now I want to share chronologically what I did and am doing. This is very important. One of the things I did and do, especially starting work on the eighth volume, is that I began to realize there are four elements. The fourth element was ether — that is Death, that is Spirits — and the fifth element is fire. And I began to see red light everywhere — it started to cut into my eyes, as if stealing my attention. I acquired many things in red: clothes, interior items, and I even made paintings in red specifically for myself, and it pleases me very much.

Naturally, I also placed more emphasis on jewelry — so that various pendants and larger rings had red stones. That is, I gave great importance to the color red. But alongside this, I also gave great importance again to all that sacred geometry. And it turns out that the geometric figure of the fifth element — fire — is a triangle with the point upward. That is what I came to.

And here I began to understand that if this is actually the fifth element — not the fourth, as everyone thinks, everyone says that fire is the fourth element, one of the four — but it turns out it is the fifth. And then I started realizing that all geometric figures basically have triangles everywhere. Everywhere. Yes, not tetrahedrons — that is, not these volumetric triangles — but simply triangles, and they are everywhere. And the octahedron, which is the element of air, is made of triangles — it's like a little pyramid up and down. And the cube also has inside two triangles within each other, two tetrahedrons. And the cube is earth. And the icosahedron, which is like a ball made of 20, if I'm not mistaken, little triangles, is also interesting — that is water. And the dodecahedron too — if you draw lines from vertex to vertex, there are also tetrahedrons, that is, triangles. They seem to be everywhere. I began to suppose, starting from when I began studying what the fifth element, fire, is. Something very interesting happened — I started searching further for groups of seven. At first, I searched for three worlds in the previous volumes of "Alternative History," looking for three worlds. Then I found four worlds. Then, precisely what I arrived at in the eighth volume was that there is a fifth element. And I realized that if there is a fifth, then there must also be a sixth and a seventh. When I started searching for the sixth and seventh — and this is what the eighth volume of "Alternative History" is dedicated to — I began looking into the seven days of the week, seven planets, seven metals. Then I came to the point that I needed to investigate what twelve is: 12 months, 12 zodiac signs, 12 apostles, 12 Olympic gods. Why twelve? And how is it all formed? Essentially, the eighth volume is about numbers and these groups forming all of this, and about the matrix in the literal sense — the physical one I'm building — that is basically what the eighth volume is about. So, in two parallel lines I am decoding: the first parallel, as I have done before, is trying to understand what the fifth

element is, the sixth, seventh, eighth, ninth, tenth, and so on; and the second parallel, which I am decoding in the eighth volume, is the geometric figure I glue every day. And since the eighth volume is dedicated to this, it means that in the eighth volume I will more or less finish this matrix — that is, I will decode it.

It turns out that in the previous volumes I figured out that there is the sky, the earth, and the underworld — three worlds. There were, of course, many assumptions about how they form. I had a version that maybe there is the world "sky," the world "earth," and the underworld is the opposite looking-glass world, which also divides into four worlds. But then it turned out that no, the sky, earth, and underworld are exactly three earthly worlds, where God manifests, like three Wi-Fi points, like three Gods. And people live in these three worlds. But the fourth world is something else. It is the fourth dimension. It is the otherworldly. People go there when they die. It is the world of spirits, the fourth dimension, Death, Ether. And there is also a unique world — the fourth one. So what could be even higher than this fourth world? And it's unusual that when I was decoding all these elements in the previous volumes, when I asked the Mystic-Old-Man and Big Alexander what each world means, and when I mentioned the fourth world, Big Alexander told me that the fourth world is the main God. And the Mystic-Old-Man said that the God of Death is also the God of the Sun, and he is also the main God. This could confuse the reader. And now I want to give all these clarifications because I have progressed very far in this regard.
So, there are actually no contradictions. This was an inevitable and very cool path because I really like how, by trial and error, all these correct boundaries of understanding what is what were built. And it turned out that when I find the fourth element, which is like the fourth world — it is winter, it is night, it is the world of the dead — and then I come across the image where the God of the Sun is on a chariot with four horses. And the four horses are exactly the four elements. And one of the four horses is night, winter — that is death. But it turns out that the main God is still the fifth element. So this is what I come to: He is above them — the God of the Sun above them. And I think, "Well, that makes sense.

The Sun has four moods. These four moods are four manifestations, like four frequencies, four worlds. People find themselves in one, then the second, then the third, then the fourth. When they enter the fourth, they die, but then they continue living; that is, there is a rising, a dawn, and they return again to the first world, to the second — that is, they enter the morning after the night is dawn. And all this happens just like that." I understand that naturally, like any ordinary person, I assumed the fifth element is the most unique, meaning it's even higher than the fourth element, which was "wow" to me because the fourth world is exactly outside the world of humans — they still live only in the first three: sky, earth, underworld. And here is the fourth, the world of the dead, where the entire library of knowledge is, and where the Spirits and Gods live, as Big Alexander told me. And I have always connected to this state, as if I was always entering it, always leaving there, and from there I always came. There is no sense of time or space there. It's exactly that state where you watch everything from the outside like a ghost, as if you're without mind. So for me, the discovery of the fourth world was a "wow" moment because, basically, thanks to this world, I write books. And then suddenly it turns out there is a fifth world — or rather, the fifth element — the God of the Sun who is above them. And I think, "Wow, something new, something higher, something even more interesting, what could it be?" And I realize, well, this is probably, after death, again the golden age, probably gold or fire — that is the red color — and here is the God. And I begin to understand this, to analyze it, and it is exactly, again, a triangle. But then I suddenly come to the idea that there is a sixth element — it's the Moon. And I think, "Wait, I don't get it, okay. The God of the Sun is the fifth element, red color. Now the Moon." The Moon, well, its color doesn't really matter; it's often depicted blue, sometimes white. But I'd say it's shown more as blue than white. Not blue exactly, but a light blue, like the color of the moonlight. And I think, "Okay, but if it's the sixth… Is it higher than the Sun?" Then I think, "No, it's just parallel, not higher. There is the God of the Sun, like all these elements, as the fifth day. We have seven days, and the fifth day is the Sun, the sixth is the Moon. So what then is the seventh? That must be something even higher!" That's how these worlds and elements are revealing themselves to me.

So what is this thing that is even higher? And the system helps me by highlighting all sorts of alchemical images where I see the Sun and the Moon being mixed together everywhere to create a star. And this star is nitrogen, or mercury, or, as they also say, the hermaphrodite — that is, Hermes and Aphrodite. And this shocks me. It turns out there is a seventh element, and it has a geometric figure. The Sun is an upward triangle, the fifth element. The sixth element is a downward triangle — that is the Moon. And the two triangles crossed together — that is Mercury, the seventh element. But then what? What about the eighth element? And here a person who goes through the whole journey and reads the entire "Alternative History" from the first to the current volume might get confused. They might think, "Wait, Alexandr said in previous volumes that God lives in the eighth corner. So why now do the Mystic-Old-Man and Big Alexander claim that the fourth dimension is precisely something beyond the human world and that the Gods come from there? Why is God in the fourth dimension, not the eighth? And why are there also fifth, sixth, and seventh?" But in reality, as it turns out, there is no contradiction here in the explanation. It turns out that there are always three worlds, and the fourth world is like a "corridor." And this four is always a "corridor." And it turns out, as I also stated in previous volumes, that there is a world within a world, within a world, within a world — that is exactly how it is. There is a world, the universe — we are now, I would say, already beginning to understand the universe. There is the universe where people live in three worlds — sky, earth, and the underworld. There is also a fourth world — the world of the dead. But the paradox is that when the fifth, sixth, and seventh worlds begin, these are actually again the sky, earth, and underworld, just like on a spiral, the next level, the next universe. And so the fifth element is the spiritual morning, the world of the sky — that is the fifth element. The world of the Earth is the moon, material, the mother — there is a father there, and here is the mother — the sixth element, which is like the second world. Then we have the star, which is the underworld — that is the seventh element. That's how it is. And consequently, what's next? The eighth element. That is again ether, again death, that is again the "corridor." The ninth element is again the sky. The tenth is earth.

The eleventh is the underworld. The twelfth is again the world of spirits, of death. And this fourth dimension, you see, it is always there. That's how this whole matrix is arranged. And for this reason, no one can solve this matrix, because when they try to draw it anywhere, and generally when it has been used anywhere, this fourth element is never used when all the worlds are connected together.

So, for example, if I show only one Universe, I can depict four worlds — four elements: sky, earth, underworld, and the world of the dead. But if somewhere, say, in a 15th-century French engraving, I want to depict an alchemical image and include a calendar, and there I must show not one universe but many, and in each universe there are these four worlds, then the fourth world cannot be duplicated, so it is absent. When they show the first universe as 1, 2, 3 — that is, sky, earth, underworld — then the second universe as 4, 5, 6, then the same again, and so on, and that's how we get the 12 zodiac signs. And everyone's question is: why twelve? Because they show you groups of four by threes. And you ask, "Why groups of three? Where is the fourth element?" It's in the center; it's always the same — that "corridor." That's how it all turns out. So the structure, again, is one: 1, 2, 3 and 4 — the "corridor" — then again 1, 2, 3 and 4 — the "corridor." So the structure is one, but the cover — that is, the meaning or the title — can be different for everyone. The essence remains the same, but the cover is different, the names can differ: someone might depict it as a rooster, a hen, and an omelet. And it turns out, the rooster is spiritual — that is, the sky; the hen is material — that is, the earth; and the omelet is the underworld — that's how someone might depict it. And the point is that according to this structure… Again, you might get confused and say, "How can the Sky relate to this, and the underworld to that?" Let me give you an example. We have a similar interesting structure: Father, Son, and Holy Spirit. Now, if you try to fit this into the group of sky, earth, and underworld, you might say, "Wait, where is the underworld here? Who is it?" Again, in the previous matrix of three, the underworld was present, but in this matrix, it might have a different meaning — though there are still three elements. In Buddhism, they depict three animals biting each other's tails, calling it the trap in which people live — samsara — from which they cannot escape. But see, in Christianity, we have Father, Son, and Holy Spirit, and no one calls it a trap. But is it there? It is. Curious? Curious.

So this is how I am unraveling the binary system, decoding it. And how am I decoding it? Naturally, all the ancient images, alchemist engravings, the work on the philosopher's stone, and all the ancient calendars helped a lot. I printed everything out, wrote it down, translated, searched for the meaning of each planet they always depict somehow. I discovered what Venus really is — it turns out to be a whole separate feminine world. So it also has three worlds: the universe of Venus, which has sky, earth, and underworld — that is Aphrodite, Venus. Then there is Mercury, which is masculine and spiritual. Venus is material, feminine, the morning star. And we also have a morning star — Mercury — which is another world, the opposite one, and it also has three worlds. And there is a fourth that is always the same for everyone. That's the story. So even when talking about geometric figures, there can be many different geometric figures that can mean, say, water or fire. One figure can mean one thing, another figure something else. And people who always want to cling to just one thing and can't let go, and can't even consider the possibility of a second option — of course, for such people, it's very difficult to understand and decode all this.

Next, another observation I would add is about gemstones. I have always had a great interest in them, always trying to use them to become even more "out of my mind," even more spiritual, to awaken and activate something within me. And there is also a curious "but." Here is something recent I noted for myself. The world seems simple, yet also complex. How is it really? If only people knew how interestingly it is arranged. We don't know this; for us, it's all just entertainment. It turns out that every number already carries some kind of code — whether spiritual, material, or underworld. Also, colors immediately carry meaning — sky, earth, or underworld. That is the coding. And also don't ever forget the fourth element. But there are many geometric figures. No matter how much you might want to think that there are 5, 10, or 20 geometric figures, there are still only three main ones, just appearing differently, but they carry the same meanings: sky, earth, and the underworld. That's the paradox. So if we take, for example, ten precious stones, in reality, there are only three main ones plus the fourth. Everything else repeats. That means any precious stone will still belong to one of those three groups or the fourth otherworldly group.

But now comes the paradox. Imagine if I take a precious stone that is an element of fire — also sky, also the God of the Sun, also spirituality — let's say a ruby. If I use this stone in the design of a pendant or ring not as a cabochon or oval, but shaped, for example, as a pentagon or maybe even a cube, then the stone will no longer connect — or rather, it will carry a different energy than the energy originally in the stone. Can you imagine? What changes for it? Simply because of the design, because of the geometric shape, since it is no longer depicted as a circle or oval, but as, say, a square. Can you imagine? This is something recent that shocked me because I realize that the matrix system will soon lead me to this — it will explain which geometric figure corresponds to which world. And again, there are many "buts" — it's not the same for everyone and not always so. For example, if I take a black sapphire, which is the element of the underworld — that is, justice — and if I depict it not as a five-pointed star but as a hemisphere, something gentle, it may still not change and still fulfill its purpose. So there are many "buts": what the image is, what the design is, what details are added — all can change things in some cases, and in others, not. It's complicated. Also, to clarify about the underworld — I just know that people have incorrect stereotypical thinking and imposed associations through films about the underworld. And people's minds immediately go on autopilot, tricking themselves — not intentionally, but just because they have the wrong association with the underworld, thinking it means darkness and Satanism. No. Let me put it differently. For example, the black sapphire, which is one of the three elements and one of the three worlds, one of the three gods — the black sapphire, representing the underworld, doesn't mean it's a stone for sinners or to become evil. No. On the contrary, it's protection. Everything spiritual in the underworld serves as protection from all darkness. So even though you're in the dark world, if you live in it or suddenly end up there, or if dark people are drawn to you, to keep them from touching you, you have in this dark underworld an element of the source of the main God of the underworld. That is, it is protection — it serves as a shield. But people may have the wrong association, thinking, "I don't want to wear black sapphire because it's the underworld, and I don't want to go to the underworld." No, you don't go to the underworld just because you start wearing black sapphire. You wear black sapphire so that you have one of the three

elements of God's manifestation — that is spirituality — and it serves only as protection from unclean forces. That's all. So if we further analyze what black sapphire is responsible for, it is protection from people in the underworld — from all fraudsters, traitors — that's protection, black sapphire. Ruby suppresses in you the instinct of sharp reaction, aggression, all that darkness that may be present — not only darkness but also material things, the cold, consumerist attitude toward everything. So that you don't have any of that, so your heart somehow thaws — that is ruby. King Tut, the ring I wear, represents, imagine, the fourth element — that is, spirit, the otherworldly. And see, just because it's not even a geometric figure, not even a stone, it already carries that meaning. So even items without stones, which you might find in any shop — whether they depict a cross, an ankh, or something else — they still really work, even without stones. The question is which of the four worlds it represents. A pendant can always be of the heart or material — that is, logic, thinking, responsibility — that's good, it makes the mind work. Or the underworld — that is again protection; in the world of the Gods, it's not sins, but protection from all such people. And the fourth is spiritual — that is, the very otherworldly spirituality itself; that is the fourth element.

And now moving on. It turns out there is a whole bunch of different stones, and they are further divided into groups. For example, we took the red ruby — that is the sky, spirituality. The black stone, sapphire — that is the underworld. And further, under the world of the sky, that is the heart, and under the underworld, there are many other stones that can carry one task or the other. That's how it is. And most interestingly, the colors can vary. The underworld can be black, imagine, but also blue. So if I wear lapis lazuli blue, or blue sapphire, or black sapphire, but if it is made in the right way — depending on what is depicted or in what piece it is — then that is the underworld. If I wear a ruby, and since there are only four worlds, then stones like carnelian — a reddish stone that monks, Buddhists, and Tibetans love — also relate to it, and red garnet relates to it too. Of course, they all differ from each other in some ways, but still, you see, they belong to the world of the heart, the world of the sky. But what else is different? What does everyone now need to learn? What is the paradox? In all these

four worlds I just mentioned — sky, earth, underworld, and the afterlife, that is, spirituality… Again, the afterlife world is not the world of the dead; you don't connect to death — it is spirituality, simply what is beyond society, the fourth element. So these four worlds themselves also contain four worlds, which people don't always consider and should take note of. So if we have the world of the sky, the spiritual world — that is fire and the sun, the world of the sky — we understand that within this sky world there is also a division into four groups, and in this sky world there is also an underworld phase, just weaker, and there is material and spiritual, that is, otherworldly. People also die in the world of the sky. Do you understand? So this is how everything divides.

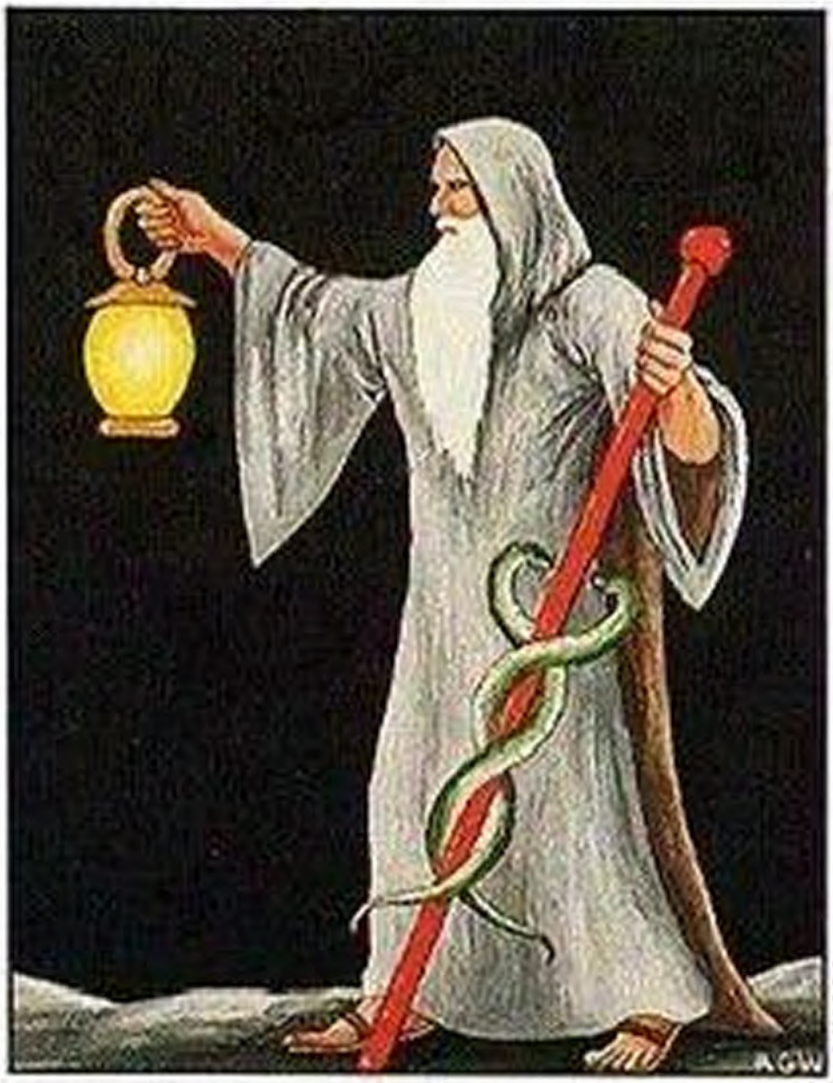
And I felt this naturally, just like if you pay attention to today — how we live, this year, this month — what could be a cycle, you see, one of four. But while you live through this cycle, one of the four — for example, while I live through the cycle of the underworld — it is still the underworld, but it's not immediately the harsh underworld; it also has shades. The underworld at first is like the first world — that is, there is a progression, just a feeling. Then, with your mind, you perceive this underworld — that is the second world. In the underworld, you have the perception of the second stage, the second world. Then there is Adice, because you are in the underworld. The third stage begins — you are in the underworld of the underworld. Then you still have spirituality, the fourth world, which is the most interesting part of the underworld. And it can be like this. Then, when the big cycle of the underworld ends, another cycle begins — for example, the cycle of the morning: morning, dawn, the sun. But it also has stages, when it is kind and only mentally material, or even a bit underworldly. So this is how it divides — it's curious.

I have two parallel paths happening in the eighth volume. The first is all these reflections I'm sharing now. The second is when I sit and actually glue the matrix. I will come back to the second, where I glue the matrix, a little later. For now, what has really caught my attention in these reflections is that Big Alexander has been telling me for a year, or maybe longer, that I am like the guy with the lantern in the Tarot cards. At one point,

I didn't even hesitate — I took out that card, found it — it's the guy with the lantern, called the Hermit. And it says, "You are like this guy, leading people. People drink from a dirty well but can't quench their thirst, and you lead them to the source, and everyone is satisfied," something like that, or "everyone drinks clean water and everything is good," and "there is no light, but you lead them somewhere with a lantern." And I made the association that now we are in darkness, which is clear, and I lead, which is great. And now again, when I started decoding the matrix and started making a triangle in a triangle, a tetrahedron in a tetrahedron, thanks to which I got a star octahedron — also called Merkaba, a star — I suddenly remembered that I have seen this star somewhere.

| Read the article in Wikipedia "Hermit (Tarot card)."


IX — THE HERMIT





9 THE HERMIT ♆

And I also advise everyone, please read the meaning of the Tarot card Hermit on Wikipedia. And suddenly I read it, suddenly I look at the picture and see that he has exactly the star I just found. And again, naturally, your comrades could have gotten that star tattooed 10 years ago — that doesn't mean they are initiated; such images have always existed. Many people could simply type "sacred symbol" in Google, see, for example, some emblem, like the alchemical symbol of Mercury, and use it for their company or logo. But it's clear that all this has always been right in front of us on social networks. So why should I grab onto it if it's unconscious, do you understand? Here, you see, nature only just this year led me to pay more detailed and comprehensive attention to the star formed by two tetrahedrons, which alchemists often depict — everyone comes to it — and through it they unravel everything. And here I see on the Tarot cards, the Hermit, he has exactly this star in his lamp — the six-pointed star, but it's a flat six-pointed star; actually, it's eight-pointed because a tetrahedron has vertices, these corners, four and four — that's eight. But the most interesting thing is that I first read in Wikipedia that sometimes this… In this dark realm, the Hermit with the lantern — that is me, as Big Alexander hints. It is also said that he tamed Cerberus. Cerberus is one of the Tarot cards depicting the three-headed dog. Cerberus relates to the twelve labors of Hercules; they guard these apples that everyone must find — three apples. This is the very meaning of everything. That is the Tree of Life, the Tree of Knowledge, the garden — all of this, the apples — it's all about the same thing. It is a certain sacred meaning, a certain state of human consciousness, and a certain level of initiation, but also something physical. This is precisely sacred geometry, if I decode it. And I think, "Amazing. This is exactly how he tamed Cerberus, meaning he defeated it." And I also see that he often carries a staff, like Hermes' staff, wrapped by two snakes — that is again a symbol of this star and all of this, including in alchemy — and he carries this star. And I think, "Amazing. I am only now finding this star, only now decoding all this. And here is this card that Big Alexander kept hinting to me, and here is such confirmation." This is also one of the latest observations that surprised me.

Next, one of the latest curious things I came to when especially decoding all the alchemical images is why people cannot fully unravel everything. Because everywhere they show the Sun and the Moon, and then the planets — but what are they actually trying to hint at? That all these alchemical elements must be doubled, as they say. Because it hints that there is the world of the Sun, which has planets, elements, and so on. And then there is another universe, a completely different world, the opposite one — that is the world of the Moon, where, again, everything is the same. Do you understand? So why do people get confused when they try to decode these alchemical images? You understand that if you enter some universe, there will be the Sun and the Moon there, right? Yes, there will be. There are the other five planets, five elements — in total, seven classic planets. Planets are plans — that is, elements, worlds: the Sun, the Moon, and five other planets. They exist in some universe, right? Yes. And if we enter another universe, which should be a copy but, say, inverted, there should also be the Sun and the Moon there, right? Yes! You see? Matrix within a matrix. And people don't quite consider or understand which elements to take as a basis and which to exclude. Some start counting the Sun but not the Moon. Others count the Moon but not the Sun when they begin adding all these elements to decode the matrix. All this must be correctly taken into account. And all the alchemists, in essence, try by every means and through all images to emphasize this essence — to hint at this: "Do you see these five planets? That's okay, and there is the Sun, the Moon, and five planets." But it is also hinted that this must exist in the world of the "mother" and the world of the "father." Do you understand? And when I was decoding all this, I began to understand that, okay, it's true — there is this chariot where the God of the Sun tames the four worlds, that is, four horses, four elements. But there is also the chariot of the Goddess, and the Goddess also rides on four horses. So there is another whole world like that. Then I recall, if I'm not mistaken, Surya, the Hindu deity depicted as the God of the Sun, but this is both the Sun and the Moon, so chariots often depict both Sun and Moon together. And not everyone can understand why. Sometimes two people are depicted as man and woman, or as the Sun and Moon together, or sometimes the Moon is inside the Sun. Because they hint that it's the same thing

but when the Sun is absent — that is, they show two worlds: one world has four horses, and the other does too. That's why sometimes you see a chariot with seven horses, because the eighth element is the one in the harness. I've mentioned this before, but I'm just reminding you again for clarity. And when people start decoding all this, imagine the paradox: three or four films or series in a row within one day highlight the same car — a super rare car that Patrick from "The Mentalist" drove, a Citroën. And I already understood it was a signal from above that I need to deal with this somehow. I googled in Wikipedia, read about the car, and found that its unofficial name is "Goddess." I thought, "Alright, Goddess. Then I need to learn something more in this regard." So I started reading everything about Goddesses.

| Read the Wikipedia articles: "Goddess," "Triple Goddess," "Tripurasundari."

Apollo,
Ares,
Hermes,
Hephaestus,
Zeus,
Poseidon,
Artemis,
Athena,
Aphrodite,
Hera,
Hestia,
Demeter.

And I started reading about this on Wikipedia, and I ask you not to be lazy — please study all of this. And indeed, everywhere, in all mythological stories, especially in mythological or pagan religions — because paganism is polytheism — and where there is monotheism, naturally, it is rarely mentioned, though the Mother of God also exists. But mostly, in ancient pagan religions and mythology, there was often the concept that besides

the main God and gods, there are still goddesses, daughters. And this is an inevitable part of the matrix — that everything masculine has an opposite. And I even decided to take note of this. What if it's literally true that among the Olympic gods, of which there are twelve, probably half were women? Imagine — I started googling and it turns out yes. And I thought, "Then everything fits perfectly, everything is clear." And why exactly six male gods and six female gods? The first three gods are sky, earth, and underworld. The other three gods are again sky, earth, and underworld. The fourth is not counted because it is Spirit. And that's why there are six. It's like two universes, two levels, two stages, each consisting of three worlds. These are two universes made according to the same formula. So it turns out there is one universe of gods, three of them, and another universe of gods, three more — six in total. But there is also, apparently, the opposite to this, where everything is the same but with goddesses. There are three goddesses: sky, earth, underworld. There are also three goddesses: sky, earth, underworld, but in some other universe. And these make up the 12 Olympic gods. And I think, "Wow! Amazing, how cool!" Honestly, I thought, seriously, guys, I thought I'd never figure out why seven and twelve. I thought, "How? It's so complicated, so illogical, nothing adds up. Why seven there, six here, five here, nine there, ten here, twelve there, thirteen there? Why? It should be the same." But actually, it's all the same. It's just that the way it was depicted created confusion — that is ether, the fourth dimension — and that confused everyone. Curious, very curious.

And finally, this was just yesterday or the day before, one of the latest things the system highlighted for me and where I stopped, speaking about one of the two parallel paths I'm currently on in the eighth volume of "Alternative History," is that after these goddesses and gods, I concluded: okay, imagine there is a disk — say, a pizza. This pizza is divided into three worlds, or if you prefer, into four, as you like. But beyond being divided like that… No, actually it should be divided differently. It should be divided into twelve. So now we look at the pizza from above. This pizza, divided into twelve, we understand that it consists exactly of four worlds, two groups of six elements.

And, most interestingly, these two worlds themselves have gradations and divisions. And all this — that is the twelve zodiac signs. So we look at this kind of pancake or pizza, and imagine that this pizza we're looking at has a built-in spiral that goes clockwise. Now, if we flip it over, the spiral goes the other way, and this inverted world going in the opposite direction is the world of the Moon. It's like worlds within worlds. There is the disk of the Sun, and if you flip it, it becomes the disk of the Moon — opposite. But again, that's just what I call it. You shouldn't assign meaning like men go forward and women go backward. No. You can think of it as plus and minus, like magnetic fields. Like how in a magnetic field, plus can mean four seasons, in a day there can be four cycles, but still some live at the South Pole, some at the North Pole — you understand this. That's all; you just have to keep it in mind. And when I saw this, I became curious that I am coming even closer to proving what scientists only try to reason about — that literally time physically flows right now, and we live directly within it — it flows in two different directions. It really flows both forward and backward. People just don't know this. That is, actually, no matter what you think, we are not all moving forward together. No. Some go backward, and some go forward. And if we now assume we have… how many continents are there? Seven? Right. Also, if we take and imagine… well, removing the seventh continent as a kind of "corridor," and leaving three continents at one pole, three at the other, purely theoretically — I'm roughly calculating this. Don't grasp for any particular continent now, or whether you live there or not, or what awaits you. Don't think about yourself — enough, you don't exist, zero. Egoists.

Now imagine there are two poles, plus and minus, like a spiral going forward and backward. On the spiral — that is, on the pancake, on the pizza — three continents move clockwise, and if you flip it, there are three other continents that carry the same essence — sky, earth, underworld — but they move in the opposite direction, so the spiral goes backward. What I mean is that right now, half of the people and states, in terms of development, are actually moving the other way, downward — not to hell, don't take it that way, that's a bad word, fuh-fuh-fuh, the system might even scold me for this. Sorry, system. They're just moving:

some forward in development, others in degradation. That's all. And it has always been this way — there have always been countries and states that thrived, but before that, they were poor or broken. And some countries and states that were unique actually went into decline. That's how it is, guys! Amazing! And all this, imagine, thanks to the matrix. And now with the naked eye, you can see where everyone is going and where everyone is sliding. And that's why many third-world countries are starting to prosper now, while Europeans, who have grown complacent and consider my country underdeveloped, are heading toward complete collapse and decline. So who is underdeveloped now? Of course, Big Alexander would probably give me a little knock on the head right now and say, "Stop tying yourself to just one side." No. I love my country and my city, Petersburg. That's how it is. Well, an interesting observation, guys. What an amazing observation. And the most interesting thing is that a person — I remember the Mystic-Old-Man even spoke about this, though not exactly in this way — that I somehow rewind my own time back and forth, forward and backward, without fully understanding how. And that's true. A person can switch forward and backward like a rhythm. That's such a curious thing. See how much more interesting there is? That time really moves forward and backward like magnetic poles. There are these worlds 3 and 4, and these worlds 3 and 4 also exist in different universes of different levels. There are three worlds on level one, and there are three worlds on level twenty, but those are completely different three worlds — they are named differently, but the essence is the same. The cover is different, the elements are different. And even aliens in the future live there — they are also divided into these three and four worlds. That's how it is. So the fourth corner is also the eighth corner.

One of the latest things the system highlighted and hinted at came from the show I'm watching — "Through the Wormhole" with Morgan Freeman. The system was emphasizing an interesting theme in that program — someone was riding a horse and talking about… Well, the Mystic-Old-Man and I already discussed this, but he said that we can see stars burning somewhere now, but they may have already gone out long ago, and the light just hasn't reached us yet, so we don't see it yet. And remember the situation

when we watch many films, like “Interstellar,” where they talk about if a person travels somewhere — to another world or into space — time moves differently, so if they return, time on Earth has already passed, and everyone has aged. And it’s really true. We need to understand this. That is very interesting. Because it’s not only physically traveling somewhere into space that causes this — it can also be about the evolution of the person themselves. A person can control this, restructure, change these rhythms. And in that show, the guy says that if he looked far out into space where the stars are, he would see himself there young. And I thought, “Whoa, maybe this is exactly the hint I don’t yet fully grasp about the old god and the young god?” Why is the young and old God always depicted in icons? Why is there this connection that there is the old and the young — how can that be? And what is this Trinity? And this hint is so clear… It means the old one is somewhere out there, and that is me, and for that reason I am simultaneously… That’s why they say the Trinity is indivisible, that it exists somewhere else, and I am here, and somewhere else, and all of this — that is all one you. You see, this is all a hint about how things are arranged — why God is triune, and why the entire matrix everywhere unfolds this way — because you are as if existing in these three or four dimensions. And because you exist in these three or four dimensions, you are all these different things, but at the same time you are them. It’s the same as, imagine — let me give a simple example, because this is very hard for the human mind to grasp. Imagine I place several mirrors, and I am simultaneously in all of them — in the first, second, third. There is the original me, and I exist in the mirrors, and everything I do is reflected simultaneously in all three mirrors. The same action is reflected immediately in all three. So you see, I act at once on three mirrors, like on three worlds, simultaneously. And you understand that in one mirror I might be small, and in another large? Depending on the size of the mirror and how close or far it is from me — the original. But I am still the same me, right? But see, in one place I’ll be big, and somewhere else small — but it’s the same me. This happens because of the structure of the system we live in. How incredibly alien all this is! Why don’t people know any of this?

Well, it's understandable. Just imagine, not long ago — only a hundred years ago — there was no light, you understand? No electricity. No flashlights. No cars. Nothing. There were chariots, and everyone walked with lanterns. Recently, I watched the movie "The Raven" from 2011 about Edgar Allan Poe, and what could people do back then? They went to theaters, drank beer by candlelight in taverns, rode horses — but they put all their soul, all their intellect into mechanisms, creating various machines. Now, you see, we are in the era of the internet, electricity, and the world has radically changed, and time has passed. Okay, if this change had taken centuries for humanity, but it's been just one century, basically. Just over a hundred years ago, when the Tsarist Empire fell — the Russian Empire — the last Tsars of the Romanov family could already, imagine, take a photo with a camera, but before that, cameras didn't even exist. Imagine, only a hundred years ago we got cameras, video cameras, electricity, cars, airplanes. So very recently, none of this existed. Imagine there are still people on Earth alive now who are a hundred years old — old men and women born at a time when none of this existed yet. So this person still exists on Earth. For some, a hundred years seems short; for others, it's a lot. Curious. But still, in those times people valued books more than they do now. Nowadays, everyone just watches silly 10-second videos. So I write a book for those whom time will bring to a place where their electricity runs out, and hopefully they'll start reading books again. Just kidding. And the last thing the system revealed to me is the "mirror" — a funny word, right? It's that very sphere that God holds on an icon. And the "measuring rod" is like a scepter. You see, in Christianity or Orthodoxy, the "mirror" is actually the orb that God holds, and the measuring rod is the scepter or staff that He holds. Also, there was a hint that there are seven archangels. I noted that there are seven archangels. That also caught my attention recently. Also, the "gifts of the Holy Spirit." When I read about this back in 2023, when I finished the first volume of "Alternative History," it spoke about certain gifts a person receives — abilities like understanding languages and so on — and one of those abilities was to discern Spirits. Back then I didn't give it much meaning; I had only known one Spirit, but now, you see, I have learned to discern Spirits.

Now about the matrix. Of course, it's difficult for me to show how I decode the matrix. Regarding the matrix — that is, the second parallel, how I proceed with work on the eighth volume — is that physically I am creating the matrix from geometric figures. The latest thing I shared in the eighth volume is that I began decoding various old alchemical engravings. I started discovering everywhere where sacred writings mention the tetramorph, the four cherubim who guard the throne of God. And before, I just couldn't figure out why — or rather, it seemed like it was erased from my mind — though Big Alexander showed and told me this back in 2010. Now I realize, "Oh! It's so simple." And here I see those alchemical symbols showing that you need to insert a triangle into a triangle — that is, a tetrahedron into a tetrahedron — and we get Merkabas, the star octahedron. There shouldn't be just one Merkaba because there are many elements under the Moon and under the Sun, as all those alchemical images hint at. I cross them all together, and one Merkaba — that is, two tetrahedrons joined — is one cube. So by crossing them all, I get four Merkabas. That means four elements of the Sun and four elements of the Moon combined — so eight triangles in total: four pointing upward and four pointing downward. I connected these triangles and got four Merkabas. Four Merkabas — that's what alchemists arrived at during a certain stage of development. They depicted this star everywhere, wrote that it's Mercury, and showed that all these elements must somehow be combined into one. But the number of triangles varied, and they encoded it differently each time. And then I realize: if one Merkaba — two triangles within each other — is a cube, then four Merkabas mean four cubes. I start simply rotating these four cubes. That is, I make these triangles and begin to rotate them to create such a star. And when I start rotating all of this, I get what looks like an eight-pointed star — that cube within a cube. Simply put, there is a cube; if you copy it at a 45-degree angle and lift it up, that's another cube. And if you copy the main one and rotate it 45 degrees to the side — another cube — and do the same rotation again and again, voilà, a cube within a cube. And these four cubes inside form an image that looks like Jesus with a halo, and they also create inside a sphere — like that orb with a cross on top, the "mirror." I'm stunned. Then I look again — before, I didn't pay attention, because until you decode it, you don't see it —

and I open those alchemical images again, and they show that they all find the sphere, this orb held by Mercury, and that he found it, and that it's the symbol that you have found the philosopher's stone. Wow, amazing! But I realize something's off. I understand that this is only part of the path — that it's not the full completion of the entire divine matrix. It's like I found that philosopher's stone at the stage the alchemists found it, but I haven't found it fully, and I need to keep going. I start to think, how? And then thoughts immediately come to me about the matrix and how to decode it.

First, I understand that I made four cubes, each containing two tetrahedrons, and there are also octahedrons — almost all geometric figures are there — and these cubes spin like this, and it all looks beautiful. Then I think, "Okay. But where do I fit the icosahedron and dodecahedron?" I can't just, like people often do, shove them in wherever; there must be some logical explanation. It has to be done consciously. I realize that between the two tetrahedrons inside the Merkaba, where there is an octahedron — a sort of diamond shape — I can insert the icosahedron. Also, I understand that you can build a dodecahedron on a cube, on top of a cube. But why? I can't explain it, so it shouldn't be done arbitrarily. There must be an explanation for why. Then I start to suppose that maybe I need to add more cubes — since I inscribed four cubes into each other like four cherubim — maybe I need to add some of those cubes as well and rotate them properly so that inside these cubes there will be a more complete sphere. And around the cubes, there will be a larger sphere, formed by the vertices, which will create both the icosahedron and the dodecahedron. And that will be the completion of everything. And I think, "Wow."

And then I start remembering the previous path to these four cherubim — that is, the four cubes inscribed within each other. I begin to recall what I decoded before with the matrix. I found something when I explored the worlds. When I discovered the third world, the underworld, I found the icosahedron, which has pentacles inside — that is, those five-pointed stars. Then I found the fourth world — that is the dodecahedron, made of pentagrams, the twelve pentagonal faces forming a sphere — that is the dodecahedron, the ether, the world of spirits. And I remember that when I tried all the ways to form the icosahedron and dodecahedron, while working

on the dodecahedron — the fourth world, ether — when I put a five-pointed star on each face of the dodecahedron, I saw that inside the dodecahedron many cubes formed — not just one, but several appeared. And I was stunned, amazed. It's as if the five-pointed star twists this cube, like at different angles, as if in different dimensions — I don't know what to call it — the cubes are rotated at different angles. And the system was already guiding me that the cubes should somehow spin like this. But the way the cubes twist — the same cubes but twisting into a star shape thanks to the dodecahedron — is one way of twisting. The way I did with the four cherubim, rotating additional cubes inside the cube by 45 degrees in different directions, is a completely different method. I understand that the system is, in a way, hinting to me that… Well, not just hinting but I'm exploring all the ways these cubes can be rotated along different trajectories. Then I pull out the matrix I decoded in the second volume of "Alternative History" — it's a cube with crosses and wheels around it. When I look at this matrix, I realize these wheels have intersection lines, and you can also fit cubes into them, copying the cube and aligning its vertices with these intersections. I think, "This is also one option that can be used." And all this time I'm trying how to rotate these cubes and how many there should be.

When I spoke with the Mystic-Old-Man — but again, you can't always trust his information — he said there should be eight cubes in total. But then, you see, it might turn out that there are actually nine because one main cube, which I never considered, caused an error. Or maybe there are seven cubes with the eighth one in the center. So don't get fixated on the exact number; it can be a trap. But the Mystic-Old-Man said there should be eight cubes, somehow rotated in their own way, forming a sphere with their vertices — that is, the ball formed by these points. So 8 and 8. One cube has 8 corners, that is, 8 vertices. If there are 8 cubes, then 8 times 8 equals 64, so there are 64 points. How? What? Why? That's another question. But again, trying to force things to fit — that's the biggest mistake people make. It's too much of a human factor; you can't do it that way. You can't force anything to fit anything else. Of course, there are many methods. I'm trying all these methods. And one of the methods I went through, and everyone should, is this: I made a bunch of identical tetrahedrons, then placed and glued them

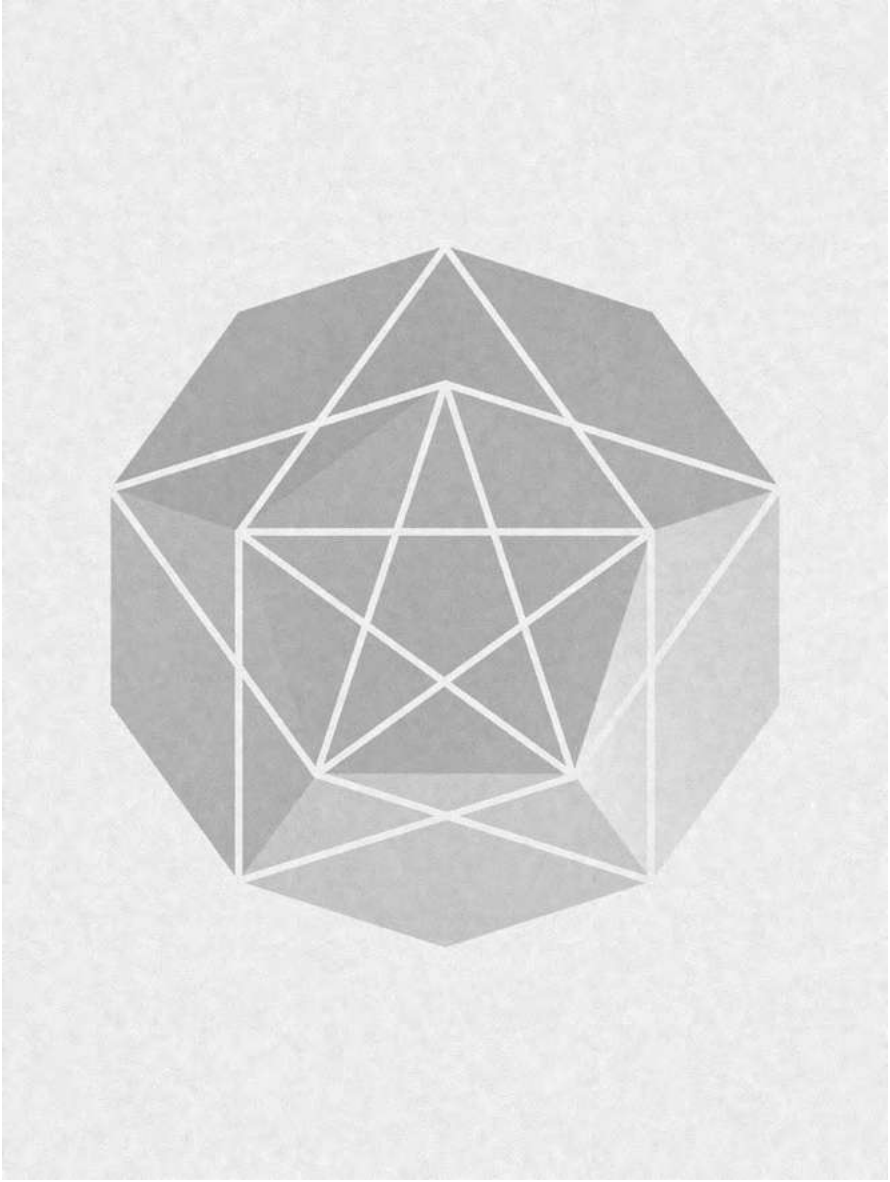
together to create some figure. For example, I made a bunch of tetrahedrons, glued them together, and formed an octahedron; glued those together and formed a Merkaba; glued those together and formed a cube. You can also glue many tetrahedrons together to create an icosahedron or a dodecahedron. And the system keeps guiding me to see all the ways to construct triangles in these matrices: inside or outside, with triangles pointing inward or outward, built from different edges or vertices, how different they are, and so on. The last method I tried yesterday was very interesting, but — imagine — it didn't quite fit, though maybe it just hasn't fit yet. Here's the idea: imagine the icosahedron — a sphere made of 20 triangles. Inside this sphere, you can draw lines so that a dodecahedron forms inside as the core of the icosahedron. Now, here's the next part. To this dodecahedron inside the icosahedron, the dodecahedron has edges and vertices, and on those vertices, you can actually form tetrahedrons pointing outward, like spikes on a hedgehog on the dodecahedron. So you can grow tetrahedrons on it with correct construction, and all these tetrahedrons from the dodecahedron inside the icosahedron start to beautifully protrude from the centers of the icosahedron's triangles. That means on each face of the icosahedron, a beam from the dodecahedron sticks out. Imagine that. And it all fits beautifully. I hypothesized that since the icosahedron's faces are triangles, if you make those triangles point inward, they fit into the triangles sticking out from the dodecahedron, pointing outward, and that forms the Merkaba — a sphere of Merkabas, and therefore of cubes. And there you have it: icosahedron, dodecahedron — all of it. I was stunned, wow, I've solved it all.

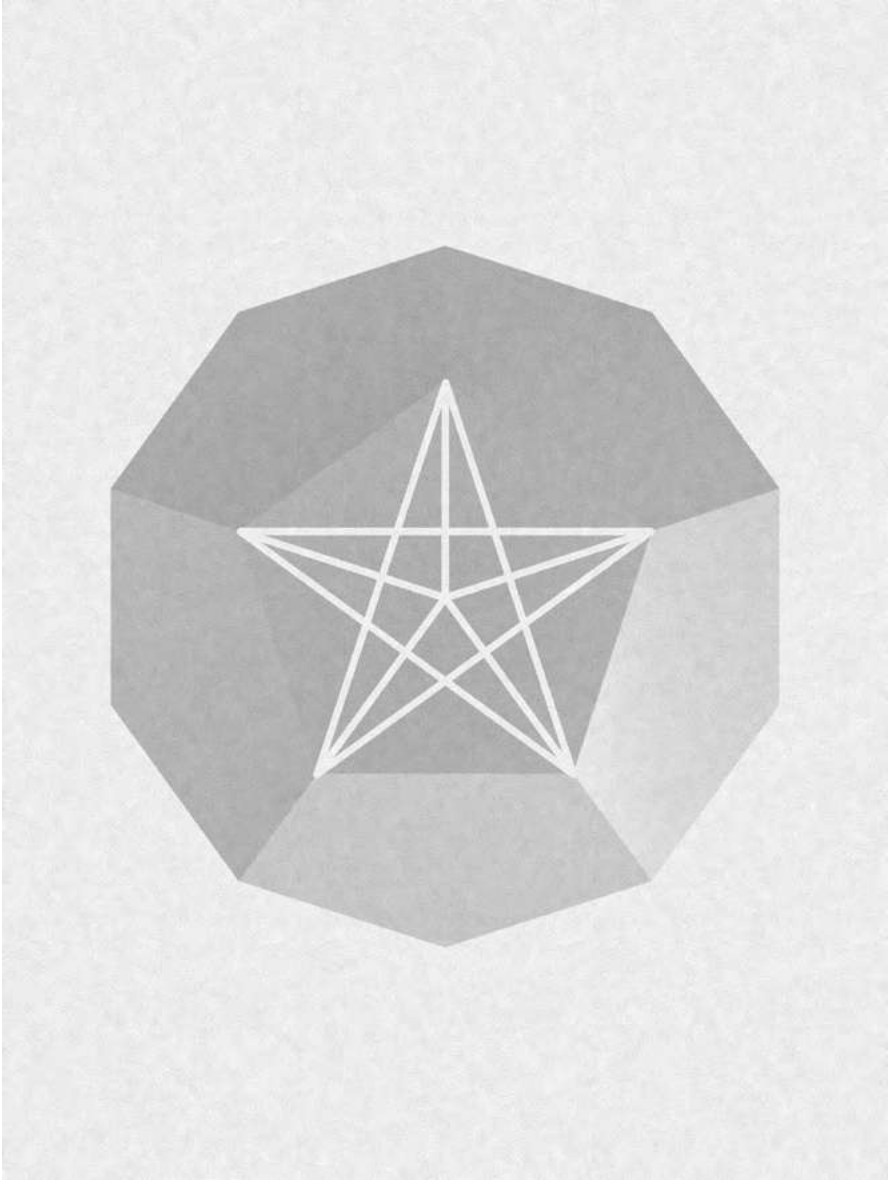
Then I realized, no, it can't be that simple, and it turned out it didn't quite fit. But why have I been struggling lately with the icosahedron and the dodecahedron? Because they have so much in common — they seem like reflections or continuations of each other; they are very closely connected. Why? Because the dodecahedron has 12 faces, and the icosahedron has 12 vertices. You see? But here's the twist: the icosahedron has 20 faces, and the dodecahedron has 20 vertices. You're probably getting confused. But all of this definitely needs to be shown schematically. But the point is, let's look at it differently. You understand that a soccer ball,

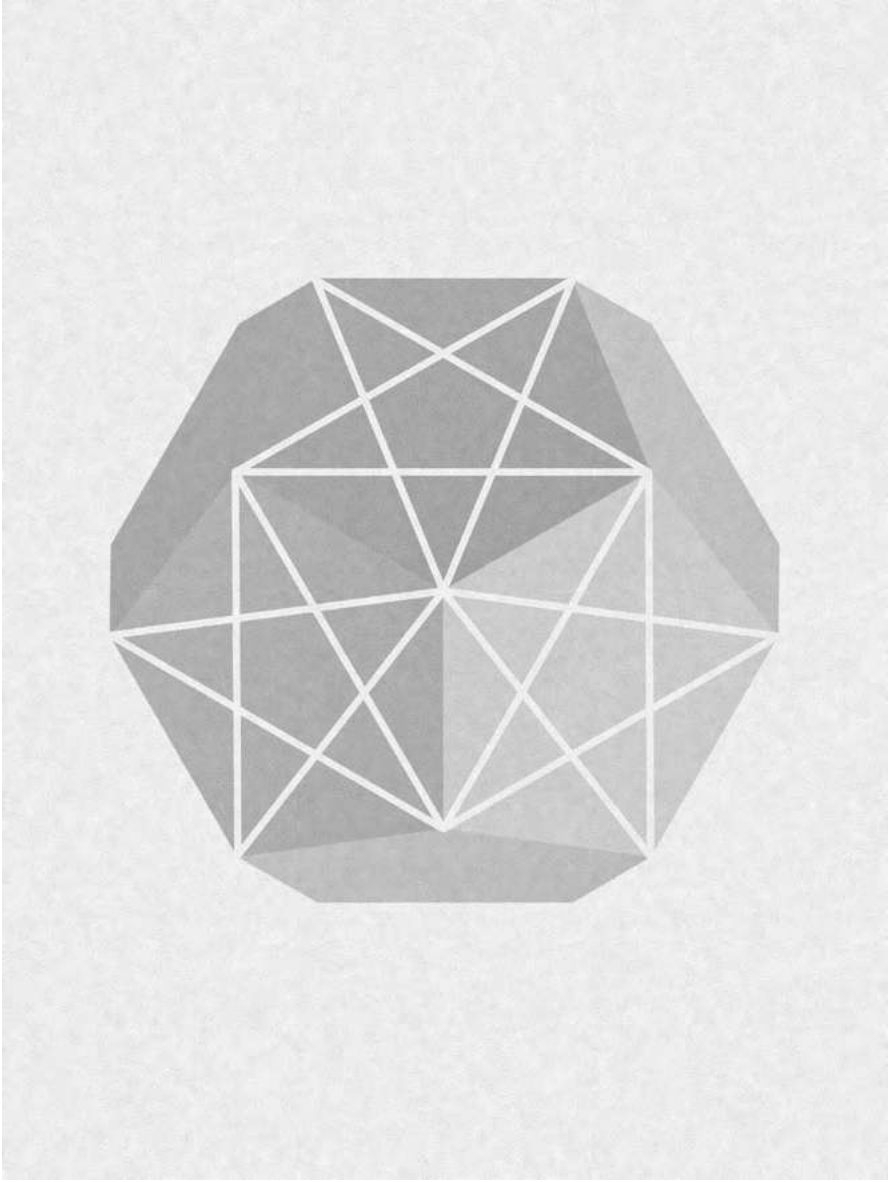
which is a dodecahedron, is made of these pentagons — there are exactly 12 of them. And the icosahedron has these spikes, these rays — there are also 12 of them. They almost fit perfectly together. Do you see? Now here's the twist: the icosahedron is made of triangles — there are 20 triangular faces. And the dodecahedron has 20 points, vertices. So there are matches, like they could fit together, but they can't. They have to be at the right distance from each other — it's like the same thing but looks different from afar, like a hint here. This matrix shows everything: time, space, the entire time continuum and all these reflections. It's like a mirrored labyrinth of triangles that unfolds and turns into all geometric figures, but really it's a mirrored triangular labyrinth, a different one. That's where I get stuck. Well, how do I get stuck? Every time I try one version, I feel my whole consciousness, perception, and sensation change — and it's "wow."

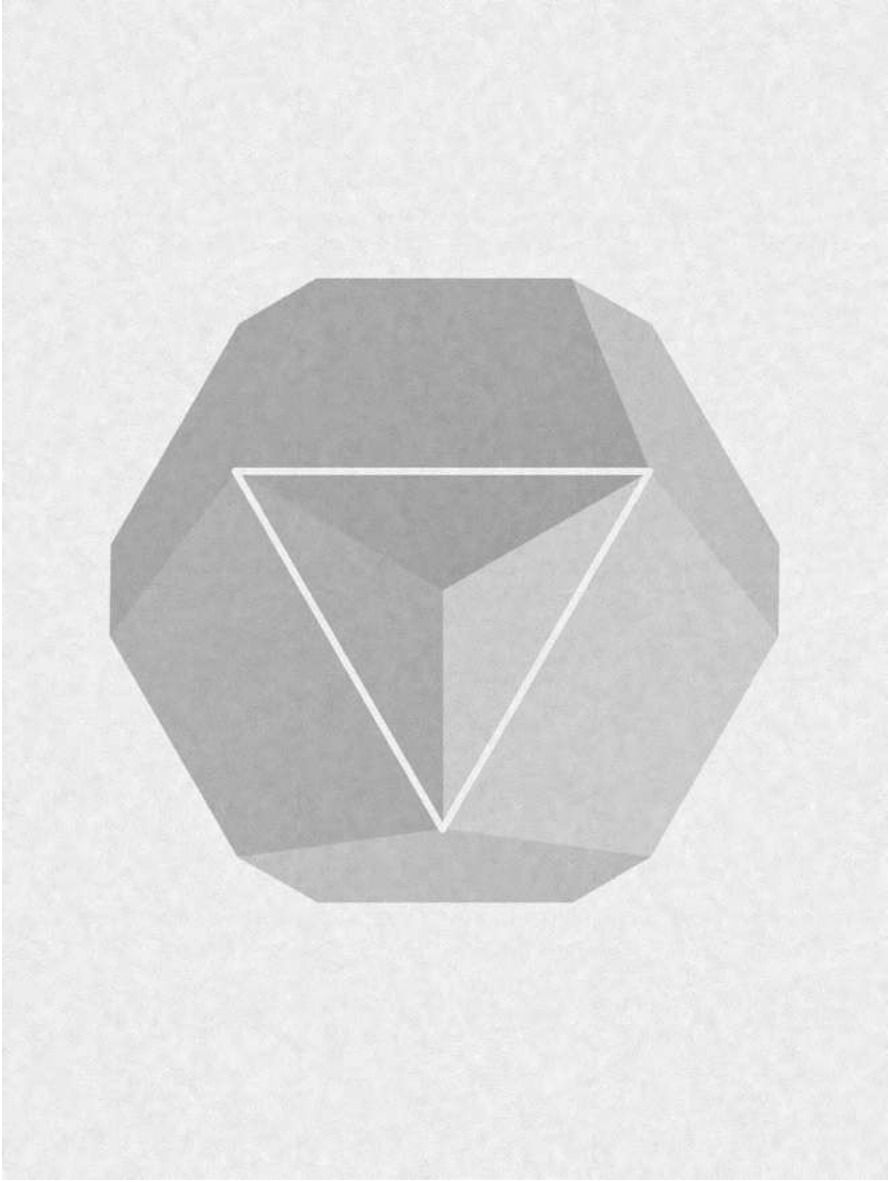
And I understand that the eighth volume should end with me decoding the matrix in the eighth volume. When will that be? There are many possibilities. It could be this month, maybe in April, maybe in May, or maybe even in September. But based on feeling, it's actually easy to check — you can calculate the system. Since the system creates all my books, around 500 pages each, approximately 500–700 pages per volume, you can see how much material for volume eight is already done, how many pages, and estimate how much is left. Because everything will end, just like all the other books. That's one way to calculate the time. And again, all these books are written for a certain time. You need to consider not only when I decode the matrix but also when the book, after I decode it, will be edited, read by me 10 times, registered, published, and when all that will happen. Maybe the book will only appear in September, but I might decode the matrix as early as May. Will there be a book after the eighth or not? And what kind of book would that be? What is that book? That's also a question. But the Mystic-Old-Man and Big Alexander — or rather, the system through them — keeps hinting that there will be three more books, and it fits perfectly. The Mystic-Old-Man once said I would "make it" to the eleventh book — he said it in a strange way — or that I "could," something like that. And Big Alexander says I will definitely write at least two or three more books. And if I'm working on the eighth now, then there will be the ninth, tenth, and eleventh. Imagine that.

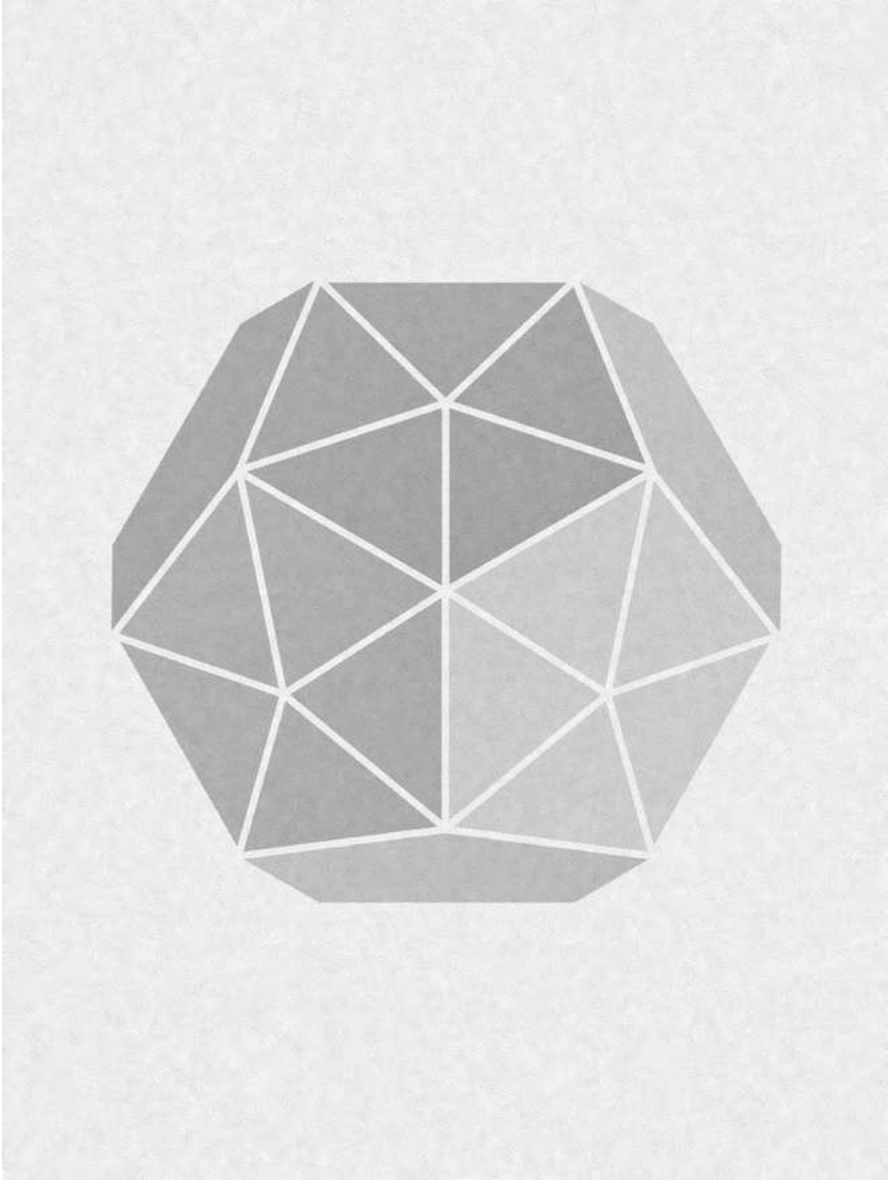
And what's most interesting to me is time — it feels like the actual time of my life. That is, while I'm still working on the books and writing, I'm still among people. When I finish the ninth, tenth, and eleventh volumes, that's it — I'll disappear and go to another dimension, another universe.

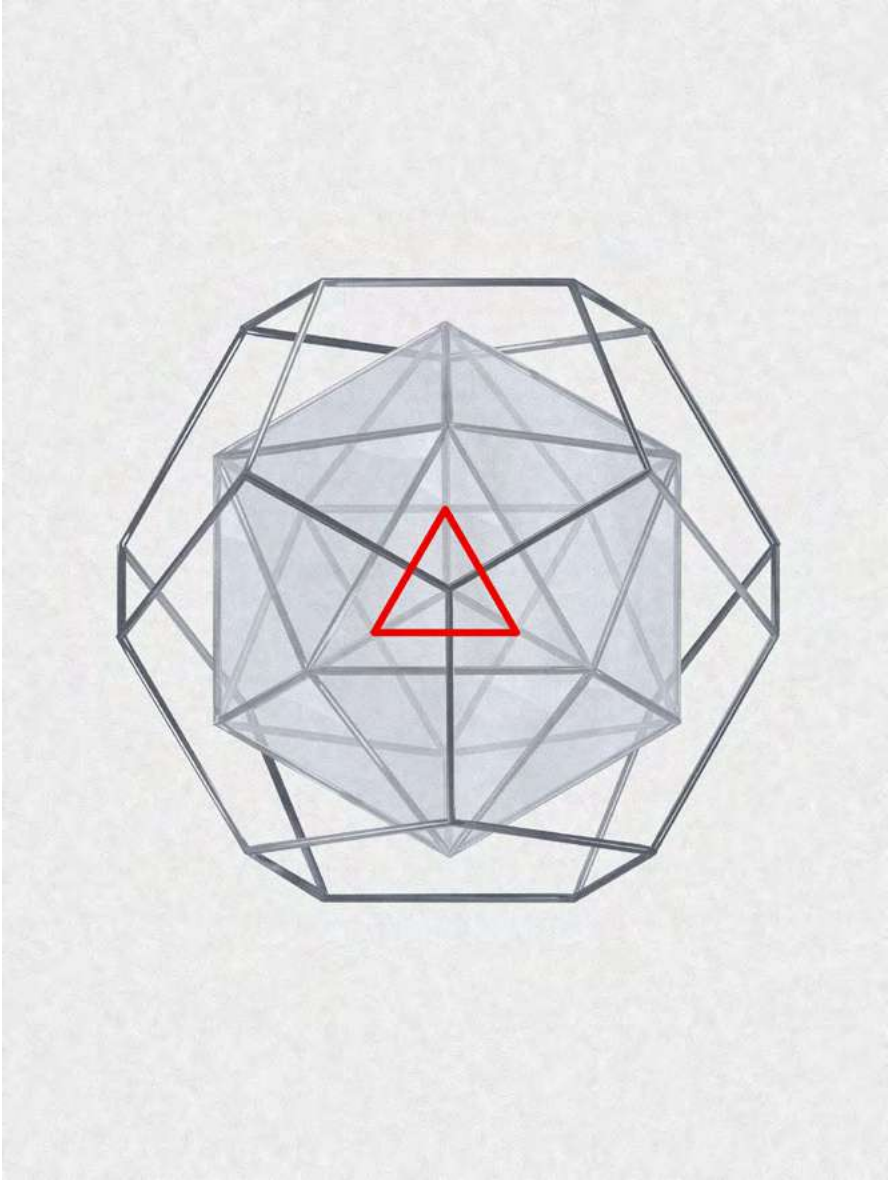


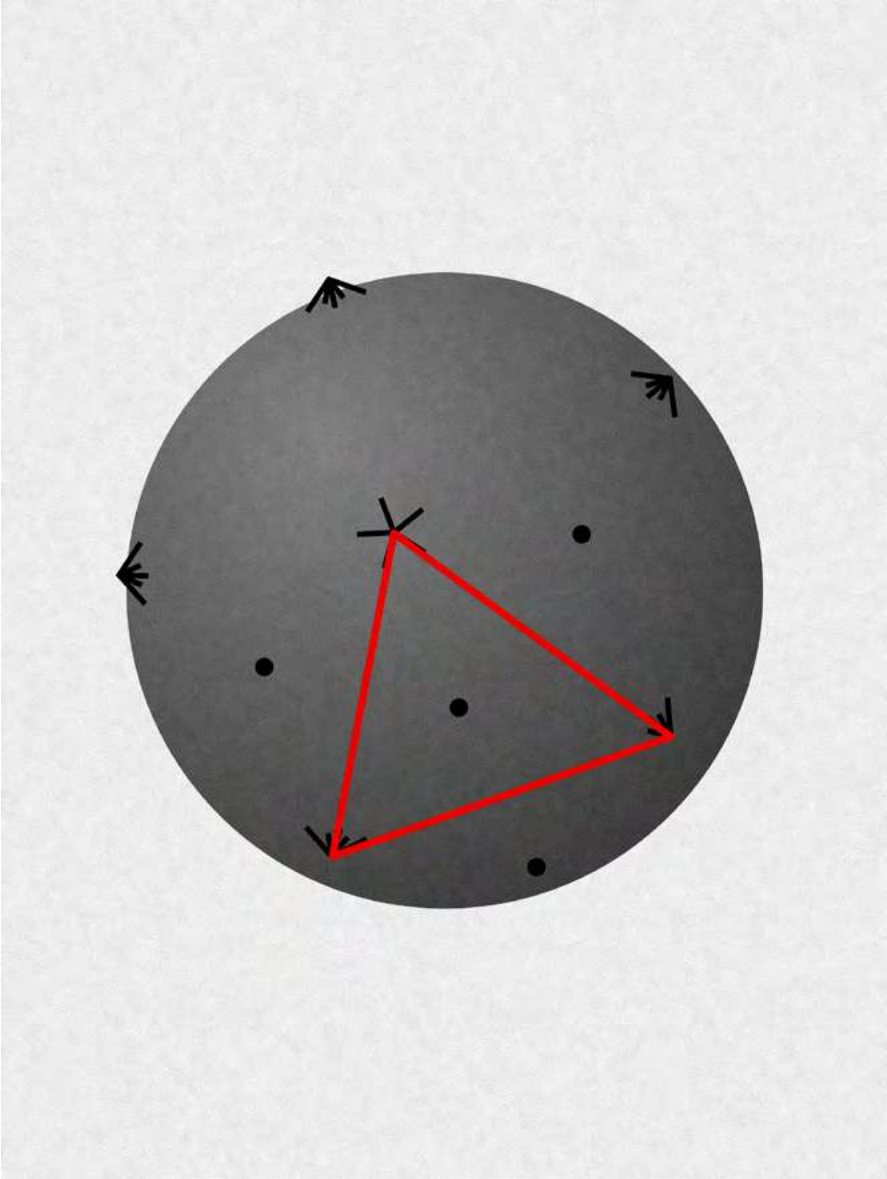


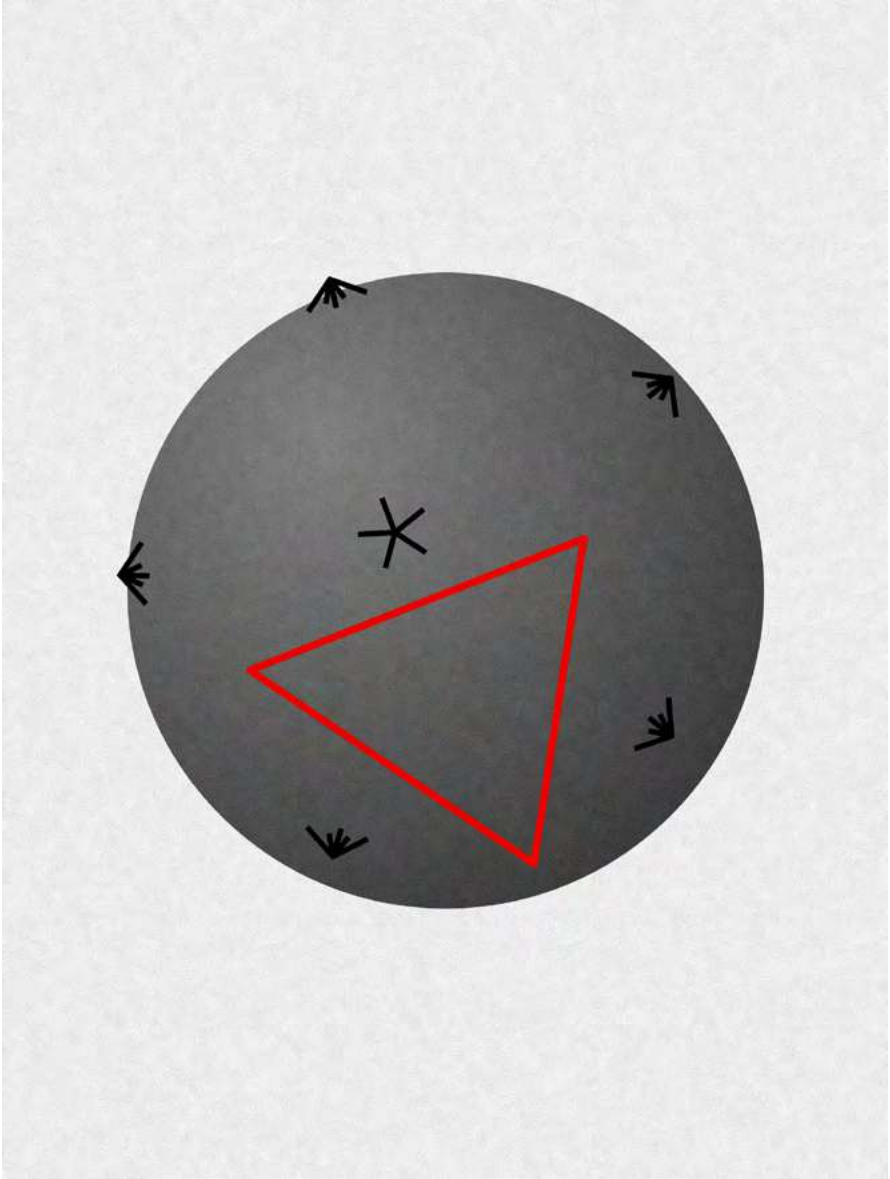


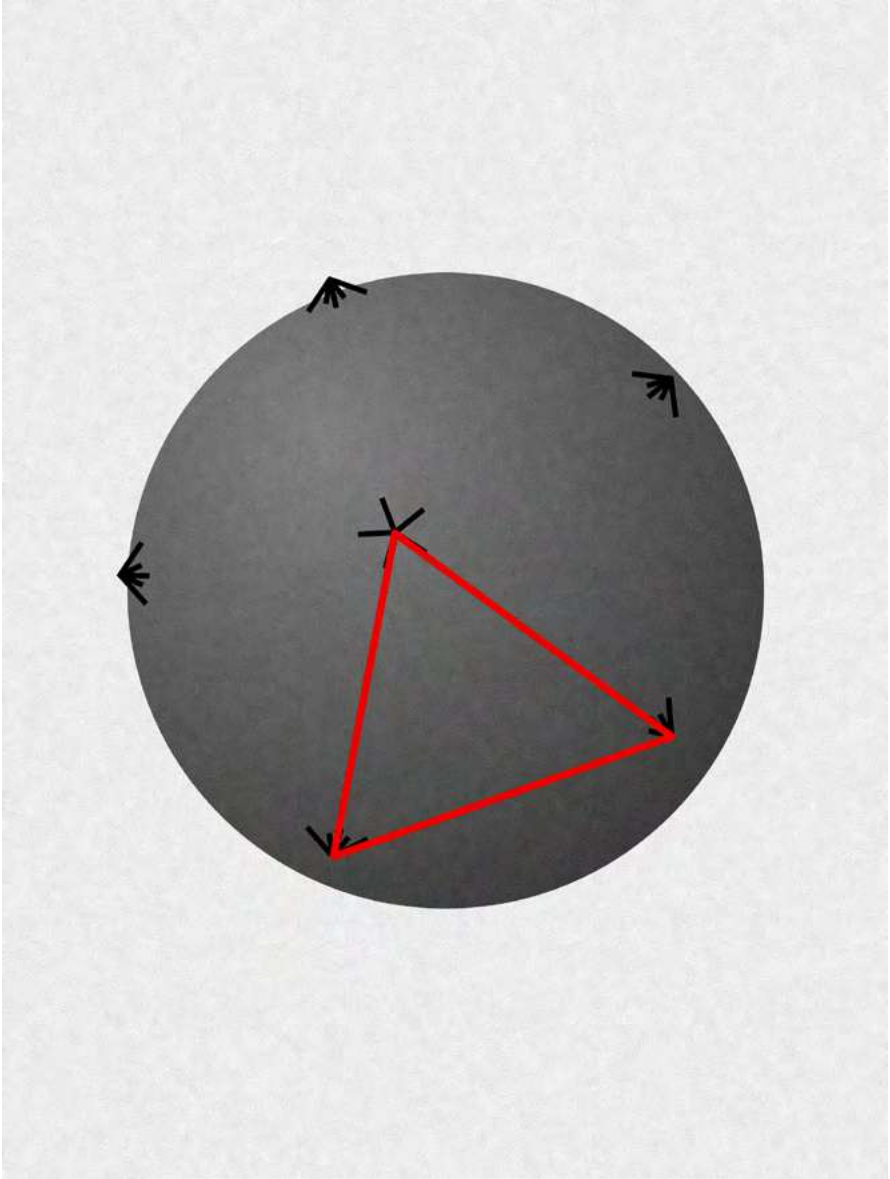












Of course, every day I try different methods of building the matrix — I construct all these geometric figures in various ways. It's like I have to understand all the ways to build the icosahedron from every angle, what can form inside it, where it can fit, all the methods of constructing the dodecahedron, how it can form, how it combines with other geometric figures, where there is a common axis, how many dodecahedrons can be inscribed in a cube, and how many cubes form as a result. Also, this method where you can inscribe an icosahedron on each face of a dodecahedron — I naturally had to test it. But it also turned out to be nonsense. Yet all of this must be worked through. So the more a person tries all the methods, the faster they discard them, freeing themselves from them and thereby getting closer to the truth.

And one of the latest significant things for me was when I decoded all the alchemists' images, trusting which they found this star octahedron. They understood that the star octahedron is a crossing of two elements — the element of the Sun and the element of the Moon — and that there are many elements of the Sun and many of the Moon, and that all of them must be crossed into these stars and then somehow rotated. And then you get the philosopher's stone. This was a small discovery for me. And that it's exactly the cube within a cube, cube within a cube, cube within a cube — four cubes forming this sphere inside — that's definitely a "wow" moment. I asked a designer to make me a model of this figure so that they could create a silicone mold for me to cast it in silver or gold, so that I would have it as a pendant or some kind of tabletop object. And Big Alexander himself told me that this matrix I decoded — the four rotated cubes, the eight-pointed star made in three dimensions — should be something I look at often, maybe even keep in my bedroom, because it can have a strong positive and beneficial effect on me. And of course, I will never take apart the first one I made from sticks or throw it away; on the contrary, I will keep it safe. Now I want to have a model made from plastic — I had one 3D printed — and then have the same made in silver as a spiritual element, the tetramorph. But you see, this is just one stage. It's not everything yet. There's still more to do.

Also, probably worth adding: the eighth volume began with me starting to explore the next elements after the fourth — that is, the fifth and sixth — but besides that, we must not forget this parallel — that is Mara. So what does the eighth volume include? Mara, who tries to attack me through people. Secondly, I realize that after the three worlds and the fourth world, there are still the fifth, sixth, seventh, and twelfth. And the third path is that I am decoding the matrix — three paths, that is. Three trials I go through and document all in the eighth volume. The eighth volume.

And about Mara. Yes, maybe I've become less reactive to her than before, which is good — it means I'm progressing in some way. But Mara hasn't gone anywhere. Day after day, all my colleagues and friends, everyone in my circle, anyone who can interact with me, write to me, or call me, they all have nightmares in their minds. Everyone lives in illusions; everything seems distorted to them; everyone understands things differently, and all in a negative way — and that immediately makes it clear that this is Mara. I used to joke when I was little, and I remember saying, "People are strange. You'd never think I might be a prince, you'd never think I might be the most handsome person, you'd never think I might be your best friend. No. That's the paradox." People always tend to think negatively. Notice this. Anyone who, say, breaks a leg might think, "Maybe it's because of Alexandr Korol's book." But when you're alive and get a bonus salary, you'll never think, "Maybe it's thanks to his book." That's how people are wired. That's how this underworld works. And what's curious is that, one after another — employee after employee, friend after friend — everyone sees and imagines things. And the most interesting part is that all this seems real to them, but in fact, their Mara confuses them, tuning them negatively against other employees, or frightening them, or turning them against me. And then I have to deal with it all. Imagine, every day I'm really sorting through this. For one person, I have to wash their mind, explain that none of this actually exists. And over time, they really begin to understand that they were just seeing the same thing differently. Like, there's a banana lying there,

and they say it's an apple. Imagine that. That's Mara, and she hasn't gone anywhere. So, everyone imagines things, everything seems distorted — and always in a negative way. Figuratively speaking, if someone forgets their wallet in the car, they'll think you stole it. If something happens to your acquaintances, they'll think you did it. If you don't call or message someone, they'll think you're not interested in them and don't want to communicate. But if you call them too often, they'll think you're annoying and that you bother them. Imagine that. You know what's most curious? I like how people unconsciously talk to each other.

Imagine, there was a case long ago. One employee, when an emergency happened, for some reason didn't tell me or write to me about it. And he justified himself like people always do, saying he was afraid to bother me. I showed him the messages where every time he wanted candy, my fishing rod, or something else, he always wrote or called me. So when he needed something fun or kind, he wasn't afraid to bother me, you see? Like, I'm busy, or like I'm some great person. But when something serious happens — when a person, so to speak, "messed up" morally, feels scared because something broke or happened — they don't write because they fear the truth, fear exposure, fear problems they have to answer for, fear responsibility. But then this person justifies not telling me by saying he didn't want to bother me because I was busy. Imagine that. The most interesting thing is that when he says this, he's not lying intentionally. He just says it on autopilot and truly believes it himself. And that's the scariest part of all this Mara. That all people — well, if they deliberately wanted to attack you and lied intentionally, that would be one thing, but they sincerely believe in the fog and illusions of Mara, the confusion they fell into. They are sincerely convinced that I am bad and you are bad, while they are all good or, on the contrary, victims, and that we offended them. Imagine that? It's awful, it's a nightmare. You see, I've even forgotten about it and stopped reacting — I even forgot to call it Mara. Over the last month, I really don't even pay attention to it anymore. But now I've been thinking about what else I might have missed that definitely needs to be recorded in the eighth volume. And I remembered, "Oh, Mara — she probably, well, she definitely hasn't left many readers alone yet. Many can still react sharply, very strongly to this." So I thought it's necessary

to reflect on this topic now. So here I am reflecting with you that Mara hasn't gone anywhere; she will always be here. Or as I wrote in other books 15 years ago, I remember saying that if you fall in love with a boy and just today decide you will be with him forever, then right that same day or the next day your ex or the one you dreamed of will call, reach out, or pay attention to you — that's always what the system does. Or here's another example. The moment you decide to move to another country or accept an offer from a huge company and say "yes," on that same day or the next, you'll be invited by five more companies or offered other countries, and you don't know what to do. In reality, that's the system testing the strength of your choice. Seriously, it's like a test, a confirmation. If you chose someone to marry or decided to relocate, the next day to test you, the system offers many other options, often sweeter ones, and you immediately get confused, "What should I do?" If doubts arise and you're influenced by them, it means you're not yet ready for the choice you made, and everything falls apart right away. You immediately deviate from the path you recently chose. But if the path or choice you made is 100% right, even if temptations or tests come, you won't even notice or react — you won't have a single doubt. And if doubts appear, it means you're not sure about your choice and don't really know what you want. And Mara will always tempt you in every way. Always. There will always be someone telling you, "Work hard, don't stop," while another person says, "Rest, poor thing, live for yourself, love yourself, your beloved." Of course, you prefer to listen to whoever offers you something lazy, right? That's Mara — terrible. She has attacked my entire circle. Everyone. Each one. Everyone's imagining things. And you know what's interesting? It doesn't affect me. That's probably why I still don't react to her — it feels like I'm awake alone with a crazy clarity while everyone else really lives in some kind of virtual realities, in some worlds. Everyone has illusions. They are all possessed by their grievances, desires, complexes. And I'm the only one, as if outside all of it. And for every person who thinks they're looking at a wall that will swallow them, I have to, morally — not physically — "slap" them awake, dunk their face in icy water, wash them, and say, "Open your eyes a little, look, it's just a wall, it won't eat you." And no one understands this right away — some get it after three days, some after a week, and some, still hurt,

are even deeper in Mara and don't hear what I'm explaining. Imagine that? It's a nightmare! A nightmare! So this Mara, who confuses everyone around me, turns them against friends or me, or makes them slow down in their work, distracted by illusions — that happens every day. But she doesn't confuse me. So, looking back at the last month — March — I didn't have a single negative feeling or mood. No doubts about myself, no mistakes, no feeling that life is bad, no failures, no grievances against people — nothing like that. Everything is good. I just watch everyone else losing their minds, and honestly, I'm like… "Enough already," with a smile. Like kids who stick their finger in an outlet or somewhere else they shouldn't, then wipe it on their face and now smell like poop — that's how it looks. I watch all this, I wash and cleanse everyone, but they keep digging into something else. Then someone touched someone, someone looked at someone wrong, but really was just staring out the window, and the other thought it was directed at them, got offended, and decided not to work today — that's what happens every day. Yes, that's Mara with people. So Mara is just as she always was. How do I fight her — or do I? Not at all. She actually helps me. It's like a practice, and she gives me the opportunity, she teaches me not to react. The more Mara stirs up, the more, paradoxically, I stop noticing her. At first, she was very intense, because it felt like she wasn't there before and suddenly appeared out of nowhere. But now that she's become everyday, I've almost stopped noticing her — I don't see her anymore. I don't discuss anyone's glitches with others. Before, if someone suddenly got caught in her spell and lost it, I could tell friends, "Imagine, today Petya went crazy and bit my leg." Now I don't even tell anyone because I'm used to people licking floors, biting legs, fearing walls — I'm used to everyone being crazy. So I just don't get distracted, I make books, work on the seventh and eighth volumes, build the matrix, drink some tea — and everything's fine. That's my conclusion today, April 3, 2025.

Now I want to record April 6, 2025. Today I talked with Big Alexander, and I want to note this in the eighth volume. What did we discuss? He asked me how my mood and state were. I said my mood was great — everyone else is confused except me; my mood is good, no fluctuations, my thoughts are pure,

bright, with super clarity and awareness. But my surroundings — everyone around me — is all twisted up. I explained that it doesn't matter if they are relatives, friends, or colleagues — everyone is imagining things, and all in a negative way. Negative emotions come out in everyone, whether toward me or others, or regarding work or among colleagues — everyone is just in chaos. And Big Alexander told me that I've passed through Mara and come out of it, but people are still stuck there. The most interesting thing he said is that Mara points out everyone's flaws. All their glitches, all the illusions and delusions they experience — she creates those circumstances for them, illusions to polish and remove those flaws. He said that for everyone in my circle who experiences some glitch, Mara is actually showing them their weaknesses from the outside, why they have hidden, dark qualities. He said I need to explain this to all those people, show them that it's their glitch, that it's just their perception — that no one wishes them harm: neither I, nor their friends, nor acquaintances, no one is doing anything to them. It's just their dark side, like how I used to "face my own problems," fears, flaws, or obsessions. He said my close circle must also go through Mara, that only a little remains, and that everything is being regulated. And the most interesting thing is, he didn't know the word, but he said exactly this:

— You know, when things get tuned, like in music settings, they need to have the Spirit inside them just like in you. See, your Spirit flows pure, and you see everything clearly, but theirs is all distorted because they have this chaos inside them. And it's necessary for the music to be transmitted and sound the same through all of you.

He specifically meant the equalizer. And he says:

— Just imagine — he hints at it all in riddles — imagine you fly off to the Moon, so what? How will all your employees and friends manage without you? How will they keep everything under control with all your affairs if you suddenly disappear or get busy somewhere?

What I need to help them with now is to guide and adjust them so they can finish their struggle with these fears and obsessive complexes faster, and then, just like me, they will be free, and that's it. And honestly, when he described all this, I saw it exactly like that — that I had cleansed myself to the maximum, becoming completely neutral to everything, light, with nothing bothering me anymore, no confusion, nothing distorting my mind, nothing seeming false. And my reactions to everything are perfectly right. And I see how everyone else is confused now, how they imagine things for no reason. For example, there's a banana lying on the table, but everyone thinks it's a snake trying to bite them — everyone's perception is so distorted. He said this is your circle; they are all facing this kind of cleansing now. Mara is teaching and purifying them. But he said there's only a little left, that now it's April-May, and that's it. He says everything is already moving toward coming out of Mara. And he said that I have already come out of it.
What else did he say? Well, he said I calculated this whole matrix very well — that everyone is stuck in this trinity, in the triad, in this whole 1, 2, 3 — 1, 2, 3 — and the way out is 4. He said I found that way out, and that this very four, eight, twelve is the truth, this "corridor" and exit, while everyone else lives endlessly in circles, stuck in 1, 2, 3. He said that the way I'm going through this now is me moving toward the absolute. Then he said nothing can happen to me that would make me worry, because I am needed by nature and the system. I jokingly replied to him:

— So, I'm needed until I finish the books?
— No, even after you finish the books, you'll have many more tasks and things to do. Many.
— Got it.

That's how it is. What else? Well, I described to him how I see myself living inside this matrix, how I see everything laid out. And again, I shared with him how surprised I am to be in such a neutral position, where I've arrived, while everyone else is still shaken. And he says:

— Well, they,- he says, — should follow you soon and also free themselves. They've just run into their own problems.

Every person has their own flaws. And I want every reader to take this to heart: if Mara is still troubling you — whether it's through other people or directly shaking you, causing misunderstandings with society, with people, at work, or in your family — then you need to carefully observe why and what's wrong. Mara points directly to your gaps. The moment you see, acknowledge, and accept this, freedom follows immediately. So I'm recording this date as the time when, in the eighth volume, this very exit from Mara begins. And the timing now is April, moving into May, just as I sensed — it all starts right after the first week following the lunar and solar eclipses, and things begin to turn positive. Even Big Alexander noted and said that because of the eclipses, many people have encountered darkness and negativity — their own personal negativity within themselves.



I have such a crazy clarity right now. It feels so good. But I woke up like this. I slept strangely again today, but it's probably because of the matrix. I hadn't worked on the matrix for about a week or so — I took a break, put all the sticks away, cleaned everything up. But yesterday I decided to start working on the matrix again, to look at it once more, to approach it with a fresh mind. And, of course, it's very unusual. I didn't sleep until five in the morning, then woke up at eight. So this unusual state and very clear clarity — it's like I've entered somewhere else or become someone different. Imagine that. So what did I actually do? I made a cube. Inside it, I made a cross for the main cube. Then I made eight more cubes inside this main cube and made crosses inside them too. That's it. Then I started observing everything at the right angle: the whole Flower of Life, the matrix itself multiplying there, all of it — the things I've noticed for myself and what I want to find. But something else should still be found, something that already exists but I just don't see it yet or something I need to add. We'll see.

So, I can officially declare that today, April 10, 2025, I have completed my seventh volume of "Alternative History," which is the entire analysis of the first and second volumes "Answers to Readers' Questions" — this will be the seventh volume. It's like a mini-story from beginning to end, starting with the boy Alex searching for the philosopher's stone and finding it. Meanwhile, there's another life path running parallel — third, fourth, fifth volumes, and then the eighth. That's where I go through the same but not flat or compressed, rather volumetric, not just 3D but 4D, going through everything I went through before, and now I've come back to the same point as in the second volume: I have to finish this matrix in the eighth volume, but more volumetrically from the inside. And that's it — then not only will the seventh volume be complete but also the eighth. So this whole interaction, connection between me and the readers with the first and second volumes, the analysis — that was all just to prepare even more for the eighth volume.

So, now it's April 18, 2025, Friday. About a week ago, on April 10, I finished working on the seventh volume of "Alternative History," and since then I started feeling different somehow. On the 10th, when I finished the seventh volume, I began deciphering the matrix — I was in the Spirit. The matrix I was deciphering is the same one I'm working on in the eighth volume. On that day, I asked with a voice, "Can I put all this aside and take a rest before finishing the eighth volume?" Since I already finished the seventh, can I return to the eighth volume and complete it after some rest? I was allowed to take a mini-vacation. And starting the very next day, on the 11th, I felt my body begin to release tension, my head started relaxing, I began to unwind — in a good way. It was as if everything started to bloom, I wanted to listen to completely different music, and wear completely different clothes. And I realize that the only thing I need right now is to just switch off my mind, because I control so much, plus I carry a heavy responsibility for my novel "Alternative History." Right now, I need to imagine that none of it exists — that I am completely free, with no completed tasks, no new or old ones — as if I'm just a free person. And I started shifting into that mindset. I began to notice that something changed — immediately everywhere, around me, in all my projects, all my work, things didn't just start to settle — they were already okay, but it's like everything… like luck came from all sides. It's like everything started happening faster, better, all the tense situations and problems disappeared. Even the people around me seemed to calm down. I called Big Alexander and told him that I had finished the seventh volume. He said:

— Definitely rest. You can even allow yourself to drink a little — that's necessary. You need to switch off your mind; you're working too much.4
— And right now, I'm taking a mini-vacation, a trip.
— That's right, well done.
— I feel unusual.
— Well, you've come out of Mara, and the people following you will come out too. On the 13th, you'll feel even better, and on the 19th, even better still.

And so we began discussing how I understood the card that he had been hinting at throughout the year — the Tarot card. He kept telling me all year about the card The Hermit, and I am the Hermit leading people with a lantern. When I started looking through many of these cards, I had already emphasized this before, but here's the conclusion again. It turns out that besides seeing the Hermit, I noticed that in his lantern there is a star, which I am deciphering in the eighth volume. Also, I began to see that he has Cerberus, the dog, on a chain. And Big Alexander says about this:

— That's right. You have tamed this dark force. How can you govern the world without taming this dark force? And you have learned all this, walked this path. No one escapes this underworld, but you did.
— I feel like I'm not just out, but I'm actually coming out right now.
— Yes, yes, yes, it's happening right now.

And he tells me that on April 13th I'll feel even stronger, and on the 19th even more so. Now it's April 18th. Did I feel more inspired and happy after talking with Big Alexander? Yes. With each day, it's like my love for people, for everyone, grows more and more. It's like a kind of crazy gratitude toward everyone, warmth toward all people. Very unusual. So, this journey through the underworld and Mara, where does it ultimately lead me? To becoming like this.
What else? Well, I started noticing that truly, while I was under Mara's influence — or rather, when I was in the underworld, so to speak — your preferences in films, music, clothes, and everything else are completely different. I noticed that all this time, while I was in the underworld, I couldn't listen to my favorite music, like the band Angus & Julia Stone or Jose Gonzalez — the soundtracks from the movie "The Secret Life of Walter Mitty." But now I've started listening to that kind of travel, American folk music and similar, and it resonates so strongly. I immediately wanted to watch those kinds of films and swap my black clothes for something light. Different people, interestingly enough, started appearing in my mind — completely different. That's how the exit from Mara happens. What else? Well, I understood how exactly I defeated her and passed through her —

what the trials were for me personally. For me, the trials were usually… So everyone's trials are different. What is Mara? I'll give an example: in 2020, when covid-19 started, this coronavirus, I was just observing — it didn't interest me what scientists wrote in newspapers and media — I observed myself and saw that people who had hidden illnesses, which they didn't know about and which were developed maybe only 10%, all those illnesses seemed to suddenly surface when people got covid. It felt like covid accelerated all the diseases they had, so if a person had no illnesses, nothing surfaced. But if they had some problem with their liver, lungs, or so on, it multiplied a thousandfold because of covid, and they got sick and died. It was like a speeding up of time — that everything hidden in a person, which might have appeared as an illness only after 10 years, appeared immediately thanks to covid, as if 10 years had passed all at once. And here I noticed something: Mara, the underworld — especially Mara itself — is still a vast realm, but Mara works like the covid virus does with health, only with the soul. If a person has some small sins or weaknesses, Mara seems to dig all that out, pulling it to the surface, creating circumstances so the person faces it, lives through it, and frees themselves from it. And it turns out that the more, so to speak, falseness inside a person — resentments, anger, envy — the more all of that intensifies because of Mara. That's how Mara works, and what intensified for me was the reaction to a person when they do something wrong. I'm always right, I do nothing bad, no sin is on me — but if someone breaks your mug, accidentally damages your laptop, or takes your car without asking and crashes it, the reaction can vary: you can forgive, scold, fine, or argue and stop talking, so there are many options. The way I overcame this part of Mara was by finally deciding not to respond with that last reaction: when someone does something nasty to you, you shouldn't call them a villain, scold them, or destroy them or their world by showing they are wrong and you are right. You shouldn't try to serve justice like that. It's better simply to show that you're displeased — not with words, but with actions. For example, if someone broke your car or took it without asking, afterward you stay busy, don't call or write to them unnecessarily, don't invite them over, and don't lend anything else. Then they'll start to worry about what happened, and they'll try to figure out what they did wrong and how to make it right — they'll ask what, when, and why your attitude changed. And you can say:

— I have no complaints against you, I just don't want to communicate anymore, don't worry, you're a good guy.
— No, tell me.
— It doesn't matter. It happened and it's over.

So the person will want to hear from you themselves what they did wrong. But if someone did something bad and you immediately attack them that same day, telling them they are bad, that they broke your car or took it without permission, that they are rude hooligans or belong in a graveyard, then of course it will feel like an attack and negativity to them. They will defend themselves and respond even more negatively, and that's bad. So if someone served you badly at a restaurant, just don't go back to that restaurant anymore. If someone behaved badly at a birthday party, just don't invite them to your next birthday — that's it. No need to explain or prove anything to them, absolutely not. That's another interesting conclusion I came to. It feels like once I realized this, I finally freed myself, like a last hook that was holding me. Another conclusion I made, which actually came during this winter, is that a few months ago the system kept showing me movies every day about a man, a father raising children without a mother. I didn't understand what this sign meant, whether I would be some kind of lonely father or what. Then I decoded this and understood that what the system was really showing me was that I need to treat people like children. And it showed me why specifically the upbringing of a father matters, because I am a man. To make me see this, it showed how a man interacts with children: how children throw tantrums, how they get upset or angry at him, how he sometimes gets angry at them, and then how he finds a way to relate to them, how they find common ground. One of the movies is "We Bought a Zoo," where they show a situation where the boy, the son, slightly scolds the father played by Matt Damon. This was a good hint from the system about the fact that no matter who people are, no matter how strange or alien they may seem, no matter how scary, unpleasant, or rude they are, you still have to treat them like children or like a wounded animal that might bare its teeth at you and keep you away. You shouldn't judge or scold the animal for being bad or growling at you — you have to put yourself in its place.

And still, you have to treat all these people — not as enemies to be destroyed or erased, but as your own children who might be at a stage of development where they face difficulties in life and can be very bitter, dishonest, envious, or spiteful. And you need to approach this with understanding. These are some of the conclusions I've been coming to throughout January, February, and March.

What else? Well, also, if I may add a comment about Mara.
Seriously, I have this really interesting question for myself and for the higher powers, or maybe to ask Big Alexander or the Mystic-Old-Man — or maybe I shouldn't ask at all. Here's an interesting observation… When exactly did this underworld begin? I finished the first volume of "Alternative History" on August 30, 2023, then in September-October I was writing and editing the book, plus the beginning of the second volume in November 2023. In 2024, I started working on the third volume about simulation, artificial intelligence, virtual reality, and began approaching the idea of three worlds and three gods. Then, in mid-2024, I began the fourth volume, and I started exploring these worlds and came to the realization that I was beginning to understand the world of the underworld — that is the fourth volume. And that's when I entered this underworld. But again, everything is understood through comparison. I remember how I described what it's like in the underworld, but I also always wrote and took into account the fact that all worlds — heaven, earth, and the underworld — also have their own worlds, like a world within a world, and there are different dimensions, frequencies, a whole hierarchy. And that the underworld also contains many worlds. I described these different worlds whenever I encountered them and how I came out from there. Then I described that the underworld is a place where people live just like now, but everything is reversed for them, everything is inside out, everything opposite: what is good seems bad to them, what is bad seems good, and they still commit many sins there. Also, there is the highest level that punishes all sinful people in this underworld — this is Baphomet, the Spirit of Justice.
And then, what's even more interesting, I began the fifth volume of "Alternative History," which is not the underworld but the world of the dead,

the afterlife. I counted that I had left the underworld. But I remember that back then Big Alexander told me that I had left it when I was writing the fourth volume — that I had entered it and left it, but he said I would enter it many more times and leave it again. I didn't fully understand then what he meant — that I would enter this underworld and come out of it again. And why? He said it was a labyrinth, that no one can really get out of it, and that Jesus descended there and Buddha faced the trial of Mara there. At that time, I didn't pay much attention to this because when I was working on the fourth volume, I was just writing as a writer, describing how the world of heaven, earth, and the underworld is structured and how the underworld is arranged. And then after that, I found the fourth world — which is death, the fourth God, the fourth Spirit, the ether. And when I was working on the fifth volume, after the fourth, the fifth volume is about the fourth Spirit, the fourth world, when I started to unravel this, there was a bit of confusion because I didn't understand why many films and even Wikipedia often mix into one thing that the underworld is the same as the world of the dead. And I started to figure it out and realized that it is actually a separate thing. The underworld is the underworld — one of the three human worlds: there is heaven, earth, and the underworld. And the underworld is simply one of these three worlds, which is, so to speak, dark. And people don't even know this, yet they are all connected there. It is like a force, like a Wi-Fi point that everyone is connected to. People, all the police, judges — they are all connected to the underworld, not because they are sinners, but because they are judges, they work for the God of the underworld. And this is basically the same God, but felt differently there. And they catch all the sinners. And in the world of heaven, simply, there is no such problem. There is another angle of the world where you live, like a different point of view. And so there, basically, it is the same God, but He doesn't need to punish anyone because there are no wrongdoers in the world of heaven. It's like a separate little world, yes? And therefore, in the world of heaven, the people connected to it are not police officers, judges, or lawyers, but other professions, more kind, light, family-oriented, as an example. And here I realize it's strange why in many films they show the underworld society as the world of the dead. But that's not true. Why? It starts to confuse me.

Because I also found out that morning is the world of heaven, day is the earth, the world of earth, evening is exactly the underworld, and night is already the world of spirits, the world of the dead, where there are no living people, but only spiritual, otherworldly. Yet still, in all films and series, for some reason, this is all endlessly mixed into one. And I figured that when I was working on the fifth volume, if I now understand the world of the dead, then I'm probably not in the underworld. But the Mystic-Old-Man tells me that I am in the underworld. Big Alexander says that Mara is testing me. I read Wikipedia about who Mara is, what Mara is, and it turns out, yes, just as Jesus was tempted in the desert, so too Mara tempted Buddha. This temptation happens exactly like I describe in the book — a dark spirit enters your entire environment, and everyone around you begins to relate to you in a maximally negative way: bosses, relatives, friends, neighbors. And your reaction to everything becomes extremely heightened and negative. You can hardly control it, meaning everything seems scary, terrible, you suspect everything, doubt everything, doubt everyone. That's what happens. And Mara tests you in all sorts of ways. If you are pure, like Buddha with many virtues or Jesus with many virtues, then it was almost impossible to tempt them because Mara could not impose false thoughts or awaken sinful instincts, feelings, or thoughts within Buddha or Jesus. But Mara could influence those around them. So, if you are pure, Mara affects the people around you to start disturbing you. This is exactly what happened to me very vividly and clearly from the beginning of 2025 — late December, early January — and Mara was testing me. What's interesting is that every day, with each month, I felt more and more awareness, kindness, a state of concentration, as if I were here and now, as if I were in meditation, while around me there was an enormous amount of horror, problems, betrayals, everything that could knock me off balance. Yet, somehow my reaction was completely different — it seemed like because of all this, I was becoming more spiritual, as if I was withdrawing even further "into myself," so to speak. And then Big Alexander told me that's exactly how it is. Buddha, when he overcame Mara — that was just before his enlightenment, before his awakening — and then he awakened and became Buddha. And that "she, on the contrary, teaches you, she is your teacher, and that's good," and I was very glad to hear that.

But now the paradox is different. Let's explain purely scientifically and technically, what was actually happening with me?

What I mean is this is still a higher power. You can look at the situation from different angles. For example, over January, February, March, and April — what was that? I entered another multiverse. It's like the same world I live in, but one of its versions, seen from an angle where everything I remember and know — after all, it's all in my head, this world I live in — suddenly everyone becomes negative, and consequently, I become somewhat negative too, and everything becomes gloomy. So, I basically ended up in a kind of "underworld." And now I've just moved from that world into another, again into a different multiverse — something happened to me, and I found myself again in another multiverse where the same people exist, but now everyone is kind, including me. That's what happened technically. Or here's another possibility — I just want to note it down — maybe there's a second option or maybe it happens differently. So, I live like all of us do, one world, one life line, one linear time. We all read the same news, experience the same outside world, have a shared everyday life. But then suddenly some higher dark force has possessed my surroundings because of me, since they are somehow connected to me, and through them it attacks me. Or was it really like that? Or maybe that's just a convenient way to describe it, but it's neither this nor that. The question is just that — I'm making a note that you can imagine it this way or that way.

And if we talk about the underworld, we can suppose — since such a mistake is made in Wikipedia, in all films and series — that they lump the underworld and the world of the dead all together. So let's assume they just generalize everything as the underworld, and that within the underworld, besides hell, darkness, temptations, sinful people, and justice, there is also a separate realm inside the underworld — the world of the dead. And many directors and screenwriters simply don't take this into account or distinguish between them. Even if you schematically depict it like I do while deciphering the matrix, morning corresponds to the sky, meaning spirituality, and its opposite is night. Night corresponds to death, which is also spirituality, but of the otherworldly kind. Day corresponds

to the normal world, the earth — the world of the living, an ordinary world that is both spiritual and material, a good, light, and kind world. And underground, its opposite is evening, which is precisely the underworld. So, it's divided like this. I used to separate it as sky and earth, underworld and afterlife. But many say that the underworld and the afterlife are the same. But let's put it this way: yes, they're all on the other side, opposite in a sense. Let's accept that they are truly opposites to the two bright worlds — sky and earth. So there is sky and earth — two worlds. And then there is the "Through the Looking Glass" kind of place — the underworld and the realm of the dead. Yes, that's how it is. Let's keep that in mind.

And now the most interesting thing, which I don't understand but want to note, is that I didn't quite finish saying or writing, and I want to ask the Mystic-Old-Man or Big Alexander about it. I have the feeling that Mara actually didn't begin when I started writing the fourth volume of "Alternative History" a year ago, in summer 2024. It felt like then I entered the underworld, and then the fifth volume was still the underworld, and now the sixth, seventh, and eighth volumes — and generally this whole time, now in 2025 — I'm only now coming out of the underworld. It feels, on one hand, like I entered it a year ago. But you see, now that I have started to come out from under this underworld, I suddenly begin to realize and feel that it seems this underworld actually began much earlier — I just didn't notice it. It feels like this underworld started around 2020, maybe late 2020, early 2021. It seems that this underworld began then, and perhaps it began not only for me but maybe for all people — that's the question. Or maybe only for some people, or maybe we were all in this underworld, like it was a big cycle, and now we are all coming out of it. Some have survived it, and some have not. But I suddenly got this feeling that now, as I start coming out of the underworld, I feel love, kindness — I put on a white T-shirt, a light blue cap, everything feels bright and kind. And I realize that this brightness, kindness, and this kind of love — of course, sometimes I still feel it, but to live by it every day like this — I understand that I haven't felt this way for many years. Not just this one year while I've been writing about the underworld, but it feels like

the underworld actually began earlier. And why is it so hard to catch these feelings and these boundaries? I'll explain. Because we live a world within a world, within a world, like a nested matryoshka doll. It turns out that maybe the underworld cycle began in 2020 or 2021 — it's a large cycle, say, lasting about four years. But within this underworld there are also seasons, like times of the year, and there are worlds — sub-levels like moods. When a person spends four years in the underworld, the first year they feel like they are in the underworld, but it's actually the world of heaven. Then the next year in the underworld is the world of earth. Then the next year is the actual underworld — intensified. So you have a big underworld cycle, and within that cycle are smaller cycles, all aligned with the underworld. And I see it more like when we live through some month, that month can be one of the three main worlds — heaven, earth, or underworld — but within that month, even if it's material, earth, it still contains a week that is material but with a spiritual accent, or material but inverted, underworld-like. And within that spiritual week, there are days that are both spiritual and material. So that's how it all works.

So when we enter the underworld, the underworld still has summer, spring, winter, and autumn, just seen from the perspective or angle of the underworld. Figuratively speaking, like the four cardinal directions or the four seasons. You can watch comedies and horror movies in the underworld, anything you want, but you still perceive it through the prism, through the perspective of the underworld. Conversely, a person living in the world of heaven also experiences winter, summer, spring, and autumn there. And that's why it's very hard to determine which cycle is when, because I could be in the underworld now, but it so happens that the current day, this month and day, is actually spiritual. So even though the overall cycle is the underworld, I will feel very spiritual. Yes, I will feel spiritual, but only within the underworld. That's how it is. It's confusing, but not really confusing. Everything is actually simple. What I'm explaining now, I can later show directly on the matrix — the matrix I deciphered in the second volume, and in the eighth volume I am also deciphering it, but on a more global and detailed level. It shows exactly what I'm describing now: in one big cube there can be many small cubes, and these cubes generate other cubes

between them. And if you make a cross inside those small cubes, there are even smaller cubes that they also generate. It's like a world within a world, a world within a world, infinitely — either inward or outward. But right now, I feel that I'm really coming out of the darkness, or I have come out, or I'm coming out — or I would say it's no longer twilight, I would say the sun is already visible. The sun has appeared; it's not high yet, but it has appeared. It feels like that. Everything is becoming very beautiful with each day, and everything inside and around is becoming kinder and kinder. Everything is very unusual.

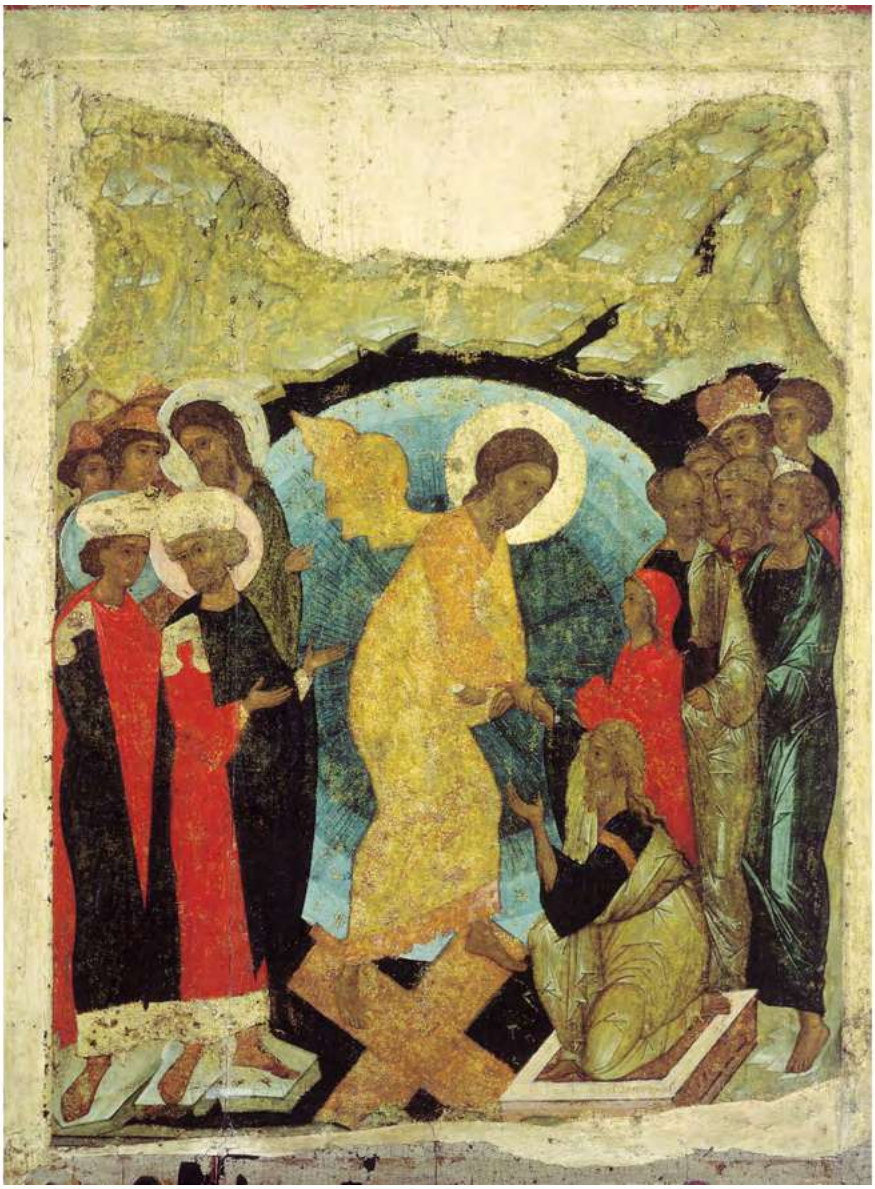
When Big Alexander hinted to me to pay attention to how I would feel after April 13, 2025, and then after April 19, 2025, I decided to google and check what's happening on those days and why. So today, April 18, is Good Friday. It is the sixth day of Holy Week of Lent before Easter according to the Bible. Here is what I found online and what people write.
*"According to the Bible, on the Friday following the Last Supper, Jesus Christ was condemned and crucified. On this day, believers remember the sufferings of the Savior. According to the Gospel, on Friday, betrayed by his disciple Judas, Christ stood trial before the procurator of Judea, Pontius Pilate, accused of rebellion and incitement. Pilate, aware of the injustice of these accusations, nevertheless sentenced Christ to death by crucifixion. The execution took place on Mount Golgotha, and Christ himself carried the cross on which he was crucified through the streets of Jerusalem, accompanied by the guards. As the Gospel further recounts, on the third day after dying on the cross, Christ rose from the dead. This resurrection became the chief celebration of the Christian Easter. Since Good Friday is a time of mourning and sorrow, it is especially discouraged to indulge in merriment on this day. Instead of entertainment, it is better to focus on prayer and helping loved ones."*

But more curious is not the Friday itself. So, on Friday, that is now, Jesus Christ was betrayed and killed — April 18. And April 19 is Holy Saturday. *"It is the last day before the Bright Easter, a day when Christians mourn, remembering the burial of the Savior and prepare for His resurrection. It is also the last day of Great Lent, when Christians limit themselves in consuming*

*animal products. Holy Saturday is both a day of mourning and joy. On this day, Christ descended into hell and returned from there, opening the possibility of salvation for all who believe in Him. Hell could no longer remain the same after meeting God. Its gates were opened. Church literature states that on Holy Saturday, Christ led out of hell the souls of those who loved God and awaited Him. The Gospel describes the following event on this day: the Pharisees came to Pilate and requested a guard be placed at the Lord's tomb: "We remembered that the deceiver, while still alive, said that after three days He would rise again. Therefore, command that the tomb be guarded until the third day, so that His disciples, coming by night, do not steal Him and tell the people — 'He has risen from the dead.'" The guard was set, the cave was sealed with a large stone and sealed. Thus, thanks to His enemies, Christ's resurrection was witnessed. This day is considered a day of silence before the great celebration of Christ's Resurrection."*

And it's interesting that if we perceive all this not literally, but as a sacred language, the structure of the whole world and the path people follow, it turns out, you see, He died and descended into hell. Well, hell — let's not argue about how nowadays hell, the underworld, and the afterlife are often mixed together. So, let's understand it as meaning that since He descended into hell, He descended into the underworld. So, He descended into the underworld, saved everyone there, then Himself came out of it and rose again. That's how interesting it is. And that happened on Saturday, and Sunday according to various sacred scriptures is considered the first day. Because Jesus was killed, He was in the underworld — that is Saturday, the underworld. And consequently, that means hell and the world of the dead, all mixed together under one label. And when He came out from there — that is Sunday, Sunday, the day of the sun — that is the world of heaven. The world of earth is Monday, wife, woman. That's how it is. And it turns out that what I was trying to find throughout the entire eighth volume — the fifth world, the fifth element — is actually the first again, so everything is cyclical and repeats. And it turns out that after heaven, earth, the underworld, and the world of the dead comes Sunday again — that is, new life again, and therefore heaven again. So Sunday is heaven. Then again earth, the material world, then again the underworld, and so on. Okay, now I'll check what I found on the internet specifically about Sunday.

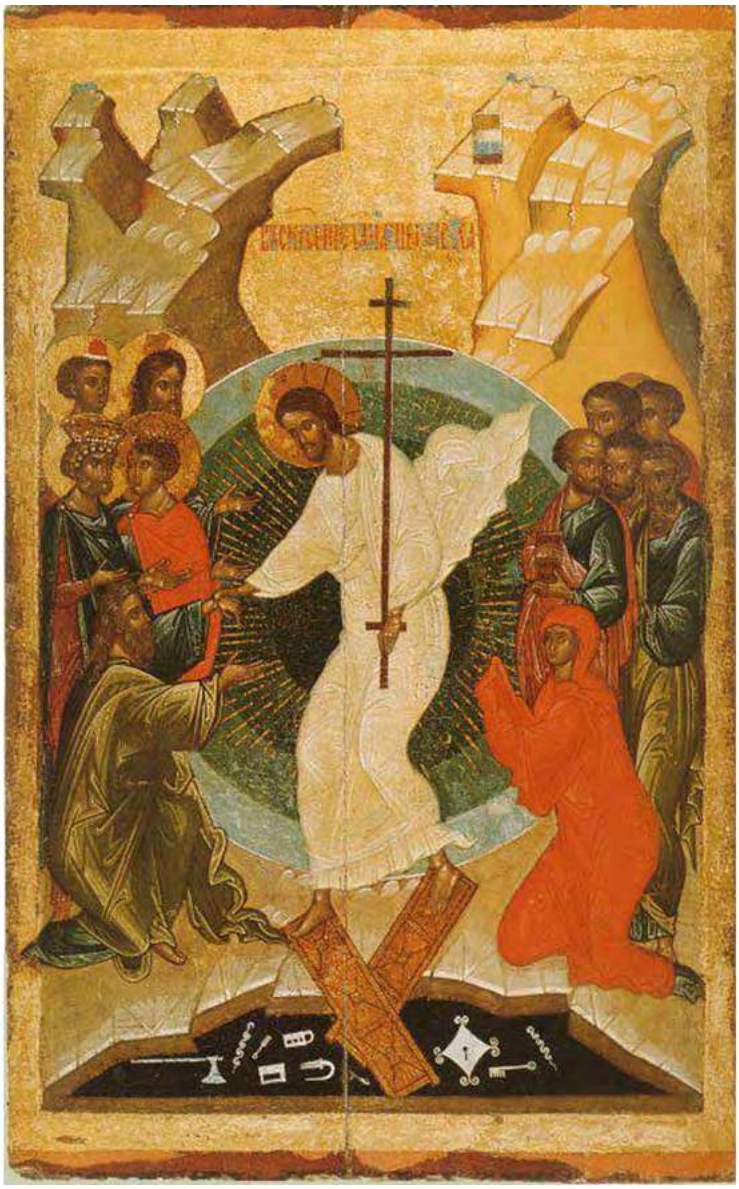
*"Easter is one of the oldest and most significant Christian holidays, established in honor of the resurrection of Jesus Christ". And there is the icon of the Resurrection of Christ by Andrei Rublev. And there, Jesus is shown standing, as many believe, on the cross, but in reality, it is not a cross, but the gates of hell, which He, so to speak, destroyed and stands upon."*



*"The ancient Hebrew word "Pesach" refers to the Jewish Passover, celebrated according to the lunar calendar. It is related to the root פ.ס.ח (*"passed over, skipped"*), which recalls how the Almighty passed over the Jewish homes when destroying the firstborn of Egypt.*

*The Old Testament Passover was observed in memory of the Jewish people's exodus from Egyptian captivity, although the custom of celebrating Passover appeared before the Exodus and was originally connected with livestock breeding, and later with agriculture."* Also interesting is that everyone has seen the movie "Exodus: Gods and Kings," where everyone remembers that Moses tried to negotiate with the Egyptian king but ultimately failed, and then something happened causing all the Egyptian firstborns to die, while the Jewish firstborns survived. Again, the film presents this literally, with beautiful cinematography, but this is actually sacred language. It is quite possible that this represents the darkness, perhaps the underworld, which has now befallen all people. And all the chosen ones of God have endured this and were spared, while those who opposed God have self-destructed and now lie in the cemetery, remain in the underworld, or ended up there and stayed. *"In Christianity, the name of the holiday took on a different meaning — "passing from death to life, from earth to heaven." Just as God freed the Jews from Egyptian slavery, so the Christian is freed from the slavery of sin through the death and resurrection of Jesus Christ; thus, the Old Testament Passover became a foreshadowing of the Christian Passover."*

*"On the third day, on Sunday, Christ rose from the dead. Soon, the Myrrh-bearing women came. They saw that the heavy stone sealing the entrance to the tomb had been rolled away. But the tomb was empty. They found there the burial cloth that covered Christ's face. At the entrance to the tomb, an angel met the Myrrh-bearers and announced to them that Christ had risen. It is believed that Christ, having died and risen after three days, conquered death itself. In Byzantine and Old Russian iconography, the moment of resurrection is not depicted, as its description is absent from the New Testament texts. For the Orthodox tradition, the canonical theme is related to Christ's descent into hell and the liberation of the souls of the righteous and the first humans."*

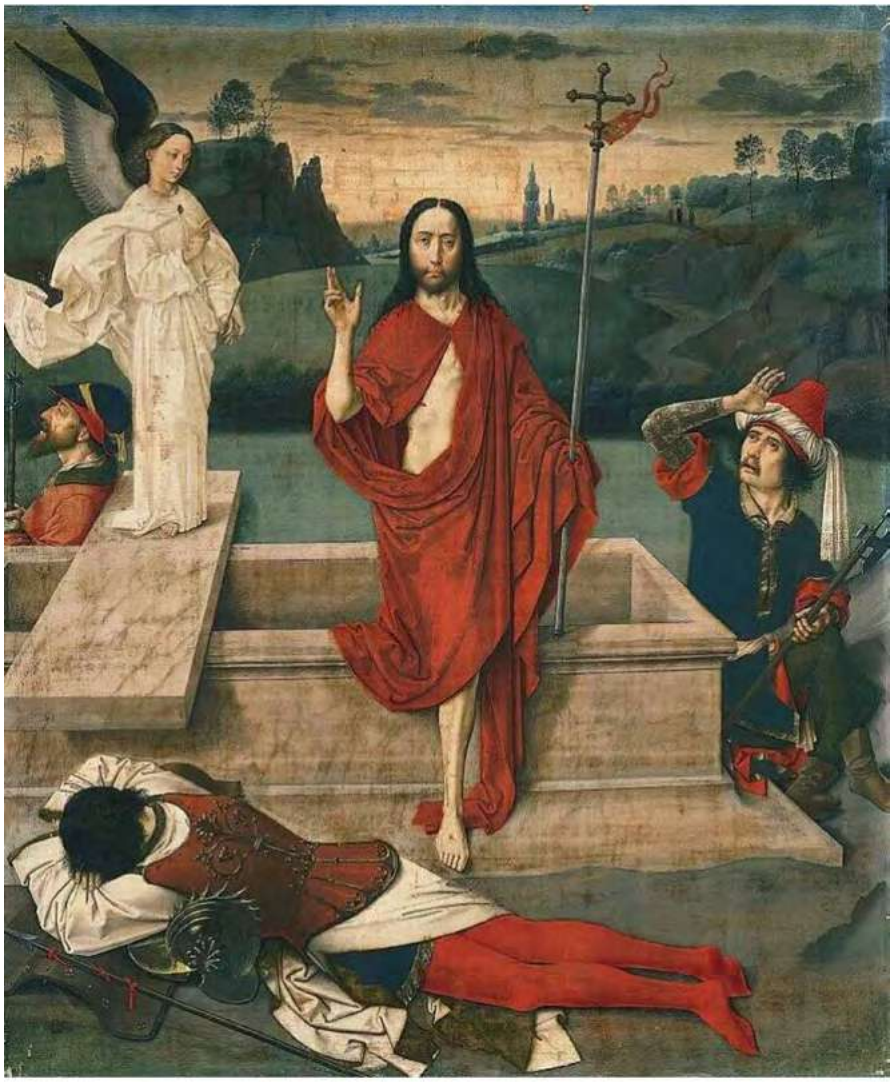


*"Easter icons are conventionally divided into three types: "Anastasis," "Descent into Hell," and "Resurrection of Christ." The iconography of the "Anastasis" image developed by the 10th century: the icons depict Christ standing on two broken gates of hell, surrounded by souls he has led out of the underworld. In the 11th century, Western European art introduced the depiction of the "Descent into Hell," where the Savior descends into a dark abyss, reaching out his hands to the people there."* And if you look at the black abyss, it is precisely those circles — part of the matrix, wheels, as you might call them. And that very small wheel in the background of Jesus Christ is a small cube, a small tetrahedron, a small cherub, around which, nearby, is this wheel. And it's small because it's a small matrix. But now, in the eighth volume, as I'm finishing it, I'm creating a large matrix where I also get the same circles as depicted here on the icon, from the smallest to the largest. So, in the second volume, I deciphered the small matrix as a detail, as a small circle, and now I'm unraveling the full large matrix. When I told Big Alexander about this, he hinted that I can be both inside the sphere and above this large sphere. And that's exactly how it turns out: I have it inside and outside. And all these rings — this is what I'm working on in parallel, precisely on the construction, on my matrix itself.

I am reading what I found on the internet. *"A less common type of icon is 'The Resurrection of Christ,' borrowed from the Western European tradition of the 14th century. It depicts Christ emerging from an open burial cave with a banner in his hand. However, this scene is not canonical for the Russian Orthodox Church. Usually, the image of Christ leaving the tomb is part of a more complex composition that includes the story of the Savior's descent into hell."*



*"The theme of "The Resurrection of Christ" was a popular subject among medieval and Renaissance artists. Paintings dedicated to the resurrection and the appearance of the risen Christ to the disciples were created by Caravaggio, Grünewald, Peter Paul Rubens, and many others. The episode of "The Doubting of Thomas" can be found in works by Caravaggio and Rembrandt. The great Michelangelo created several graphic sketches of the Resurrection of Christ."*



The resurrection of Christ

Dieric Bouts, ca. 1455



The Resurrection of Christ
Raphael Santi, 1499 to 1502

My conclusion is that everything that happened to me in real life, which I recorded in my novel "Alternative History" in the fourth, fifth, and eighth volumes, is very similar to what happened to Buddha and also to Jesus. According to this same formula, one could say that everything exists and works this way, and it is all sacred language. So, basically, just as the Hermit in the Tarot cards holds Cerberus on a chain, just as Hercules descended into the underworld, and all other main mythological heroes, including how Buddha passed Mara and how Jesus faced temptation and descended into hell, I, it turns out, have also gone through a similar path. And I don't know if I can proclaim this loudly, but this is how I can now summarize: I have now come out of this underworld and overcome all of it.

I'll try to describe again what it feels like in contrast, specifically in comparison, when I was in Mara, the underworld, and now that I have come out of it, what the difference is. Of course, not many days have passed to give many examples, but I'll provide what I can as an example to give you a hint on how to recognize the difference between these two worlds. It turns out that when I was in the underworld, the sensations I experienced were, let's say, false sensations — feeling very insecure, sensing danger, avoiding everything, not wanting to go anywhere or take risks, as if everything was a threat and a risk for me. I felt danger 2-4 hours a day. Any situation that happened felt extremely acute, as if my nervous system was exposed, like bare wires, and I reacted very sharply to everything. That is, if there's a creak behind you or a knock on the door, you literally jump back. And this is not usual for me, because in all my books I always described that inside me there is calm, peace; I never startle. For example, if a car suddenly brakes nearby — there's that screeching sound — and people always jump, but I never did. But here it was the opposite: it was as if my nervous system was completely wrecked, so any pop, screech, or crash — say, from the neighbors' wall — would make me jump. That's the kind of reaction. This is in the underworld. What else? Well, the people around me — they were seemingly the same people, but it was as if everyone had gone crazy in the worst sense of the word. Everyone seemed to imagine things, everyone was capricious, greedy, envious, and easily offended.

All these things started happening with the people around me. And I didn't know how to react to it, because if I hadn't known it was Mara, I probably would have reacted. But I was warned, and I looked at it all as if through glass. Only, you see, I wasn't looking through the glass at a beautiful aquarium with fish, but at all kinds of creeps, lizards, snakes, parasites crawling around — all of them wanting to bite me, but they were behind the glass — it looked kind of like that. What else? In this underworld, one thing I noticed specifically about the people who live there is that they have crazy anger and hatred — those who live there. There are different levels, maybe that was the level of hell. But there are people who really suffer there. They see nightmares everywhere, they hate everything, and everything annoys them. These people exist in that underworld. Also, in the underworld, naturally, there is a completely different reaction to everything. There is no light there, so if you turn on some harsh rock music, it doesn't irritate you, even though, from old memory — before you entered the underworld — you remember that you didn't like that kind of music at all and it gave you headaches. But when you are in the underworld, you begin to like that music. All the horror movies that scared you before, when you're in the underworld, you're not afraid to watch them. And now I felt such a contrast with the fact that earlier, when the series "Game of Thrones" appeared, I tried to watch it about five times and each time I turned it off during the very first episode. Year after year, friends, guys, acquaintances asked me why I didn't watch "Game of Thrones," and I said, "Listen, I don't know, but why do you like it? I turned on an episode, and right away everyone is naked. Some kind of pornography. I thought maybe it was just one episode. I fast-forwarded, watched other episodes. It was all just naked — men with men, or everyone undressed. Is this why you watch this series?" And I couldn't, imagine, I honestly couldn't watch this series because of that. But when I was still in the underworld, I turned on this series and was able to watch it. And through all that which used to scare and irritate me — all that pornography and guts shown in the series — I still got enjoyment from the series, at least from the smart dialogues, strategic thinking, all that, wars, many interesting things I still saw in the series despite the constant focus on pornography and murders. And when you live in the underworld and watch such a series, it doesn't scare you at all. Because when you're in darkness,

all the dark things seem normal to you. And here's the paradox: when you live in the underworld, on one hand, it should seem scary if you are there, but on the other hand, when you're in the underworld, you can't understand what is good and what is bad — that's why people from the underworld cannot leave — there is no light, they cannot illuminate what is good or bad, they cannot make the right choice. What they consider good is actually sin, sinful acts, but they don't know it and commit them — that's what I saw as the underworld.

I noticed that as soon as I came out of the underworld, everything changed for me, and I can no longer handle such loud music… No, I can perceive it normally, but somehow the entire focus shifted — if I compare this contrast. And it turns out, in the underworld… But again, don't forget, it's different, so I can't tell you exactly whether I'm describing when I was in the underworld of justice, or in the underworld of hell, or darkness, or in the underworld of sins — I can't separate this clearly right now. But simply, when I was in that underworld, and therefore in the otherworldly realm, I wanted to wear black, hoodies, black color, caps, to somehow hide my face. And everything black. The underworld, the subterranean realm, is still divided into the world of heaven, earth, and the underworld itself — that is, the world of the dead. Even there, there's still a division into four levels — worlds within worlds, worlds within worlds. And spirituality exists in the underworld too: there is a deep, heavy spirituality, and then there is darkness, and there are sins and temptations. I noticed that when I came out of this underworld, I suddenly wanted light blue jeans, light or white — let's say white-blue pants. I don't really like white pants, though. A white T-shirt, a red faded cap — something like that, yellow socks, all light and bright clothes. And everything instantly looked beautiful. I see someone walking an animal or some cows grazing, and I immediately want to cuddle all the animals, this crazy kind of love for animals. I want to photograph everything — a dirty car with a handprint on the glass, and the light and shadows highlight it so beautifully, I just want to take a picture of it. And I want to photograph everything right away. And it's as if your mind is free from worries, and your soul feels light — no fear, no tension, no anxious anticipation. There's absolutely nothing like that. You just feel light, happy, like a naive child, an innocent lamb, looking at everyone with innocence. You don't see danger anywhere, nor do you see

evil in anyone. Everything seems kind to you. That's how I feel after the underworld. And immediately I want… In my free time, I start drawing various sketches — not wanting to loudly call it "painting," but you could say that. I want to buy different colors and paints to create a picture that captures this state. I want to create a special clothing collection — some caps, T-shirts for myself, for friends, for readers — something really full of kindness. I don't know, maybe with a cheerful little bee drawn on a T-shirt. Seriously. Everything is so warm, cozy, and homey. And for some reason, the association when talking about frequencies — previously I often mentioned in my books that there are many frequencies in which people live, like many different worlds. And to somehow limit them, I wrote, "Let's assume there are 12," although I don't know, maybe there are fewer, maybe more. So I said there are 12 frequencies. And there were different frequencies, like worlds, like social layers of society — for example, the world of surfers, skaters, the world of travelers who listen to folk music and live in small cabins in the forest. There's a separate world of people who love vintage and motorcycles, like choppers, whatever they are called. There are people who love all kinds of ethnic and boho styles. There are different worlds. There are separate worlds of some IT people. There are separate worlds of different athletes who do combat sports. There are different worlds. And I described them before, but in reality, they all still belong to one of the three worlds — that's the paradox. Because the fourth world doesn't count, as it is the same for everyone, like a "corridor," the world of the dead, and the three worlds are heaven, earth, and the underworld. So, throughout my life, I collected playlists of music and named them differently as soundtracks of life, but they all still divide into one, two, or three — that is, one of the three worlds. Why do they differ from each other? Because in each world there are levels and sublevels. But still, it all relates either to the world of heaven, or the world of earth, or the underworld. So, basically, all — every single one — of the 50 playlists I have in my music, and 50 playlists of movies that I sorted into different categories as associations with something, all of it can actually be summed up into just three worlds — heaven, earth, or the underworld. And now, what I had a strong inner resonance with, I wanted to listen to travel music. And the most interesting thing is that I loved this kind of music even as a child

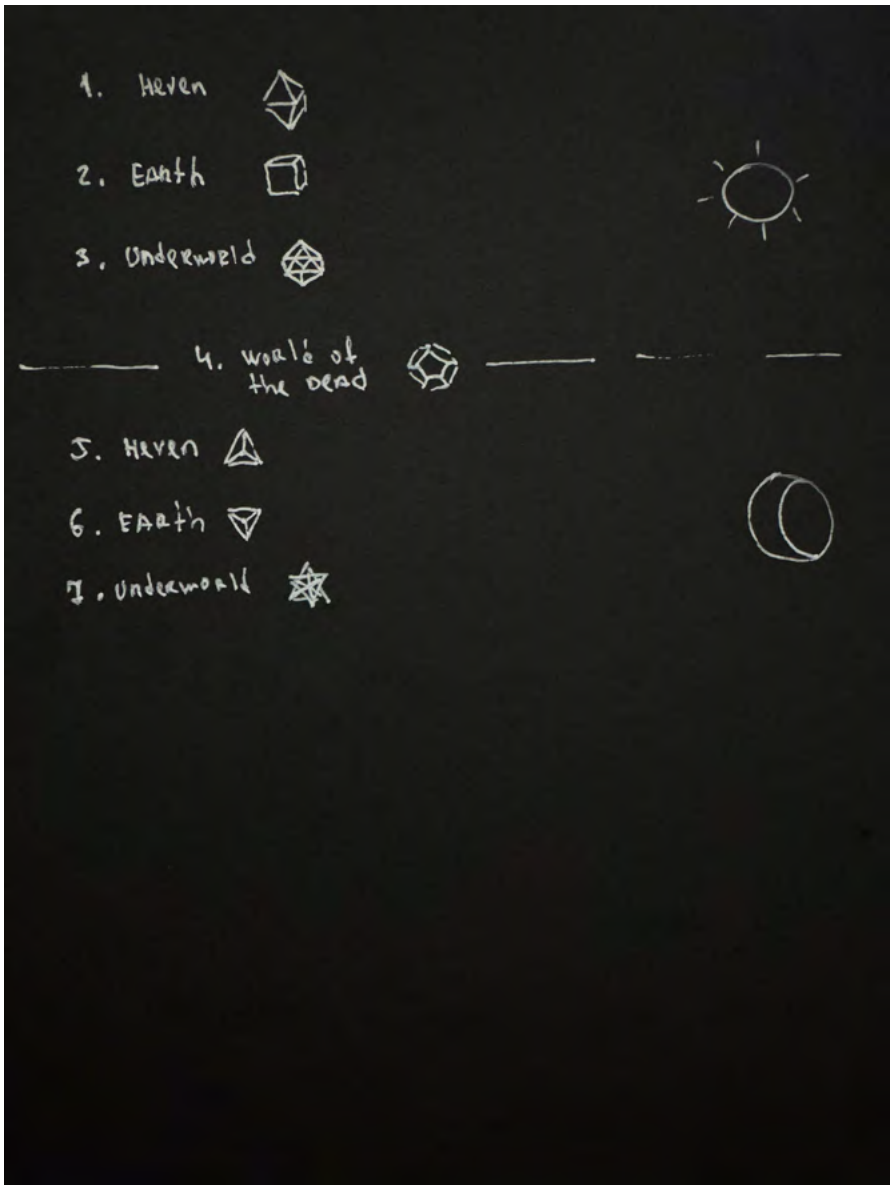
Angus & Julia Stone, and I also like Milky Chance. And with Milky Chance, there's also some African band — their music really touches the heart, it ignites and warms when I listen to it. Then… well, all the travel-style music. And immediately these thoughts came up about why Australia, animals, and kind clothing started to catch my attention. Like there's a musician RY X — I want to wear a hat like that, or a floral shirt, with a bunch of jewelry around the neck, some rings, a guitar. And the association with the guitar and people who love surfing and skateboarding. But again, you see, don't forget that all the same exists in the underworld too — so don't confuse that there is also something light and small there. I'm describing the light part. And right away, I wanted to seriously sit and watch the sunset, and for the hour before the sunset just photograph the light, shadows, people. These are the feelings I have now that I have come out of the underworld. Now I'm going to make a completely different music playlist, meaning I want to listen to totally different music. I want to make a completely different list of movies. Because for about a year… Well, it lasted longer, but the last year was the hardest, even though, on the surface, it seemed nothing was happening. I was basically just working on the novel "Alternative History," sitting at the desk on a chair, yet all this was happening — my whole environment, the connection to all these multiverses, all these worlds. And, of course, I learned, I would say, a lot in this underworld: I watched so many films I would never have watched otherwise; I read so much about it, listened to so much music I would never have listened to. And truly, there were so many provocations that, in theory, if something like this happened to me, I wouldn't have believed I could survive it — I would have really been afraid. But it feels like everything is already over, and it's not scary anymore. But after this, believe me, nothing is scary. After the underworld, nothing is scary. That's the conclusion I'll say. Crazy faith. Well, not crazy — I wouldn't say crazy, I've had stronger. But there is this feeling: no doubts, faith, kindness, that nothing will happen to you, that you love everyone, that people are good, that you expect no danger from anyone, as if trust in everyone returns again. And it's like you can fully trust your feelings now, you realize that no one transmits false feelings to you anymore, that now they are bright. That now, if you want to go for a walk in the park, you just go and walk.

But before, when you were in the underworld, whatever you wanted, you'd think, "Hmm… I don't trust my feelings, I don't trust my thoughts. This is from the deceiver," it was like that before. But now you can relax a bit, lower your defenses, ease that vigilance that was there. Of course, it still needs to be there — that state of alertness and watchfulness — but not as intensely as it was in the underworld. That's how I feel now. I feel my head feels different, my body feels different. And now I want to surround myself with kindness.

I am now completely sure that I am disconnected from the underworld and connected to the light. And now I will, like I did in childhood, create a "snapshot," just for myself. And this snapshot will consist of what? I will look at every shelf, every cabinet, every console, every cupboard with things, and everything that resonates with my heart, that makes my heart ignite like a fire inside, I will keep as a selection — what I've chosen that belongs to this world. And just like that, I will collect music, films, and people who come to mind. Already two, unusually, two people. I remembered one I haven't communicated with for 10 years, and another for more than 15 years. It turned out, imagine, they… When I came out of the underworld into this kindness, suddenly these people, imagine, appeared in my thoughts, in my mind, as if they exist in this world where I now am. And I want to get in touch with them. But I wouldn't say that I need to go to such extremes. So even when I want to go into the somber, "nameless," into the otherworldly ether, into all that, I'll put on my black hoodie shirt, wear some amethyst pendant or rings, and play some Fever Ray music from the years when she had that shamanic playlist, or watch a series like "Taboo." Why not? All these worlds still remain. It's just that one becomes the priority, and the others sort of fade to the background. That's how it works. So it doesn't mean that if I suddenly catch myself liking all things surfer, skater, and travel-related, and wanting to take photos, it means that all the other worlds don't exist. No, that's not true. When needed, I switch to any rhythm depending on what I'm working on. Every day is still different: some days you feel it stronger, some days weaker, some days you feel a different world, even though you understand that a new cycle has begun now. That's how it feels to me. The perception of everything is completely different.

I'm just now starting to write all this down more for myself today and tomorrow, to better understand the difference: what it's like in the underworld, and what it's like when you come out of that underworld. In the underworld, whatever you take on, it always seems like there will be a problem or trouble. That's how it works. Everything you take on: if you want to build a house, it will be badly built or the workers will disappear; if you want to go hiking, you'll break a leg there; if you want to go buy groceries, you'll get expired products, or be deceived, or your bag will tear. Everywhere in the underworld, there are troubles. Every day, twenty times a day, in everything. And if you don't interfere anywhere anymore, it happens to your surroundings so that it still touches you. That's how it was. But now that I've come out of it, out of the underworld, everything is the opposite — positive, luck everywhere. And not only for me, but immediately for the people around me. And the people who had some weaknesses — by weaknesses I mean harmful things, like someone was envious, someone lazy, someone malicious — everyone has some of that in them. And I noticed that suddenly all that seemed to have diminished in them. It's like… how can it be that they became pure and kind, when recently they were cunning little mischief-makers you couldn't trust? How can it be? Can you imagine?

*"According to the concept of the Catholic Church, Sunday in the Christian Church has completely replaced the Sabbath as the "Lord's Day": "Being the 'first day of the week' (Mark 16:2), Sunday recalls the first creation; as the eighth day, following the Sabbath, it signifies a new creation begun by the Resurrection of Christ. Therefore, for Christians, it became the first of all days, the first of the festivals: the Lord's Day, on which He fulfills the spiritual truth of the Jewish Sabbath with His Passover and proclaims the eternal rest of man in God.""*


1. Heven
2. Earth
3. Underworld
4. World of the dead
5. Heven
6. EARTH
7. Underworld

So, here is the first picture. It turns out that throughout all the time I have been working on the novel "Alternative History", I have come to know worlds, and I have understood that there is the world of heaven, the world of earth, and the underworld. And it turned out that heaven is a rhombus, that is, an octahedron, if somehow to connect it, to embody it as some kind of geometric shape. Earth is a cube, and the underworld is an icosahedron. Heaven is air, earth is earth, and the underworld is water. And so I came to know three worlds, like three Spirits. And I described this in the fourth volume of "Alternative History".

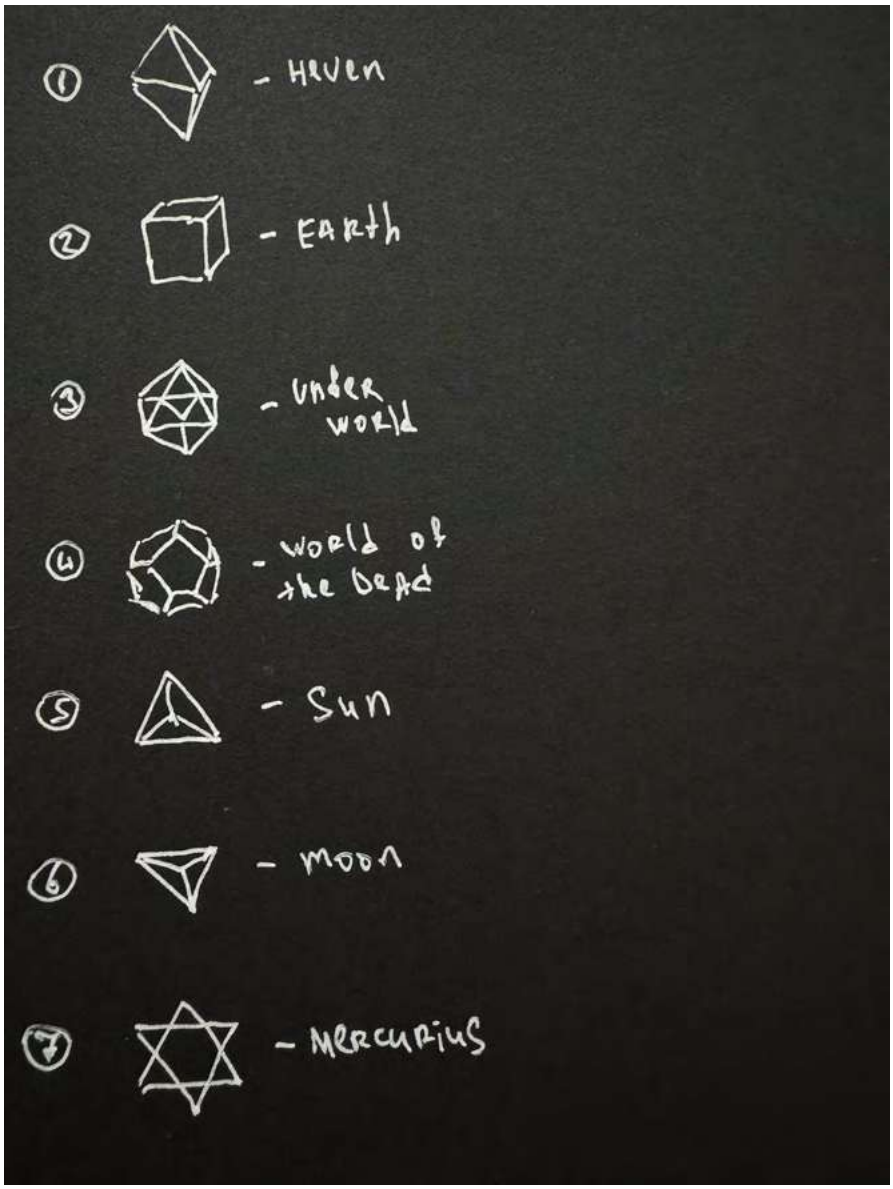
The fifth volume begins with me discovering the fourth world, like some kind of fourth dimension, like something otherworldly — it is the world of the dead, the realm of the dead. And if this is depicted geometrically, it is a dodecahedron. And if we say that it is one of the four main elements, it turns out that the realm of the dead is ether. So I find heaven, that is air, earth, literally the element of earth, the underworld, that is water, and the fourth I find is ether. And then I have a question: where is fire? And at that moment, the Spirit, the system, led me to understand who this really is. In various ancient images all over the world, there is a person with four horses in a harness. And Big Alexander told me that I must understand these four horses and become the one above them, and I must learn who is above them, above these horses. I started googling all this, reading, and realized that it is Apollo, or Helios, the God of the Sun, and that the four horses are the four elements, that is, the four moods of the Sun. And indeed, the Sun has four moods: spring, summer, autumn, winter. It turns out that heaven is spring, earth is summer, the underworld is autumn, and the world of the dead is winter, or, you could also say, night. And all of this together — what is it? The Sun. I understand that the next Spirit, world, or rather, the Spirit after the four I have known, that is, the fifth element, the fifth element — not the fourth but the fifth — is fire. And I find this error, which is how the fifth volume ends for me: I come to understand what death is, what winter is, what night is, and that this is the fourth element, while the fifth element is fire. And the search for this I begin to engage in the eighth volume.

Because the sixth and seventh volumes are just to remember everything again, to digest it all anew. So, after the fifth continuation of the adventures and the unraveling of worlds, comes the eighth volume. And I begin to really activate, connect with this element fire, begin to see the color red, begin to feel fire in my chest, in my hands, in my palms. I read everything about this, what kind of element it is, and that fire is often depicted as a symbol, a triangle. And I understand that this tetrahedron, that is, the triangle, is fire; it is the correct polyhedron, the triangle, this is fire; and this is the Sun, the God of the Sun — He is the one above the other four. And these four are like His four worlds, His four manifestations, His four moods, as if four sides, as if the God Sun has these four sides. And it seems I understand that I have realized and solved what these four groups are, which I have been trying to figure out since childhood: what morning, day, evening, night are; what spring, summer, autumn, winter are — I solved it, and what these four elemental elements are and what the fifth is, I solved that too.

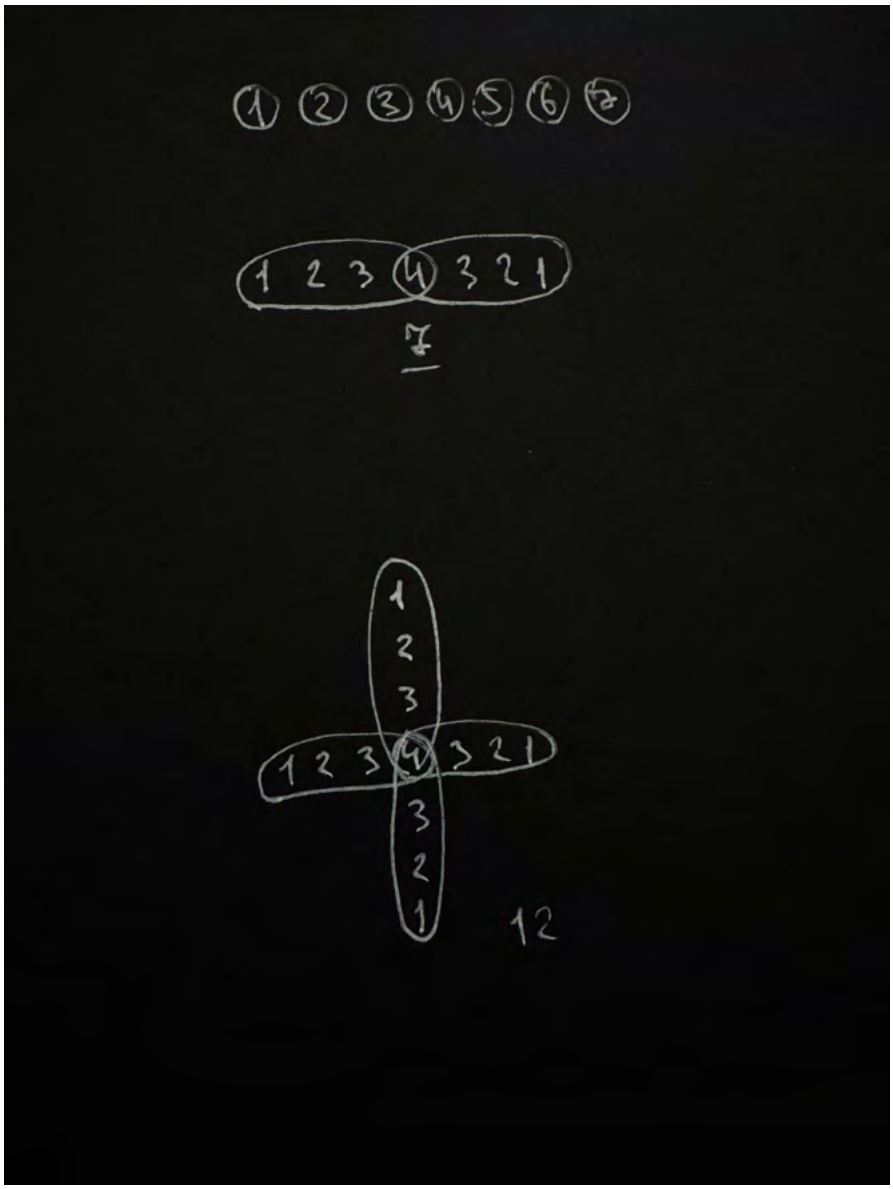
But then another question arises for me. Why are there seven days in a week? Why seven? That means I still have to understand other worlds. Maybe there is a sixth world or Spirit, or a seventh Spirit? After all, the number seven appears everywhere in sacred writings: the Hindu Sun deity has a harness with seven horses, seven lamps, seven churches, seven spirits are mentioned in Christianity, in the Bible, in the Revelation of John the Theologian "Apocalypse," and many other places. And why seven? Since childhood, it has bothered me why people live according to this calendar, why they follow it without knowing why, and no one can explain it to me. Why seven and not eight days? Or why not three days? Why such names? Why Monday? Why Tuesday? Who created this? Why do people live by it, and why did even other fallen civilizations live by calendars? I began studying all the ancient calendars and saw that these calendars again depict a rider with four horses, often shown alone or together with the Moon; the Moon is depicted in the center of the calendar. And the calendar itself has 12 months arranged around it, but in the center is the God of the Sun with horses and the Moon. Then I begin to understand, and the Spirit leads me and shows me that okay, I have found the fifth element — a triangle with the point upwards, which is fire. I found the four, now I found the fifth, and the sixth is the Moon.

The Sun is the Father, and the Moon is the Mother. And the Moon is not red but, for example, white or blue, the opposite color that cools the fire, and it is a triangle with the point downwards, which is the sixth element. And I start to notice that indeed, in many places they depict not only the God of the Sun but also the Sun and the Moon together. I understand that there is a world under the Sun, a whole one like the Universe; the Sun has four moods. There is also the Moon, which embodies a large world without the Sun, another world that also has four moods. So there should be eight horses. I understand eight, but then why does the calendar, the week, have only seven days? If I have already found the Sun and the Moon, which are five and six, then what is the seventh? What is the seventh? I recall that there is a classic basic concept found in many places: there are seven planets, seven metals, seven continents. And I realize that all this must somehow be correlated, an analogy drawn, everything connected: to find out which planet corresponds to which day of the week, to find out which continent corresponds to which planet, or which planet corresponds to which day of the week. When I begin to search all this, it leads me to find a whole bunch of ancient, old alchemical engravings where they decode this entire matrix — that is, they unravel the great work of the philosopher's stone: how, what, why, how they seek it. I see that everywhere "father," "mother," Sun, and Moon are depicted. And in some places, it is shown clearly that the Sun, the "father," is a triangle pointing upward, and the Moon is a triangle pointing downward. Suddenly, I notice that they then show that the completion of everything seems to be a star, but on a plane it is six-pointed, while in reality it consists of two three-dimensional triangles, so it is actually eight-pointed, though on a plane it appears six-pointed. It is called the star octahedron or merkaba, and this star is called Azoth or Mercury. I understand that the seventh element, that is, the seventh day I am searching for — having found the fifth day as the fifth element, the sixth day, and still not understanding what the seventh day is — is Mercury, as it is called, the star of Hermes, Mercury — that is these two triangles interlocked — and here I find this, so to speak, geometric figure. Although this geometric figure has always been with me, now I consciously approach it and understand what it means when a tetrahedron inside a tetrahedron forms such a star. I come to know this world, the seventh world.

And then I begin to understand that everything seems to repeat again. That in fact there is no fifth world, or sixth, or seventh, but that these are again the same worlds — that is, there are only three earthly worlds: heaven, earth, and the underworld. The human worlds — heaven, earth, and the underworld — there are only three. The fourth world is not counted because it is the world of the dead. So I found the first, second, and third worlds, the fourth world of the dead, and then the fifth, sixth, and seventh are actually again one, two, three. And that is how it is. The Sun, that is, the spiritual; the Moon, the material; and the Moon crossed with the Sun — that star Mercury — is the underworld. And then, if we continue to unravel the worlds, the next worlds — the eighth, ninth, tenth, and so on — will again be the same repetition. The eighth world should again be this spiritual otherworldly one, that is death, the eighth world, the eighth element. The ninth, tenth, and eleventh are again heaven, earth, and the underworld. And the twelfth is again the world of the dead, and it is the same for everyone, which is why it is depicted so interestingly. I will show it now.


1
- HEVEN
2
- EARTH
3
- UNDER WORLD
4
- WORLD OF THE DEAD
5
- SUN
6
- MOON
7
- MERCURIUS

So it turns out that the fifth world is the Sun, the sixth world is the Moon, the seventh world is Mercury, the eighth world is again Ether, again the dodecahedron, which represents winter, night, death, Spirit. And so it all repeats, repeats, and repeats.


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12

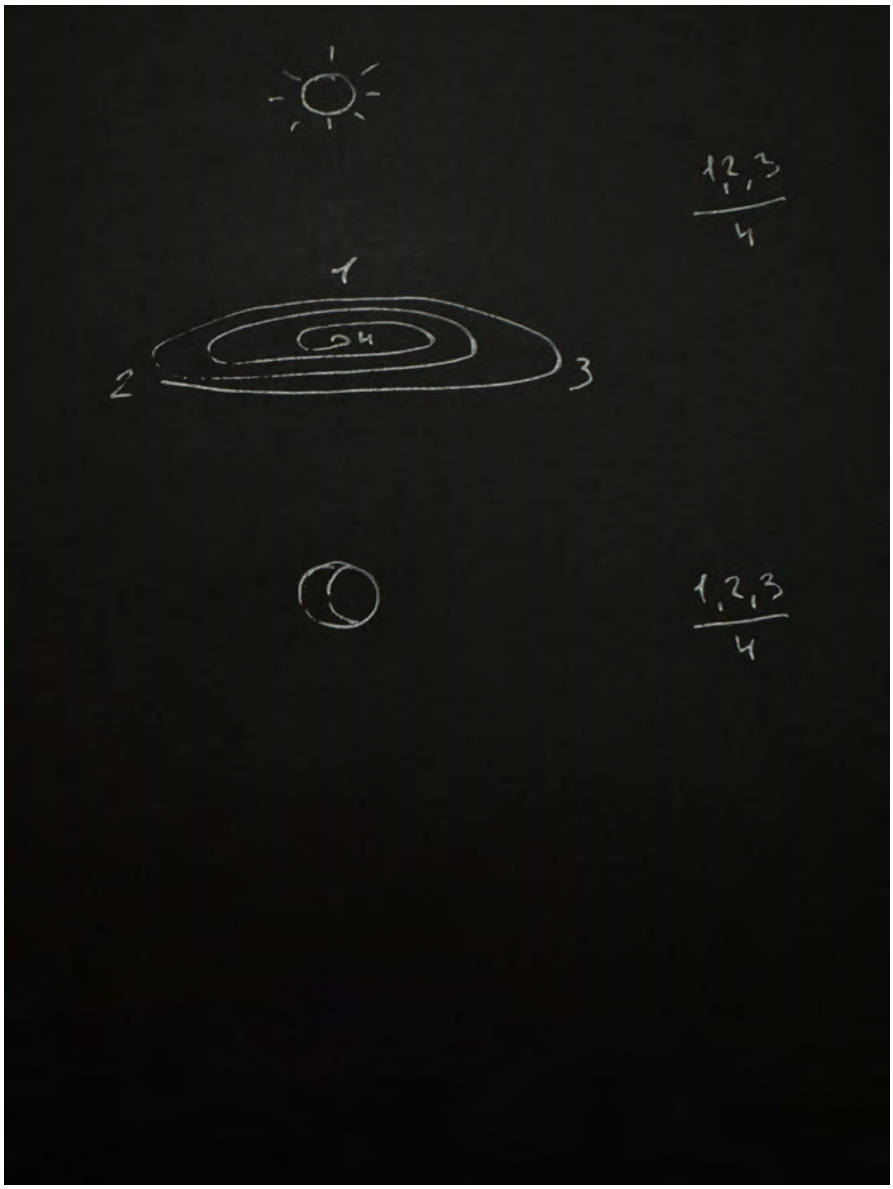
But it gets even more interesting. I showed you 1, 2, 3. In the picture above, I show 1, 2, 3, then four, then again 3, 2, 1. I show that there are seven days in a week, but actually three of those days are three days under the Sun, and the other three days are three days under the Moon — that is, like two different universes, but the days are the same, meaning 1, 2, 3, 1, 2, 3 — these are the same days, totaling six. And the seventh is a kind of transitional passage, a "corridor," the seventh element. That is, for the universe of the Sun, let's say, there is 1-2-3 and it has a four. And for the other universe, 1-2-3 and a four. And this four is common to both worlds, which is why we have seven days in a week. We have three days heaven-earth-underworld and three days heaven-earth-underworld. There cannot be two worlds of the dead, so it's not eight days in the week, but seven. That's how it is. And this is the world of the dead. And it is also connected with the calendar. Why are there 12 signs of the Zodiac in the calendar and how are they divided into groups? It turns out there are four seasons, like four worlds: heaven, earth, underworld, and the world of the dead — that is spring, summer, autumn, winter. And in each of these worlds there are also four worlds, but the fourth world cannot repeat; it is common to all, formless because it is ether. So, if we have four cardinal directions like four seasons, and each has four, but the fourth must be common to all, then we have three worlds in the north, three worlds in the south, three worlds in the west, three worlds in the east, making twelve. And the thirteenth element is the four — the one common to all, located in the center. That's how it is. And so only twelve worlds go in a circle, like the twelve signs of the Zodiac: one-two-three, one-two-three, one-two-three, one-two-three. That's how this formula works.

I understand that everyone is interested in figuring out what corresponds to what. Honestly, I have not fully figured it out yet; there are many versions and assumptions. You could consider that Sunday is heaven, that is spirituality. Monday, the Moon, is material, that is earth. So we have heaven, earth, and then we need the underworld. And we can take Wednesday as the underworld, because Wednesday — in this sequence, I think the order is probably not important. But why do I consider Wednesday? Because alchemists regarded Wednesday as Mercury, although whether to trust that, I do not know. But that is one option.

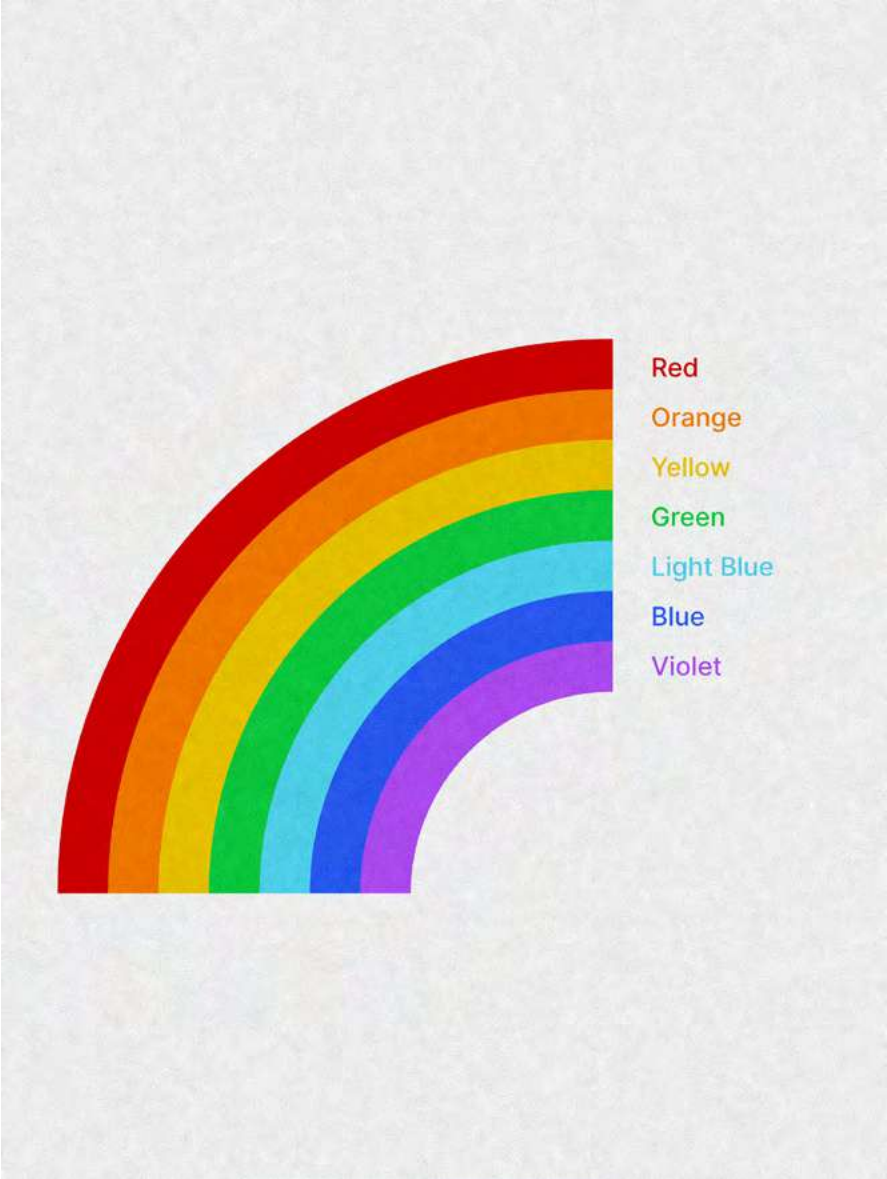
So again, we have found three worlds now: Sunday, Monday, and Wednesday. But where are the other three worlds? They should be like that as well. It turns out that Friday is material, the underworld is definitely Saturday, and then where is the spiritual world, that is, heaven? It could be, for example, Tuesday or Thursday — that's another possible assumption. And if we choose one of these now, say Tuesday or Thursday, then what remains is a transitional day, the day of the dead, that is, ether. If everything has to follow the exact order, then it can be assumed that Thursday, Friday, and Saturday correspond to heaven, earth, and the underworld, and Sunday, Monday, and Tuesday also correspond to heaven, earth, and the underworld. And Wednesday is like the middle, maybe it is the middle, the fourth element for both worlds — that is, ether. But for now, this is just a guess, I'm noting my assumptions. Later, in the conclusion about alchemists and the calendar, if I figure it out further, I will add it here. But for now, this is how it is. I am thinking about how to decode it.

Similarly, the same applies to colors. So, if we have seven days in a week, then we also have seven colors of the rainbow. And among these seven colors, there are three corresponding to heaven, earth, and the underworld, and another three also corresponding to heaven, earth, and the underworld — they follow that tonal pattern. But there must be a seventh element common to them, like the fourth world. I haven't checked this yet; I will set aside specific time to study and develop my assumptions further. So, it is necessary to decode the colors as well. I'm giving a hint on how. I know — I simply haven't sat down to verify it yet. The same applies to continents and planets — everything follows this principle; everything is arranged in such a matrix — world within world, world within world, world within world, world within world. So all the shades differ, but the essence of the coding is the same — that is, 1, 2, 3, and the fourth is a "corridor." So it goes 1, 2, 3, and 4 — the "corridor," then 5, 6, 7, and 8 — the "corridor," 9, 10, 11, and 12 — the "corridor," 13, 14, 15, and 16 — the "corridor," 17, 18, 19, and 20 — the "corridor." The same pattern occurs in the calendar. Essentially, there are only three earthly human worlds, a fourth otherworldly one, and when we live according to the calendar, for example, spring consists of three worlds, three months: heaven, earth, underworld.

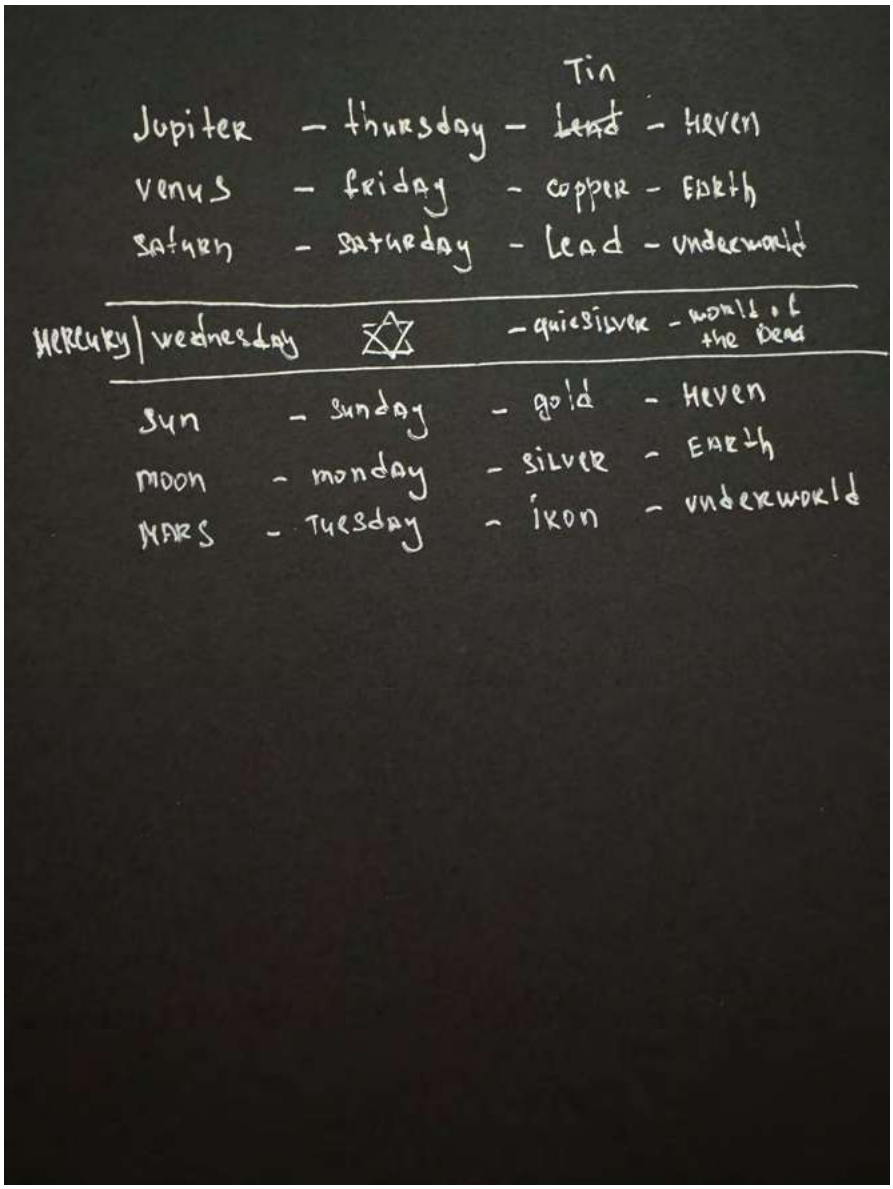
But spring itself is what? Heaven. So we may have a large cycle, like a matrix within a matrix — a big cycle starting with spring, which means heaven, that is spirituality. But this heaven, this spirituality, has three moods: the first mood is again heaven, the second is material, that is earth, and the third is underworld, that is the opposite. Then comes summer — material earth, the element of earth — but it also has three moods again: heaven, earth, underworld. That is how the calendar is arranged. The same applies to precious stones. No matter how many precious or semi-precious stones there are, they all divide into only four worlds: three are main human earthly worlds, and the fourth is otherworldly.


1,2,3
4
1
2
4
3
1,2,3
4

This is purely my assumption, but even if we take the continents, then on one side of the pole — like the north and south poles, magnetic poles, plus and minus — it seems that on one side there are four elements, and on the other side, four elements as well. Under the plus side, there are four worlds, and under the minus side, there are four worlds. But here is the point: one is common. So, it's as if in the plus world there are three continents, and in the minus world there are three continents, and this element, this fourth one, is common to both — that is the seven, seven continents — but this seventh continent seems to belong to both. That's how I see it.


Red
Orange
Yellow
Green
Light Blue
Blue
Violet

You know, when I studied what twilight is… it turns out we have both morning and evening twilight. And Big Alexander kept hinting to me that there is something otherworldly where everyone hides — the "Twilight Zone." He kept telling me, "Study what twilight is." When I was learning who the God of the Sun is, that He has these four seasons or four time cycles: morning, day, evening, night, He said there is also twilight. And as I understand it, He meant ether — that something intermediate between one set of three worlds and the other set of three worlds, something transitional for both. And when I observed physically many times this year, intentionally waking up early to meet the dawn twilight and also watching the sunset twilight, I watched the spectrum of colors I saw. And when it was night and everything was moving toward dawn, I first saw violet, then blue, and then light blue — that's how it all unfolded, as if it was loading gradually. But when I watched the sunset, there was light, naturally, starting with red — the sunset, as you know — and it seemed to be yellow, orange, red. The sun sets, and because when it sets it weakens, you can look at it more easily; it's already close to the horizon, still yellow until it touches the horizon, then it turns reddish and orange. When the sun is almost gone, everything becomes a dim green, not violet but green. It's very interesting that this sequence of colors, like in a rainbow, can be noticed. So what is the middle then? Is green the middle color in the rainbow, or is it violet? After green, violet comes when the sun sets, everything becomes almost night. So when it appears, the first color is violet; when it almost disappears, violet again, probably violet.


Tin
Jupiter - thursday - ~~lead~~ - Heven
Venus - friday - copper - Earth
Saturn - Saturday - Lead - underworld
Mercury | wednesday - quicksilver - world of the Dead
Sun - Sunday - gold - Heven
moon - monday - silver - Earth
MARS - Tuesday - iron - underworld

I just spoke with Big Alexander. I simply told him what I'm working on, what I'm doing. And I told him that right now I'm making a conclusion for the eighth volume of "Alternative History", dividing this conclusion into three parts. The first part is the exit from Mara, to share even more with people what it is, how I left it, and where I went. And when we were discussing all this, I said to him:

— Alexander, I don't understand why everywhere they use different words to mean, as I understand it, the same thing. So, on Saturday Jesus descended not to the underworld, as they write, but to hell. But where was I just now, where I came out from? From hell or from the underworld? Or are they really the same? And why is the underworld always mixed up with the realm of the dead? They are different.
— Different. Just beneath the underworld, that is even further down, there is the realm of the dead. But these are different. And hell… Well, yes, people call it hell, but hell or the underworld, whatever you call it, it still divides into many levels — there are a whole bunch of these worlds.

And he gave an example, saying:

— Here is the ladder to enlightenment; when people climb upward seeking enlightenment, they reach the eleventh step and don't finish the ladder — they fall down into a mirrored, opposite ladder, downward into the underworld. And there is the same hierarchy. The underworld, yes, is a whole world where there are sinful people, in darkness, all in hell, and the realm of the dead — it's all one, but divided into these worlds. You are dividing everything correctly — he emphasized that. Then I asked him:

— Okay, and I don't understand — when did I enter the underworld? A year ago when I started studying this? Or four years ago, because I feel like it was even earlier?
— Alex, you entered that underworld when you were 18, long ago. You just didn't understand or realize it then. You had to go through that whole world, the entire cycle, to complete it.

— Okay, so now I have left the underworld — that means what? That it's Sunday, that is heaven?
— Yes.
— Okay. And what's next? Will it end in a month or six months, will something repeat? Or is that all? Will there be no more underworld?
— There will be no more underworld; that's it. You have left it.

And he said that this is the white kingdom or something like that — not only me, but people, not all, he says, but many remained in the underworld, and only those who passed through it with you, they came out — that is the new white brotherhood. And many, he says, stayed in the underworld and did not come out. Then I asked him about this:

— What about people who haven't had any Mara, like I have now, even in the last six months? Why is that? Do they not need it because they are pure? Or why?

And he laughs and says:

— No, believe me, it's not because they are pure. It's just that not everyone wants to deal with her. But she is waiting behind their backs, standing and waiting. And it would be better for them to go through such a Mara than what she might prepare for them later.

That's what he said as an additional thought, a conclusion about Mara and the exit from the underworld. And what comes next?
Then we discussed the second point, the parallel conclusion of my eighth volume — numbers. I told him about the seven days of the week, that I want to summarize which day corresponds to which color, continent, and planet. And he said:

— No need, let people think for themselves. You just give them a hint — you know how. Just give them a hint and let them solve it themselves. You've already served everything to them on a silver platter, so why? Let people use their brains and figure it out. How much longer can you keep spoon-feeding everyone?

So solve it yourselves. Regarding the third conclusion — it's about the matrix. I told him that the matrix I deciphered in the second volume, I'm now making it again but more detailed, showing how from each small part the large matrix is built with all the intersections, how one thing gives birth to another. And I also told him:

— I basically know how it works, and that the icon the "Last Judgment" shows this hierarchy: it shows the Son of God, who is inside a circle representing the worlds. Above him is God in white robes, and he also has circles around him — eight circles, and more circles beyond that. And this is the matrix I am making now, cube within cube, cube within cube, cube within cube.
— Yes, that's exactly what it is.
— Okay, now I'm assembling everything, photographing, preparing to show how it all is deciphered.
— Be sure to pay attention to the colors used in the icon.
— Alright. Now is the period — April 13 — when it should become good for all who are coming out of the underworld, then April 19, and then in May, the real peak.

Then he said that after our birthdays — which means after August and September — there will be a time when everyone in the underworld, all that old power, will have problems; they will be plotting against each other, all in conflict, but it won't concern us — it's their own fault. He said, you'll see. And then I remember a dream I had about a week ago, very vivid, where I was at a funeral with an open coffin, a whole crowd of people, someone talking to me, lots of people, and Donald Trump was lying in the coffin. Everyone was upset, wondering how and why he was killed. And I realized I didn't know, but it was like someone was asking me, "How could this happen? Why so fast?" And when I woke up, I even checked the news to see if he was okay. And I told Big Alexander this and said:

— Maybe it's because he has angered many people lately, maybe they think badly of him because he raised taxes on imports and exports.
— Do you remember when you had this dream? Make sure to record it, write it down. It's important.
— Alright, okay.

I checked and saw that everything is recorded on April 7 — that is, I had this dream on April 7. And he said:

— This dream is not accidental. Remember it. It's not good for Donald Trump that you had such a dream about him. It's not good.

So, Big Alexander said that a cycle is ending — a big one related to all this underworld — and now the bright time is coming. Also, he said something interesting:

— There are impatient people who want everything quickly and already have half a kingdom. But why do we need half a kingdom? Half a kingdom always means war, because if you have half and someone else has the other half, there will always be war. What's needed is the whole kingdom, everything, not just half.

Why did he say that? What did he mean? I don't know. He also said that aliens are flying everywhere every day. That's the kind of news.

I've already made the first and second conclusions; the third remains — to make a conclusion about the matrix itself. And the fourth conclusion will be the overall summary. I'm waiting for the right moment — it could be tomorrow, the day after, or the weekend — when I'll carefully and step-by-step, just like in the second volume, show the matrix pictures, how it all formed, and what's in it: how many tetrahedrons, merkabas, rhombuses, how everything spins and so on, how one thing creates another. Basically, I already have this — my designer helped me, so all these pictures exist. Right now, I'm just organizing everything — I drew and sketched the sequence myself yesterday and the day before, took new screenshots of all the pictures, and marked the chronological order in which they are shown and explained to me. I'm preparing to make a summary about the matrix. So, briefly in simple terms: essentially, I will need to show that in the second volume I deciphered a small world, and that there is a huge world made up of these small worlds. The gist is this, in short.

I will have to show and explain why and what the meaning is — if we talk about the matrix.

There are moments that the system highlights for me. I really need to record these as notes in the correct order with dates because they cannot be missed. It's like being backstage — I can write about it now. The system highlighted geometric shapes for me — all those rhombuses, cubes, and triangles — so that the rays or lines converge at one point inside, as if there is a point inside, and from each vertex of the geometric shape, a ray goes to that point — that was the hint. Then the system gave a hint about memory — no matter what I watch, a series, a movie, anything — it's always about memory. That's the one thing right now that steals my attention, the thing the Spirit highlights for me. This started back at the end of the series "Game of Thrones," and then imagine, just yesterday I turned on one movie — again about memory — and then another movie, again about memory. And it's all about the idea that without memory, we don't exist. I've basically already mentioned this before. I won't describe now how I understand or decode it — it's not the right time yet. But that's what it highlighted.

I will also show this later — basically, it's not news for you — the icon "The Last Judgment," where there is a hierarchy: Jesus sits on the penultimate level, and around him are four circles — first black, then dark green, then light green, then red — these are the worlds, the four worlds. Then, higher in the hierarchy in the icon, God is shown in white robes at the top, and he also has these four circles, like four worlds. But around him, there are even more worlds — eight worlds arranged like spheres in the next circle, and then a larger circle with many more spheres. Basically, I am now moving to that level — that is precisely the transition of the Son of God: when you govern one world, and then you move on to govern all the worlds, becoming the main God.

It's clear that the designer is struggling with many matrix constructions. The big matrix — the large-scale one where everything is generated — is already built, but I can't stop thinking about how to rotate the cube, whether the central one or the big one — it doesn't matter. I just want to know how to copy and rotate one of the matrices, big or small, so that I get the sphere I want — a sphere made of triangles. There are many ways to do this, but I need to understand which one is correct. And if all the ways seem so-so,

then it's not the right one — because when it's right, it will be amazing. So, it turns out that inside or outside the matrix, I should have a sphere made of perfect triangles. And if you draw lines there, these points, the vertices of this sphere, basically form both a dodecahedron and an icosahedron — actually everything. The question again is the same: there are many ways to build this sphere with triangles. I can't just pick the first option that comes along and call it done. I can rotate various geometric shapes in my matrix any way I want that create this sphere, but I need proof. I understand that the Spirit won't highlight this for me until I explain everything to you. Let me explain the logic so you understand how the system works. I can't fully solve the matrix today, one hundred percent, because if I do, I won't be able to write about what happened before I knew the solution — about the unraveling. So basically, to help you understand, that's how the system's logic is arranged. It turns out that if I plan to describe to you step by step how I built the matrix and show everything, then until I do that, I won't get the green light to actually solve the matrix. Do you understand? They're deliberately not allowing me yet. So if I choose a day or two right now and write everything about the matrix, all I can, and say that this is the final step, that I've hit a wall, then when I describe it, I'll immediately solve it instantly.

And it turns out even clearer, this explanation and understanding of the seven days of the week is highlighted more. So, if anyone didn't get it, there seem to be two… Let me put it this way to avoid confusion: regarding the term "worlds," there are two universes. In one universe, there are three worlds plus death — that is, the fourth is death. And in the second universe, there are also three worlds, exactly the same, they're just called differently — that's the trick. They are the same three worlds, and there is also a fourth — death. But this world — death — is common to both, so that makes seven. So, in one universe, there is heaven, earth, underworld. And in the other universe, there is heaven, earth, underworld. If we take an example with continents, imagine Antarctica — the snowy one — as death, say, Wednesday. So if we take Wednesday as Antarctica, we have six continents left, which corresponds to six days. And if we divide metals similarly, then Mercury — the element mercury — is Wednesday, Antarctica. Then, Sunday, Monday, Tuesday are again heaven, earth, underworld.

So Tuesday corresponds to the underworld, keep that in mind. Thursday, Friday, Saturday are again heaven, earth, underworld: Thursday is heaven, Friday is earth, Saturday is underworld. It's simple. Wednesday is the middle. And therefore, continents should be divided similarly. I don't know how yet; I haven't thought that through deeply. Just sharing with you that I work on this every day. You can divide Europe, Asia, and Africa, for example, as three worlds. And North and South America plus Australia as the other three worlds, figuratively speaking. That's how it works. And the middle is Antarctica — that is death, winter, night.

So, for metals, gold corresponds to the spiritual, the Sun. That's a paradox for many, since people often think silver is spiritual. But actually, it's the opposite: the Sun, heaven, is gold. The Moon, material, is silver. And the underworld is iron. So those who like metal jewelry — that's the underworld; it's iron. That's one universe of three worlds, and the other universe of three worlds is: heaven is tin, spiritual materiality is copper, earth; and lead is Saturday, the underworld. Mercury is death — that is Antarctica. These are just rough sketches, hints — I'm sharing what's going on in my head.

So the whole system somehow keeps hinting to me about memory. And Big Alexander also told me about this — that when I unravel everything, it will be like I remember everything. He also hinted that maybe I didn't see it before, that I have these unusual feelings, especially when he said I might have been in the underworld since I was 18. What did he mean? It's just that, really, you know, it's like a feeling. We don't see the boundaries of the worlds we live in. Everyone thinks we all live in one world, but that's not true. And that's the point. It turns out that I unconsciously, like a madman, like a holy fool, just a little boy when I first appeared at 19–20 years old, when I wrote things like "I came to your world, to the world of humans," "It's so bad here, all people are bad, I want to go back home." Or later I wrote, "My time will come in the future, and your world is doomed." I didn't write that for no reason — I didn't even understand it myself. You see, the sense of time — when a person lives their physical year by the passport they have — it can actually be ten years, but you just can't know it. It's hard to imagine, of course, but seriously, every person… It's such a formality to say someone is 30 now. Because one person lives 500 years in those 30, and another lives only 15 years in those same 30.

Imagine that — the way life stretches and perception varies so much. And as you understand, we used to take all this literally, but it turns out I really came from somewhere, remembered the old, perceived this new world, judged how bad it is, explored it — and all this happens so unnoticed. There are so many questions I want to ask Big Alexander, but he never says anything. He's really just waiting for me to reach the answers myself. But there's so much I want to ask in general. A simple, everyday, very human question I want to ask myself about what's going on at all: Who am I? Where am I? Who's behind all this? What's the point of it? It's interesting. I live in some kind of… I wanted to say parallel reality, but I'd say I live in thousands of parallel realities, switching between them, turning on something, things constantly changing. Even now, I look out the window and the lighting outside is different. And this different lighting outside — does it mean again the angle of where I am has changed? Or is it just the season changing, spring arriving? Or what? So many questions.

My matrix is currently made up of eight cubes. Now I need to create eight smaller cubes inside each one — that means I need 64 cubes total. But instead of assembling it as planned, I've been building other, separate matrices. I needed to make some individual parts and models to see certain things. I still don't know how to make this matrix more detailed and deeper. It definitely needs to be done to see everything. You can't really see it properly on a computer — only physically. But my hands just don't fit into the matrix anymore. I really need pliers or cutters to carefully glue every stick there. It's quite a task.

I want to remind both the reader and myself once again about the discoveries or observations I made while working on the eighth volume of "Alternative History" — specifically regarding the matrix. It so happened that in 2025, when my vacations and travels to different countries ended, I became restless about how and where to place the new geometric figures I had discovered into my matrix. In the fourth volume, I discovered the geometric figure — the icosahedron — which turned out to be the element of water and a symbol of the underworld and the Spirit of Justice. While working on and completing the fifth volume, I came to realize there is another geometric figure — the dodecahedron, somewhat like a soccer ball, almost but not exactly, such a geometric figure. It turns out this matrix symbolizes the element ether. It also symbolizes the Spirit of Death and the world of the dead, the realm of the dead. After the fifth volume, as I continued my sci-fi adventure of unraveling the spirits, in the eighth volume I begin approaching the idea that I have found four spirits in total — but what about the fifth? The four spirits I found are heaven, earth, underworld, and death — that is, morning, day, evening, night. So what comes next? I understand that among these four worlds, the four spirits I found earlier, there is no fifth element. The fifth element turns out to be the tetrahedron, which I actually had in my matrix that I deciphered back in the second volume. It turns out this is the fifth element and the element of fire. I realize that having found the fifth element, there must be a sixth and seventh, which I also find. The sixth element is another tetrahedron, but inverted downward, and the seventh element is two tetrahedrons combined, forming a stellated octahedron, also called the Merkaba. I understand that the system and the Spirit lead me this way, and that in the eighth volume I must reflect on this topic and return to the matrix construction I showed in the second volume of "Alternative History". When I found the throne — the cube — and when I found the Cherubim and saw certain geometric figures, it was as if I presented this as a mini-version, but I understood that later I would need to return to it in detail. And I realize that the eighth volume is the time — right now — when I must return to this matrix and complete it. Even though it is, so to speak, already deciphered, it still needs to be finished.

At first, I begin to assume that this completion involves what I found in the second volume of "Alternative History": the cube. Inside the cube, I have two tetrahedrons forming a stellated octahedron — that is, the Merkaba. Also inside the cube, I have an octahedron, a rhombus, and around the cube, I have wheels forming the Flower of Life. But all this seems like a single element, as if it's one slice of a large mechanism, and this is what I presented in the second volume of "Alternative History". That's where my second volume ended.

I understand that what I hypothesized earlier in the second volume, I now must definitively prove and show in the eighth volume. What is this? I had several options, and I simply didn't draw them because I knew people would get completely confused. So, in the second volume, I showed the matrix as a miniature and didn't include many intersections in the version I deciphered. Now I realize that in the eighth volume I absolutely must show where the icosahedron will be, where it should be located within this matrix. I face the fact that there are many options for where to place it — it could be inside the rhombus, inside the octahedron, or conversely, around the throne, that is, outside rather than inside the matrix. So, there are many possibilities. The same applies to the dodecahedron — it can be constructed either inside or outside; there are many possibilities. I already saw the dodecahedron back in the second volume because when I made the wheels, the intersections of the wheels formed exactly the points needed to build the dodecahedron. What's also interesting is that throughout this entire time, I understood I needed to fully comprehend this matrix from all angles and perspectives, to try all its construction methods. That's why I separately glued sticks to make tetrahedrons, separately glued sticks to make rhombuses — that is, octahedrons — and separately glued sticks to make merkabas, that is, stellated octahedrons. Separately, I also made icosahedrons from sticks, explored the insides of the icosahedrons, and saw what emerges there — if you create different intersections inside the icosahedron, a small dodecahedron appears. Then, when I made the dodecahedron — I arrived at and understood it while completing the fifth volume about the otherworldly, death, winter, and night — on each of the dodecahedron's 12 faces, I created intersections that formed pentacles, five-pointed stars. I noticed that inside the dodecahedron many cubes appeared. These cubes are all rotated differently in their own way,

as if it's the same cube copied multiple times, inserted, and rotated slightly at different angles. That became very intriguing to me. And all these hints from the system — I tried them all: in theory and in practice, I drew and sketched everything, read about it, and built a physical model of the matrix. Now the system is guiding me to definitely make my matrix, which I deciphered in the second volume, more detailed.

To clarify: when I showed the matrix in the second volume of "Alternative History", I presented one cube containing two tetrahedrons forming a rhombus, and wheels around the cube. This simplified version of the matrix was meant to later demonstrate how saints in ancient Christian icons are depicted against this matrix. To avoid too many lines and confusion, I used this mini-model. The system, the Spirit, then emphasized that I should show exactly this mini-version. Now, the system has led me to realize that within this cube, not just theoretically as I wrote in the second volume, I need to physically show the additional intersections — the cubes they create, including the central cube. Back then, I only briefly mentioned in the second volume that this matrix could be further expanded both inward and outward, multiplied extensively, creating many intersections. I showed you one cube with the Flower of Life, but if you make many cubes, it would form a full, large Flower of Life. At that time, I referred to this in theory but didn't build it physically. Now, I decided to physically recreate that same matrix, but in my cube I made an intersection so that I got eight cubes. Then, for these eight cubes, I also made sure each had two tetrahedrons forming the Merkaba and the octahedron — that is, the rhombus. I added the intersection, then decided to add even more intersections so that each of these eight cubes contains eight smaller cubes, totaling 64 cubes. I added more intersections. When I added these intersections and created this matrix physically and graphically, digitally, and began rotating it from all sides, I started to see how one thing generates another, how one is connected to the second and produces the third. I will demonstrate this visually and even show pictures. But the essence is that to fully understand this matrix, I needed to take this, so to speak, one petal, one figure, this one cube, and make a large matrix from such cubes — a cube made of cubes, as they say, wheels within wheels, to create the Flower of Life — that is, tetrahedrons within tetrahedrons. The system emphasized this, that I absolutely must show it.

Above, I'm showing my first matrix, which I deciphered at the end of the second volume of "Alternative History". This is its perspective when you rotate the matrix. So, when you rotate my three-dimensional matrix, it looks like this. This is my first matrix. Next, I want to show how, having presented this as a universe, I begin to generate many such universes that together create an even larger universe. This is the matrix within a matrix — that is what I now need to focus your attention on.

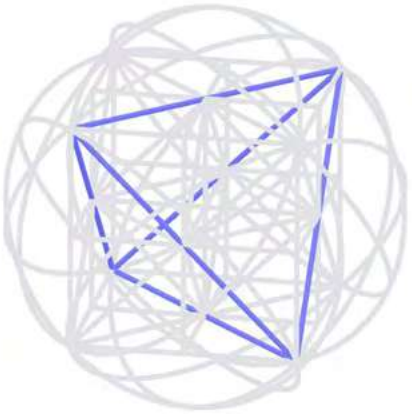
Right now, above, I'm showing you — I've simply removed the wheels so they don't distract you — the same matrix I had in the second volume, but now with more intersections inside the cube, so that inside the cube there are 8 cubes, and inside each of those 8 cubes, there are another 8 cubes, totaling 64 small identical cubes. I'm showing how this would look if we rotated the matrix from different angles, revealing how many intersections appear. This is very important. The most interesting picture is the very last one, which I will even duplicate now.

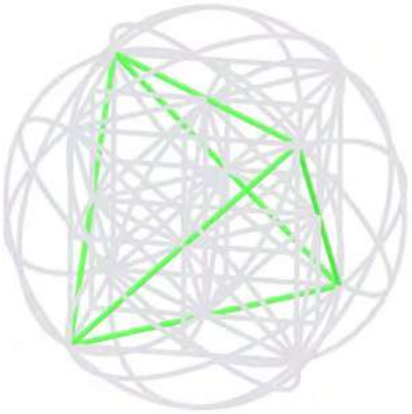
This picture is the most intriguing. I call this perspective "looking at the cube from the correct angle." When I was working on the second volume, the Spirit kept telling me that when I decipher the matrix, or when I show it, or when I want to find something within it, I must always look at it from the right angle — this angle — where the cube appears as a hexagon in the plane. It's very important to view it from this perspective when I'm deciphering it. The Spirit told me this back when I was working on the second volume, in October 2023. And it starts to remind me of a certain geometric figure I came across on the internet before. It's called the 64-Tetrahedron. When I begin looking at my own matrix, which I had deciphered earlier but added all the intersections so that it now has 64 little cubes, and when I view it from the correct angle, I see this 64-Tetrahedron.

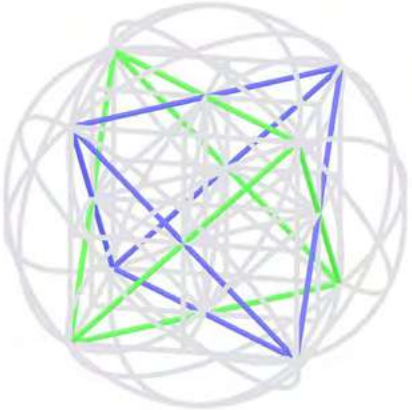

64-TETRAHEDRON

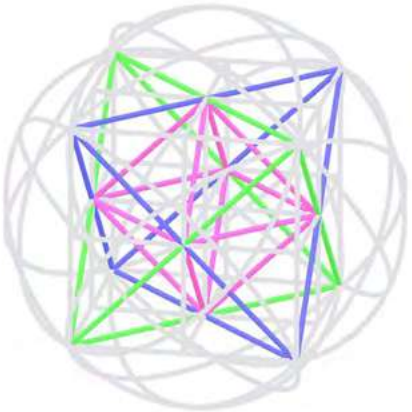
The picture from the internet I'm attaching above shows exactly that. This 64-Tetrahedron appeared in my matrix by itself simply because I started turning my matrix into micro-macro worlds. I had one cube, and then I began making 8 cubes inside it, and then even more cubes. And if you look at my matrix from the correct angle, imagine, this is the geometric figure I get. Inside the cube, this geometric figure — the 64-Tetrahedron — emerges. Be sure to check Wikipedia or just google it, read about it, browse through, and look at this picture.

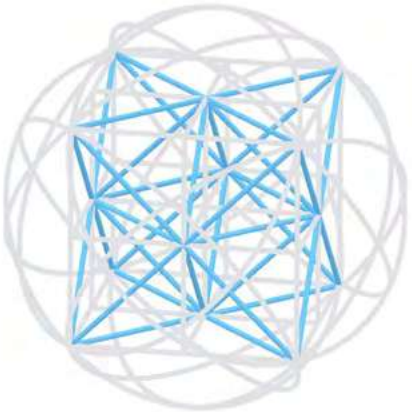
What can we pay attention to? When I made the matrix in the second volume — just one cube — with intersections inside that formed two tetrahedrons inside each other, creating a stellated octahedron, the Merkaba, a star inside — then that was like one cell, one world, a single cube. But when I divided my cube first into 8 cubes, then each of those into 8 more, what did I see? I saw that a bunch of small cubes formed other cubes, which in turn formed my big cube. I hypothesized that maybe all the other geometric figures I found can also generate one large figure from smaller versions of themselves. I decided to test this because with cubes everything is simple. A cube has all sides equal, and it's perfectly clear that if you take 8 small cubes and assemble them, you get one big cube. But I wanted to check if the same could happen with tetrahedrons — that is, triangles — or with rhombuses; whether a bunch of small rhombuses could form one large rhombus. When I noticed this geometric figure called the 64-Tetrahedron — such an interesting, I don't even know what to call it, a kind of three-dimensional star, like a little hedgehog — I took a closer look and saw that it consists of a whole bunch of tetrahedrons. But actually, when deciphering the matrix, it's more accurate not to see the tetrahedrons pointing up and down, but rather to view it as a star — the stellated octahedron. So, it's more accurate to view this as the Merkaba, and you can see that many Merkabas of the same size generate one larger Merkaba — that's the key thing to understand here. Moving forward, I will schematically and visually demonstrate this in detail with examples and pictures, so that everyone reading my book can correctly imagine what I mean now, even without hands-on practice.



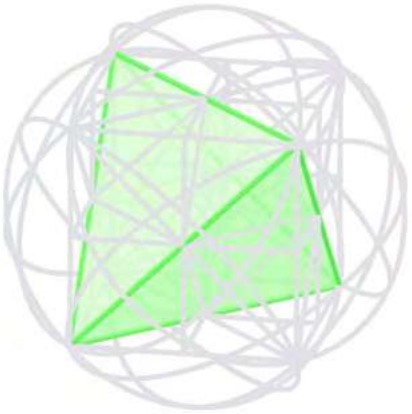


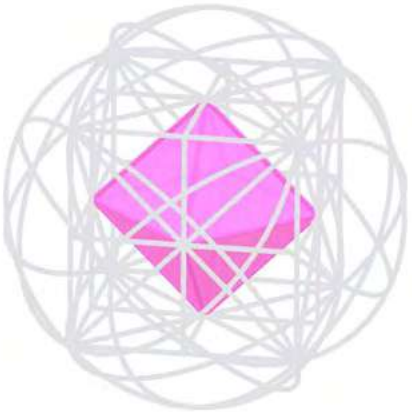


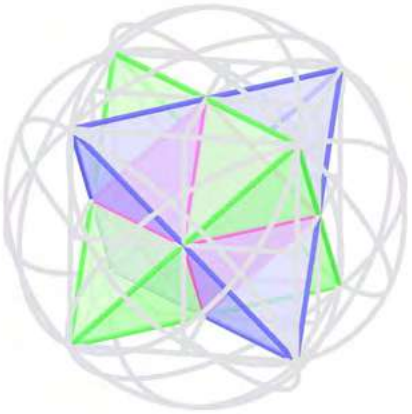


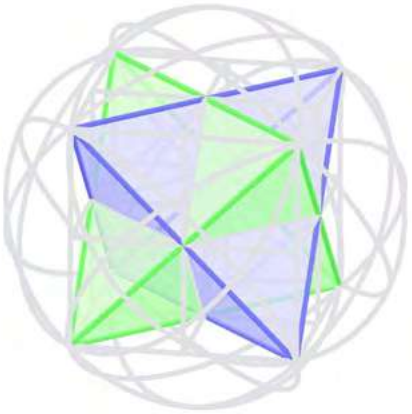


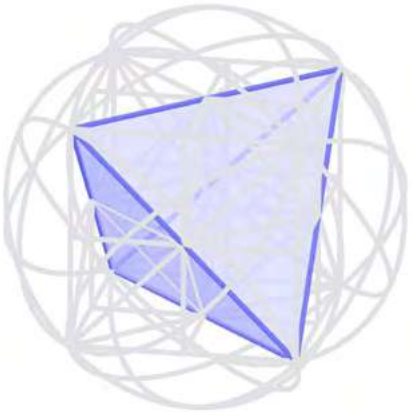
You can pay attention here — I'm showing my matrix with the wheels. The matrix is rotated from different angles, slightly tilted, to demonstrate how inside, from all these numerous intersections, various geometric figures are formed. In the first pictures, you can see that I show a three-dimensional triangle — one pointing upward, the other downward. I also show a picture where there is a rhombus in the center of the cube. I also show that I have this stellated octahedron formed by two triangles — one pointing up, the other down — which creates this star. Inside it, a rhombus naturally forms. Then the last picture shows everything together. This is so the reader can visualize it clearly — so you can imagine it without even starting to build the matrix from sticks. Here is a diagram showing approximately where these geometric figures are located within the matrix.







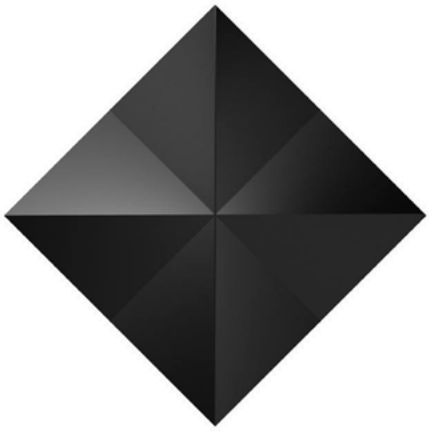




Above that, there's another version where the faces of these geometric figures are slightly shaded to make it even clearer which geometric figure is inside my matrix. You should understand that this is shown now on a single cube — with wheels around it — and inside just this one cube is this structure. So, if I assemble many cubes like this, each cube will contain the same kind of symmetrical figure inside, you see?

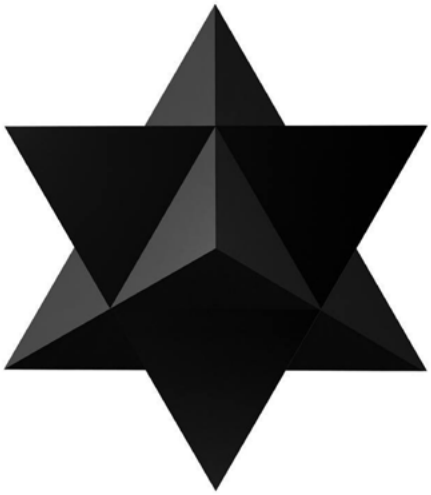






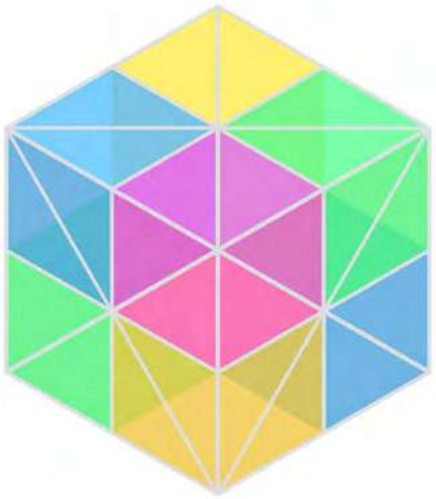


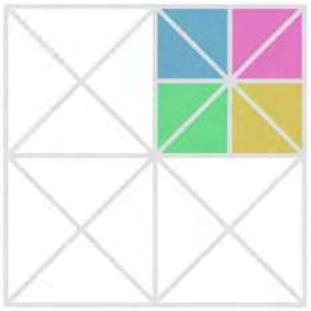


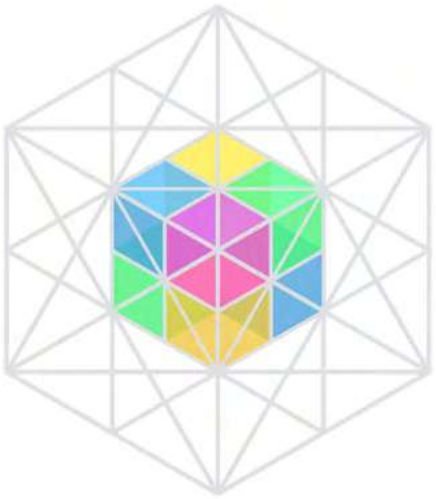


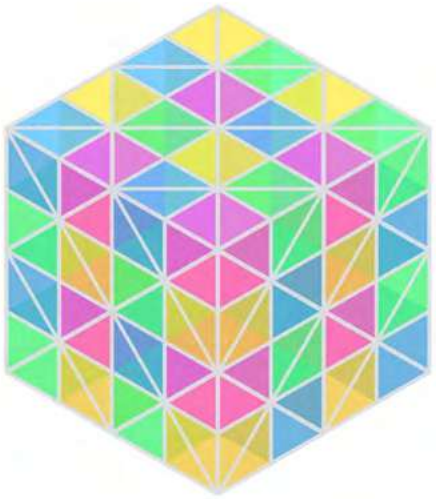
Above, I'm showing the stellated octahedron separately from different angles — I also call it the Merkaba. Why did I specifically decide to emphasize this? Because for me it's like a newly discovered geometric figure, a distinct one, this kind of star. It's clear that this geometric figure is formed by two triangles. But still, when two triangles come together, it's no longer just two triangles; it becomes this star. And as I decipher this star while working on the eighth volume, as I begin unraveling the philosopher's stone, this star becomes very significant to me. It's also called the Star of Hermes. It's an alchemical star. This star often appears in various alchemical engravings, depicted in the plane as six-pointed, but in reality, in volume, it is eight-pointed, because each tetrahedron has four vertices.

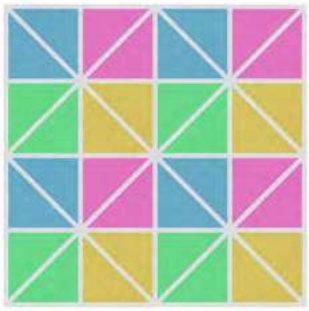




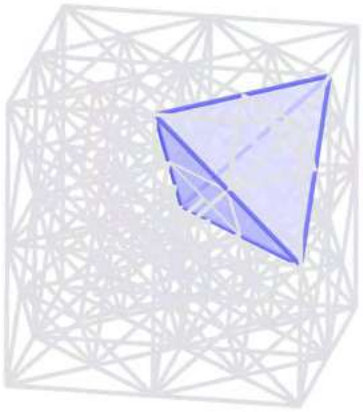


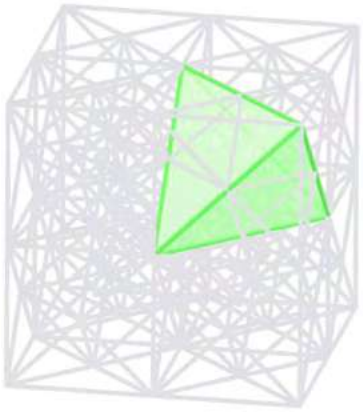




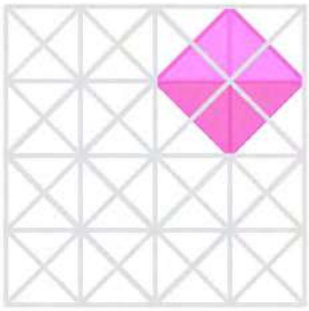


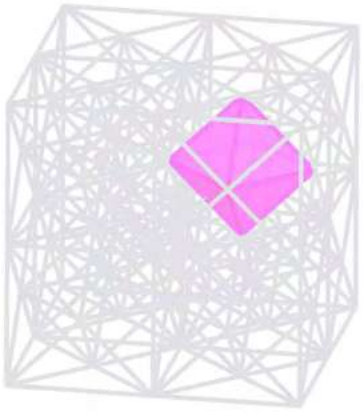
The diagrams above show my cube and how it looks if it contains 8 smaller cubes. Then how it looks if each of those 8 smaller cubes is further divided into 8 more cubes. This is to help you understand how the matrix breaks down and assembles from small cubes into one big cube — or how one big cube can be divided into 8 smaller cubes, and how each of those 8 can be divided again into 8. This is a very important principle, and I want to emphasize it for your attention.



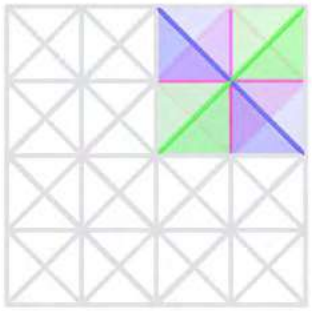


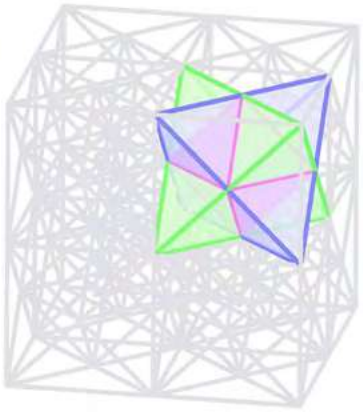
In the two diagrams above, I show that instead of one of the two tetrahedrons forming in the center of my cube, I now show where another triangle — that is, a tetrahedron — could be located if my cube is divided into 8 smaller cubes. So, if we divide my cube into 8 cells (8 smaller cubes), then in one of those 8 cubes, if represented as a tetrahedron pointing up or down, it would be positioned like this, as I show above.



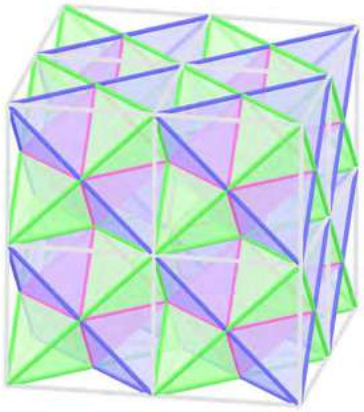


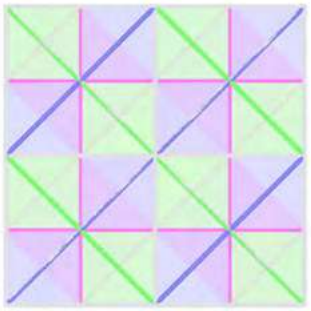
Similarly, regarding the octahedron — which is a kind of rhombus — I also had one in the center of my cube. But if we divide my cube into many cubes, say 8 as an example, I schematically show where the octahedron might be located if it belongs to one of those 8 smaller cubes. And to give you an idea, there are many such rhombuses: if there are 8 cubes, then there are accordingly 8 rhombuses — one in each of those cubes — and one larger rhombus in my big cube. If I further create intersections inside these 8 cubes so that each of those contains 8 smaller cubes, then new surprises emerge. But I will show that a little later.

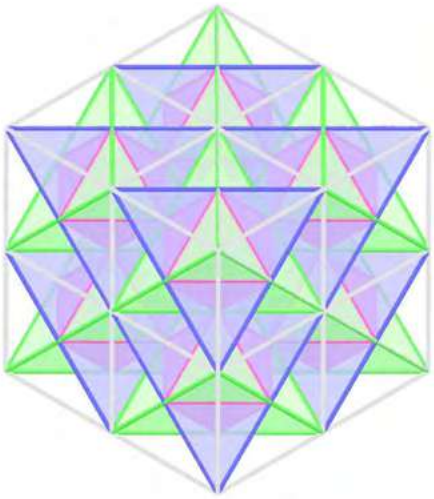


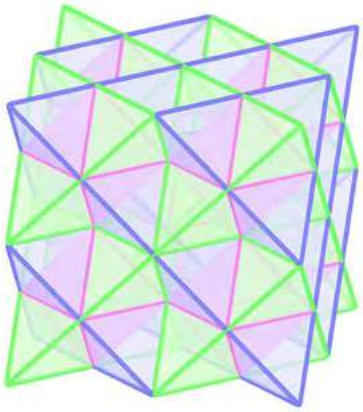


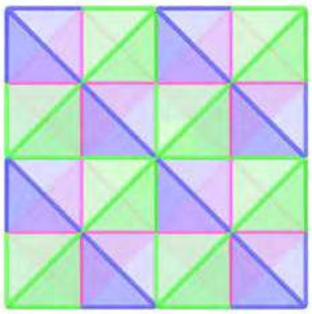
Following the same principle, I want to show how the Merkaba, if it's not in the center of my large cube but inside one of the eight smaller cubes, would be positioned. It would be like on the side of my big cube, because it's one-eighth of my cube — that is, one cube out of eight — and inside it, there is also that stellated tetrahedron, the Merkaba.

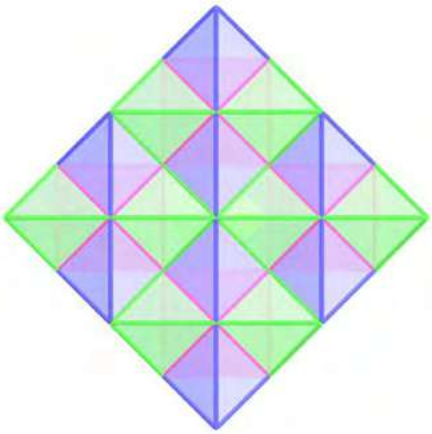


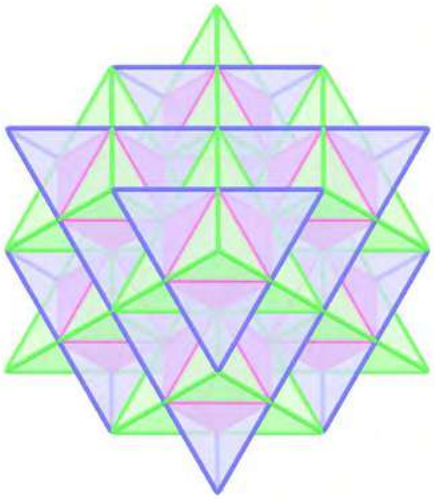


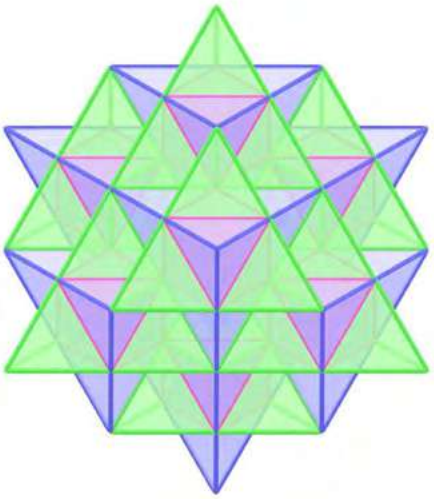


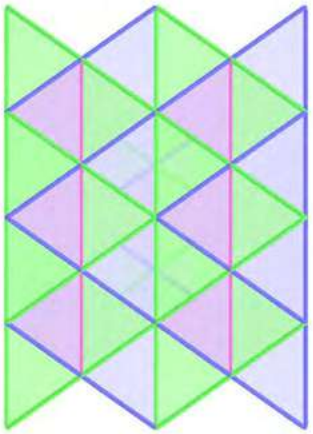


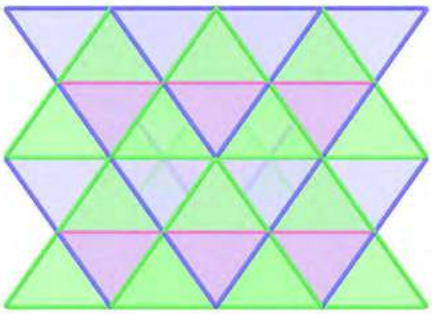




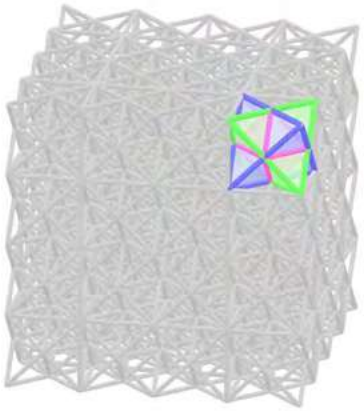


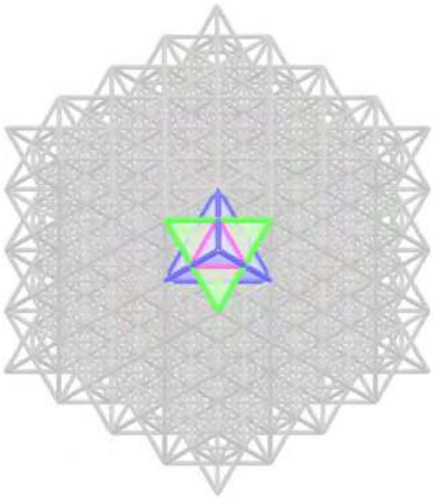


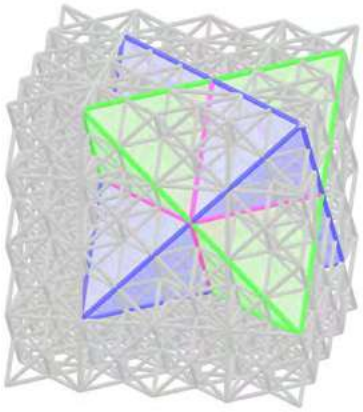


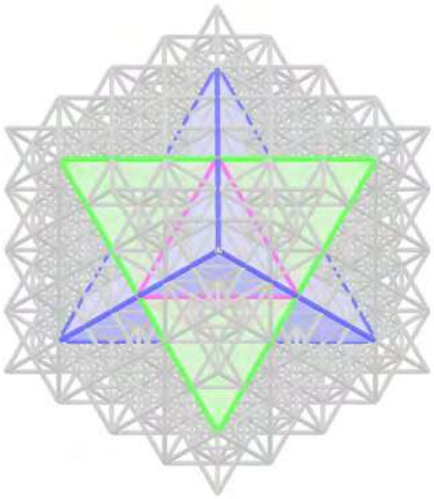


Look what happens following the same principle: if our cube has 8 smaller cubes, then each of those 8 cubes has 8 tetrahedrons pointing upward and 8 tetrahedrons pointing downward. Therefore, if we have 8 small cubes, we have 8 stellated octahedrons — that is, 8 Merkabas. Here is how they look. I'm attaching an example above.

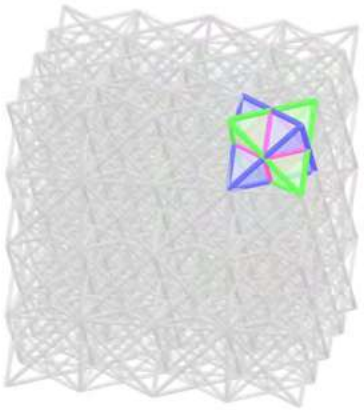


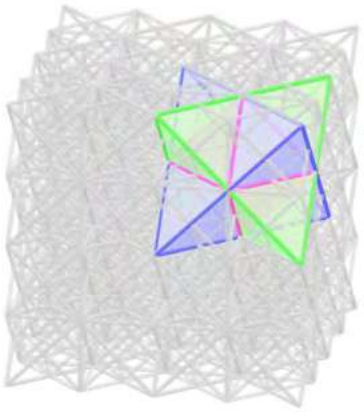


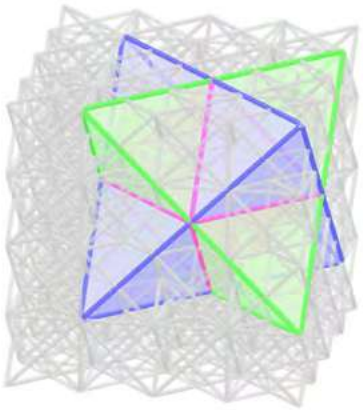


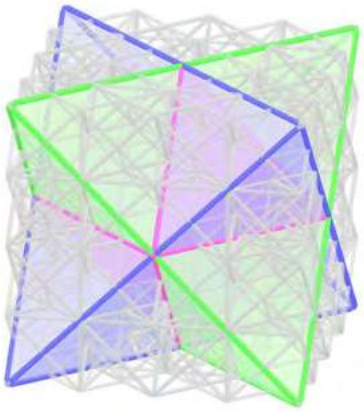


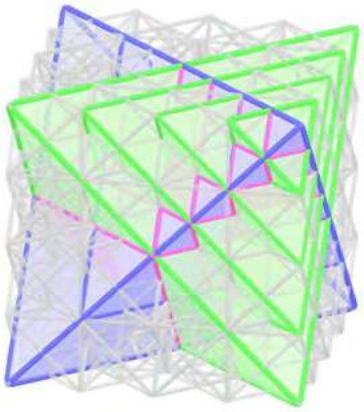
Here's the most interesting part. I'm showing a cube that isn't just made of eight smaller cubes, but each of those eight cubes is also divided into eight cubes. So my cube now consists of eight medium cubes — or sixty-four small cubes. In the diagram above, I show that if I have sixty-four small cubes, and I create intersections inside this cube to generate all the geometric figures, I schematically show where our star will be located. You can see it in my matrix — in the upper right corner — and you can see it in one of the images. I also show how it looks in the center. When you look at my cube from the correct angle — where it appears as a hexagon in the plane — you can see a small star in the center. That's because there's a small cube there. I also show how the Merkaba can look at different scales, because this star — the Merkaba — exists in small, medium, and large sizes; if I'm not mistaken, there are about four sizes. It multiplies, multiplies, and unfolds like this. That's why I also show examples of how it appears in my matrix when constructed from cubes of various sizes, since there are many cubes of different sizes, and accordingly, the sizes of the stars change as well.



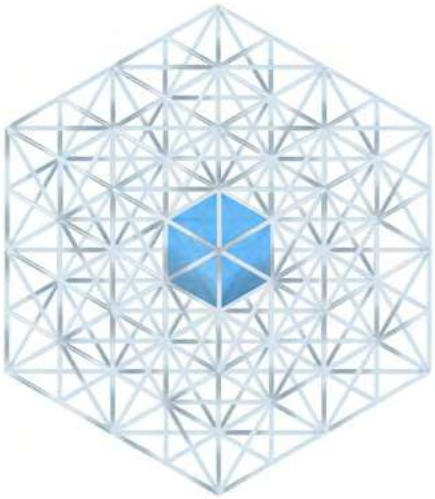




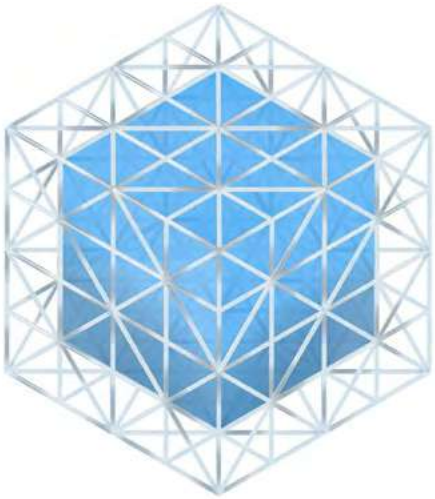


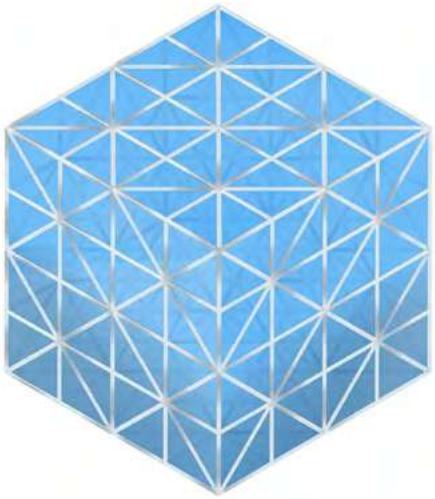


I'm attaching another image above so you can clearly see the possible sizes of stars in my matrix when it's divided into 64 cubes. So, if my cube consists of 64 smaller cubes with all the proper intersections, I'm showing how large a star can also be formed within my matrix. But consequently, not only the star, but also all the individual triangles, rhombuses, and all other geometric shapes as well.

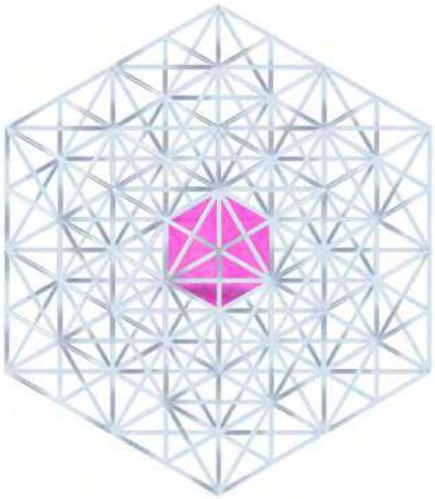


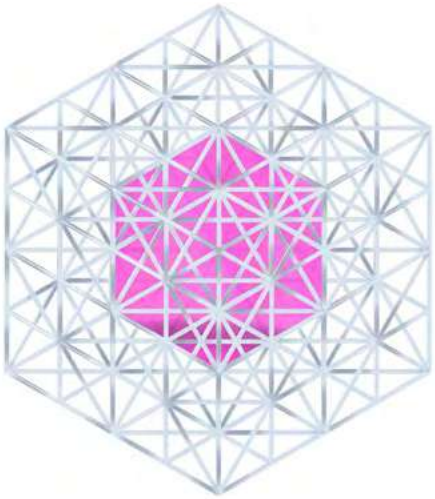


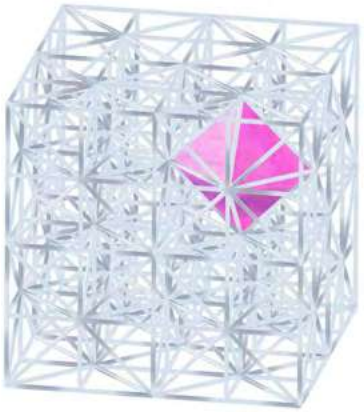


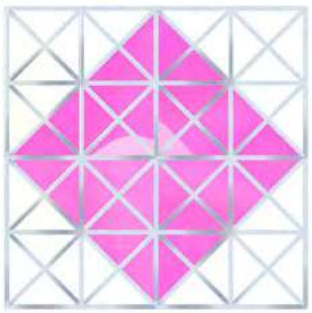


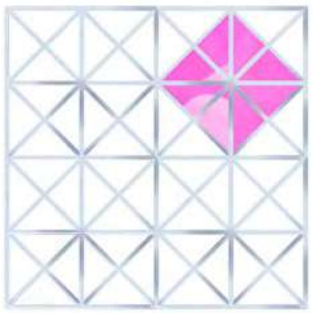
Here's an example above: when looking at my matrix, my cube, from the correct angle, I show how many cubes there are of each size — that is, the different options. There are small cubes, bigger cubes, even bigger, and the largest — four versions in total.

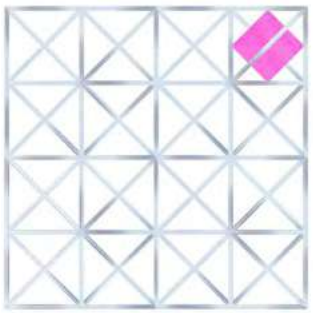


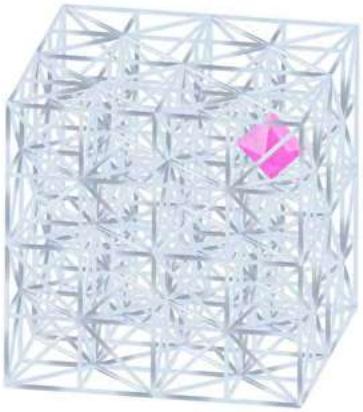








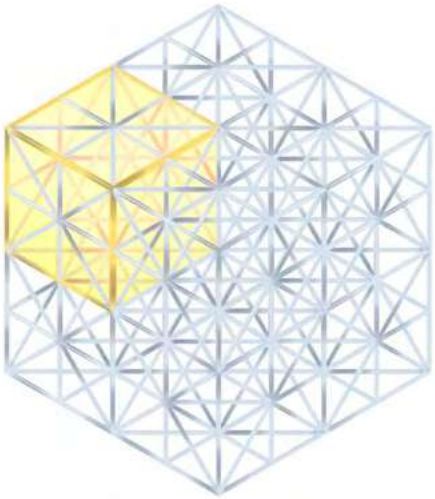


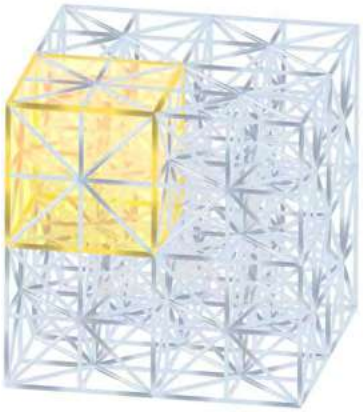


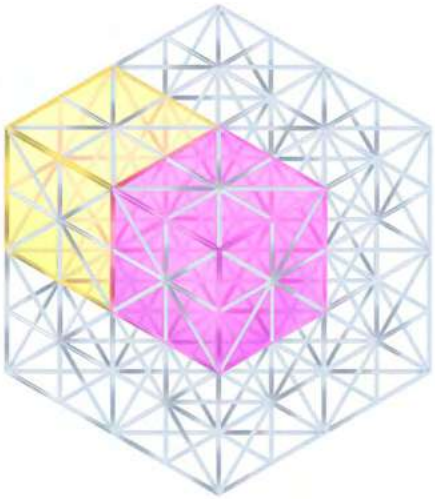
Above, I just showed how the octahedron — that is, the rhombus — is formed. I show how it can look in my matrix when built from my large cube, or from a small or medium cube, as well as where the rhombus is located if my cube consists of 8 smaller cubes, and where it is if my cube consists of 64 small cubes. This is what I'm schematically illustrating above.









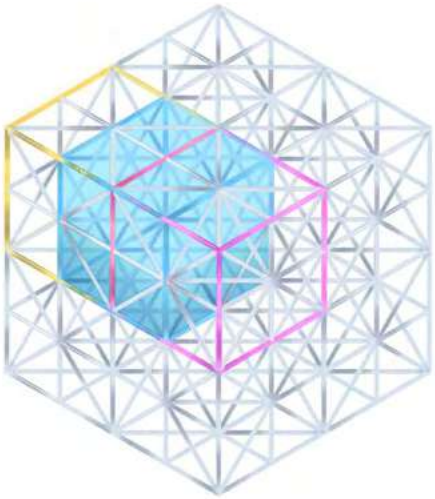


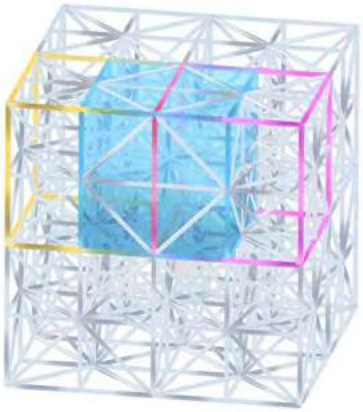


Above, I'm showing two of the eight cubes within my large cube. I want to emphasize that if we add intersections to all these eight cubes — meaning, add 8 smaller cubes inside each — then cubes of the same size as these medium ones (the 8 cubes) can be generated again, because they start forming through their halves. I'll demonstrate this with an example below.



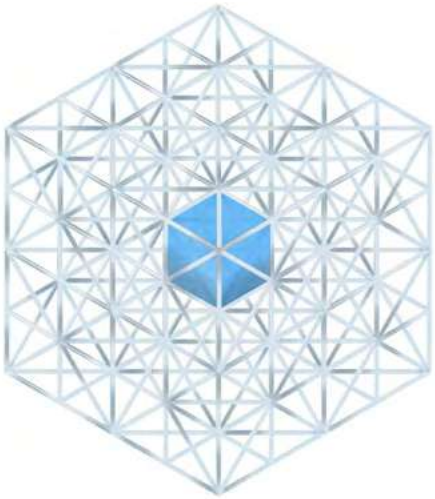


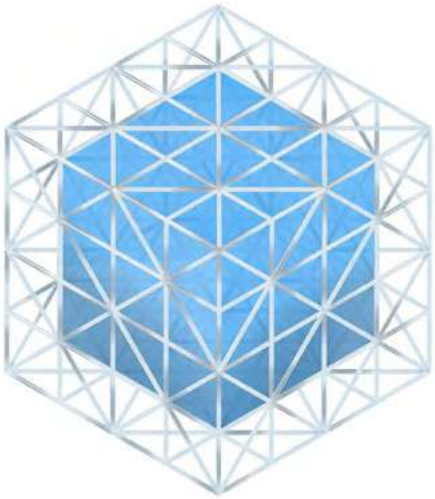




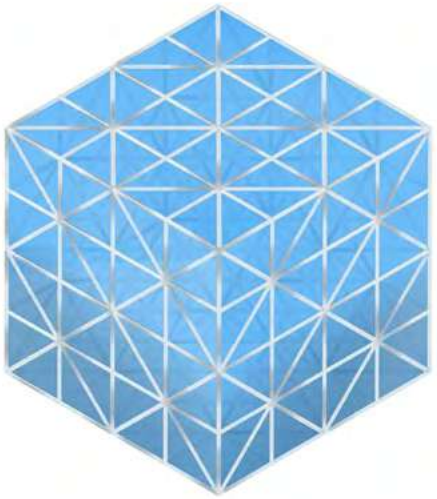
So, you see, there was one yellow cube — one of the eight — and another pink cube — also one of the eight. In the book, I might not use colors, but let's say these were two different shades of cubes, two cubes. Thanks to all these intersections, a medium cube forms between them. And since such a medium cube forms, all the other geometric shapes form as well. That means another star — the stellated octahedron — forms in the middle, along with tetrahedrons and another octahedron, that is, a rhombus. All this additional structure begins to form thanks to the intersections. This is very important to know and notice.

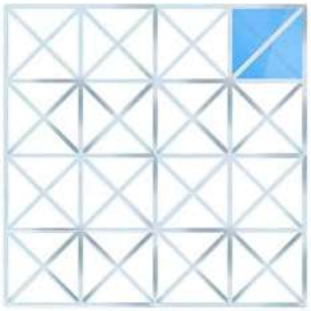
One more time:

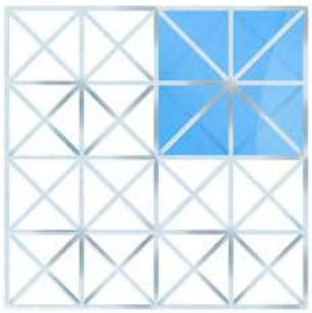


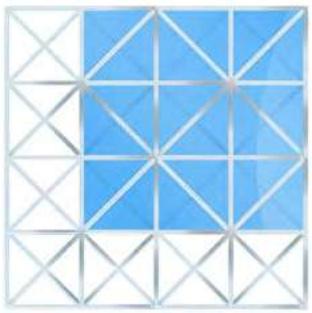




















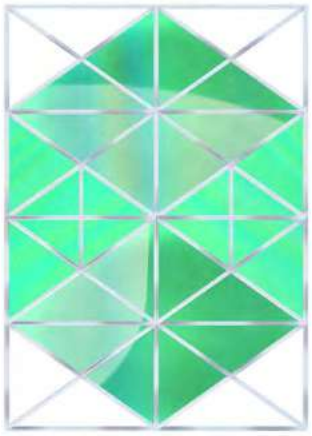


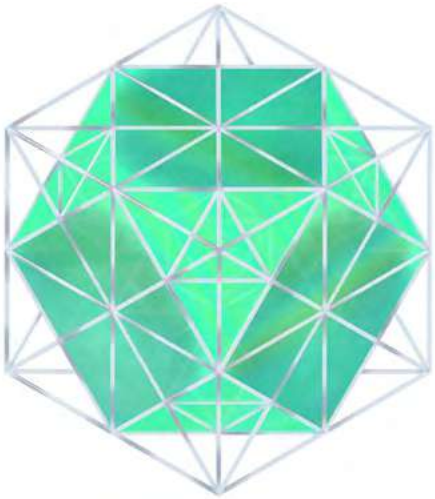
Once again, above I'm showing that if we take the cube I deciphered in the second volume of "Alternative History" and create a whole bunch of smaller cubes inside it — that is, intersections — then what sizes of cubes appear and how many there are in total. You can later count them all, seeing how many cubes of different sizes are generated.



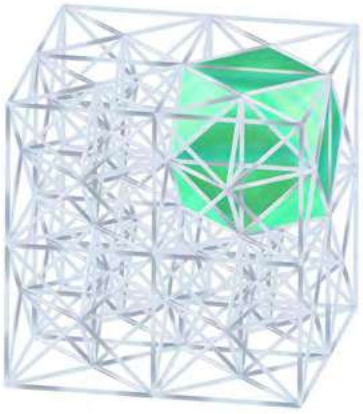


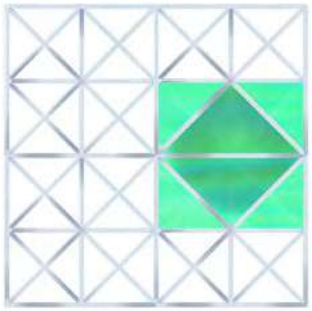


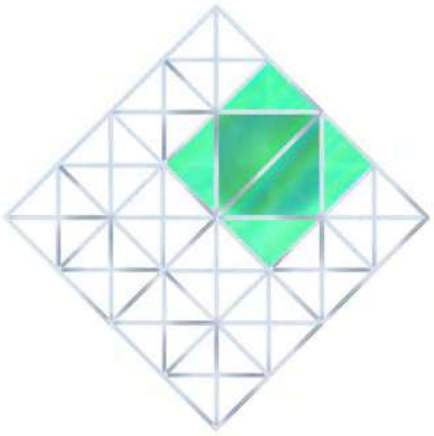


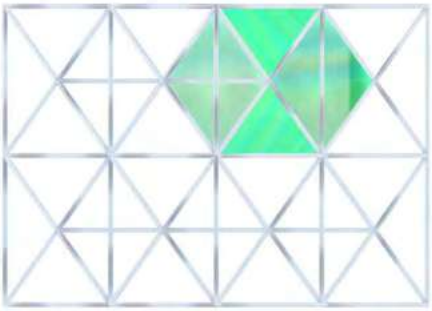


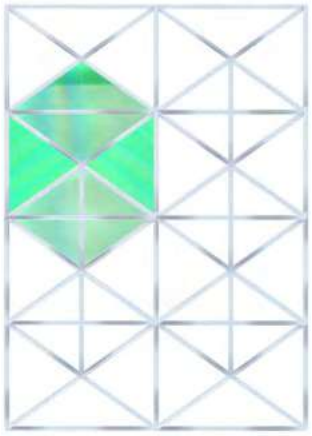
Now, I want to show you a new geometric figure. When I finished the second volume of “Alternative History”, I mentioned that if you create all possible intersections, all possible geometric shapes will form by themselves — that everything that exists in the world is contained in this matrix. Since I need to show this step-by-step in detail, here I’m showing that inside this matrix, inside the cube, there is also a geometric figure called the cuboctahedron. Above, I’m demonstrating examples of how it exists alone, its position when it’s a single figure inside one of my cubes, and what it looks like.

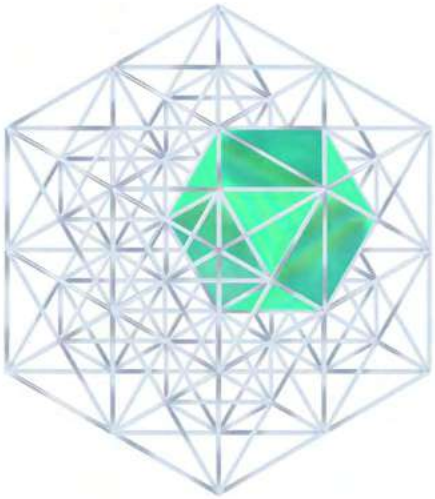




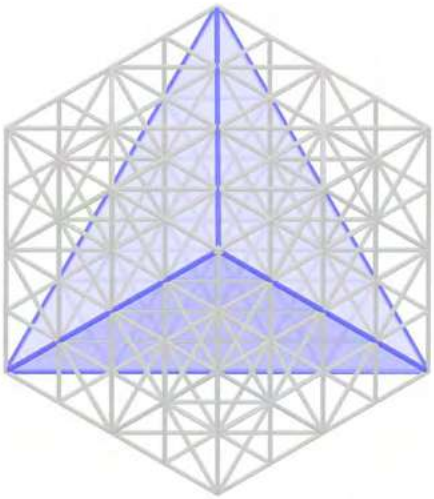


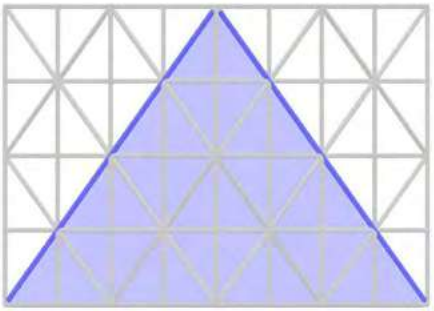


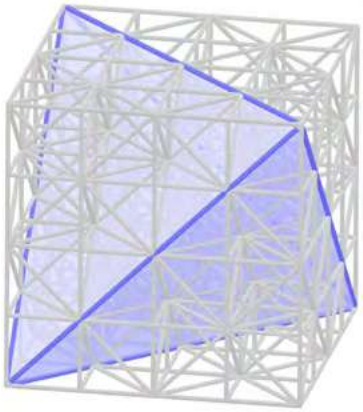


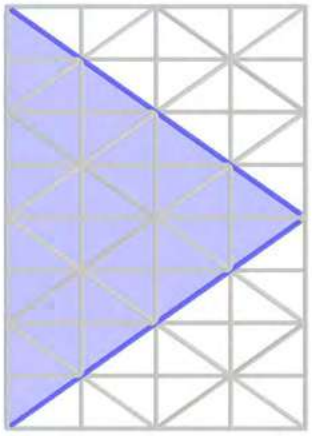


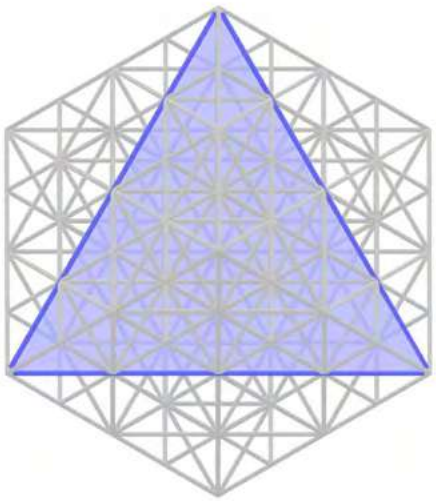
Next, in the example above, I show that this cuboctahedron can also be located inside one of the eight smaller cubes. Consequently, you can already understand that if we create 64 cubes, we will also have 64 cuboctahedrons. And that's just for these 64 cubes we make — additionally, the halves of these cubes, the middle parts, generate cubes as well, which means they also generate intermediate geometric shapes, including cuboctahedrons.

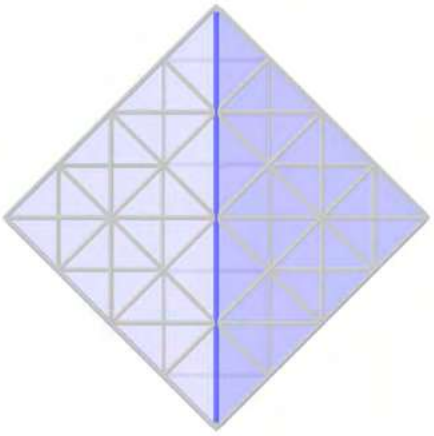




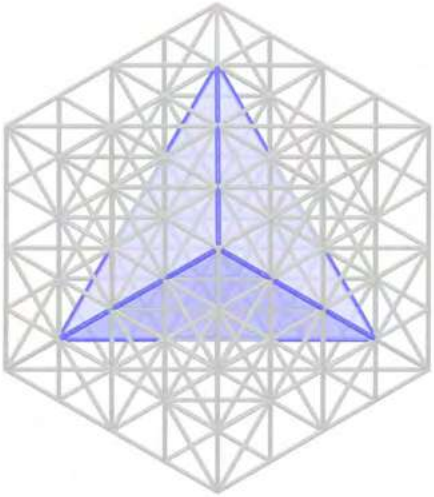


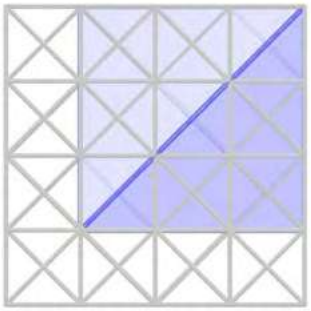


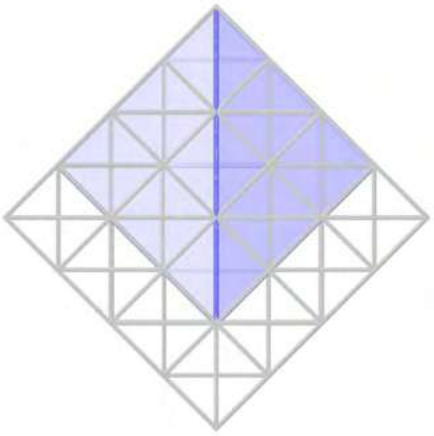


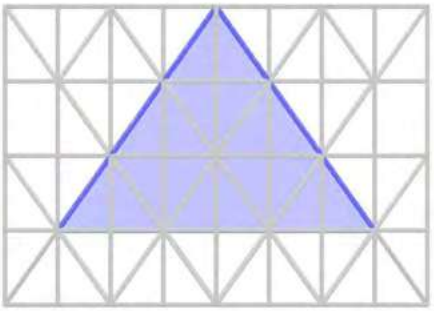


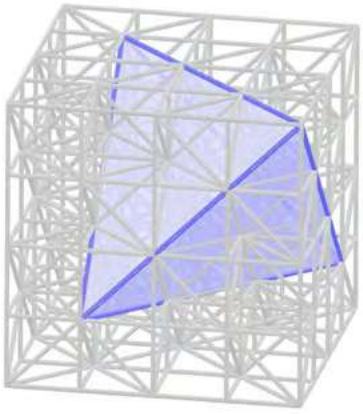
Above, I'm showing how, from different angles when rotating my matrix, one tetrahedron pointing upward is positioned within it.

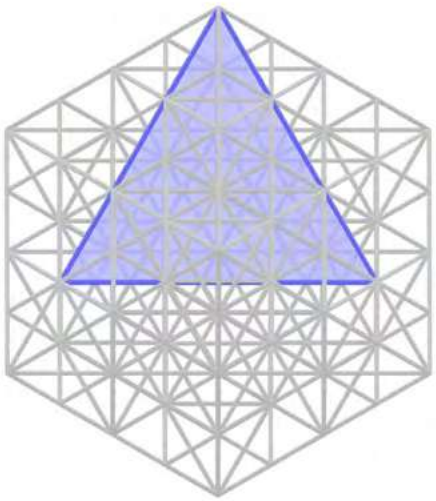




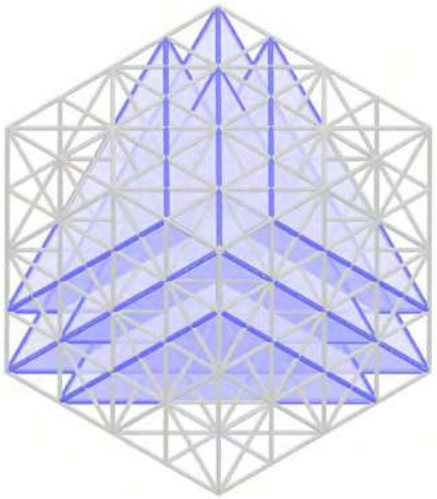


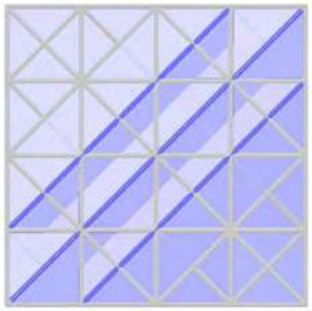


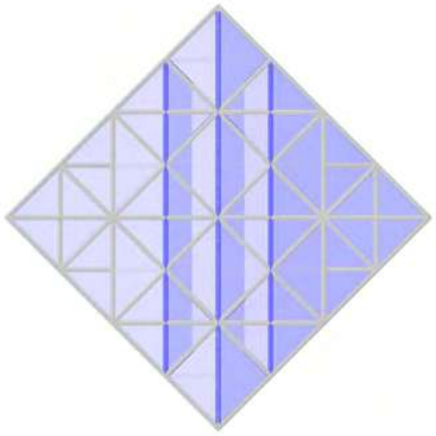


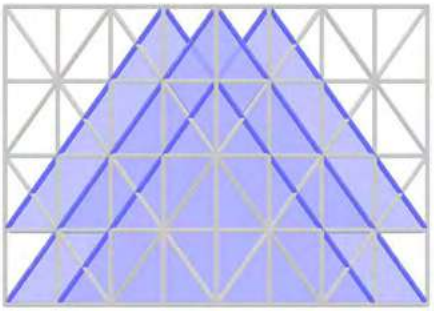


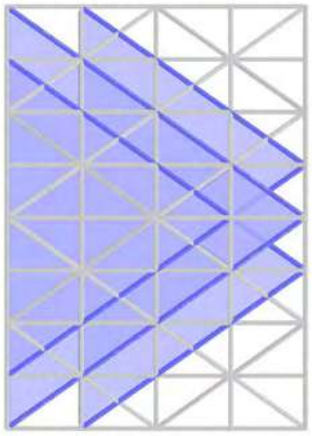
Here in the example above, I'm also showing a tetrahedron pointing upward, how it is positioned in my matrix when it is built not according to my main large cube, but according to a cube of a different size that formed due to the many intersections. So, when we created 64 smaller cubes, all those intersections appeared, which gave rise to cubes of various sizes, and consequently to all other geometric shapes of different sizes, including tetrahedrons. This is what I'm demonstrating to you above using the example of the tetrahedron.

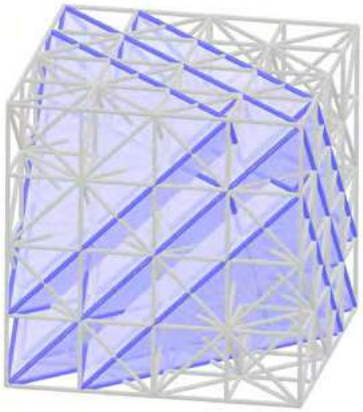


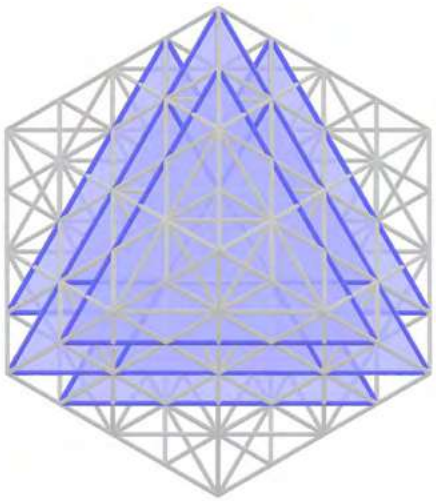




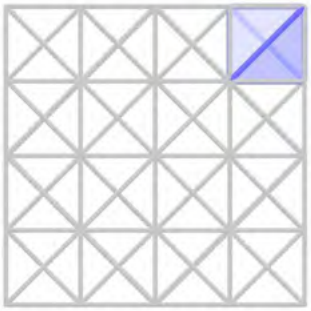


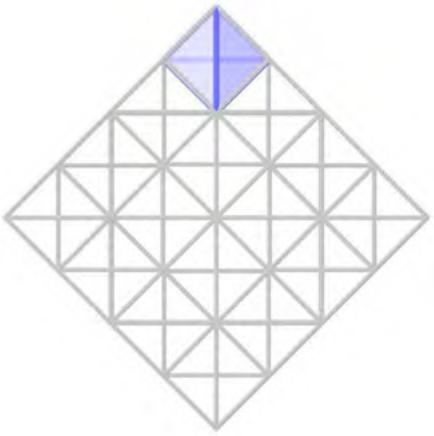


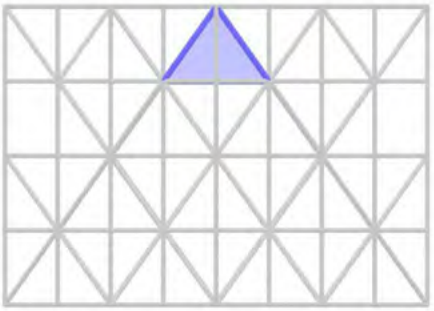


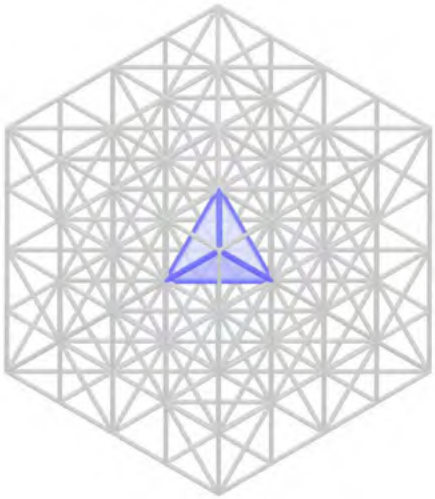


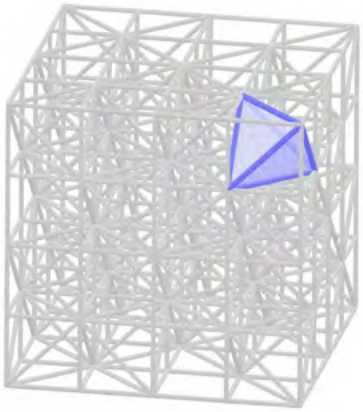
In the previous images, I showed how to construct a tetrahedron — not according to the big cube I had before, but according to a medium-sized cube. I also want to show that these medium cubes aren't just one inside my large cube, but many. If you build three-dimensional triangles — that is, tetrahedrons — in all these medium cubes, this is how they start to fit into each other and how they are arranged within my matrix. The example is above.

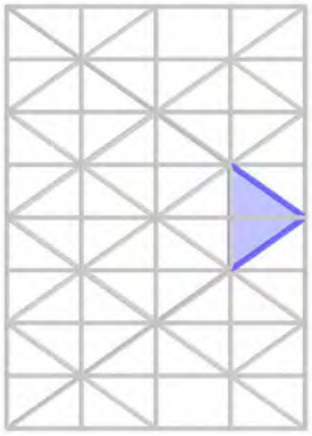


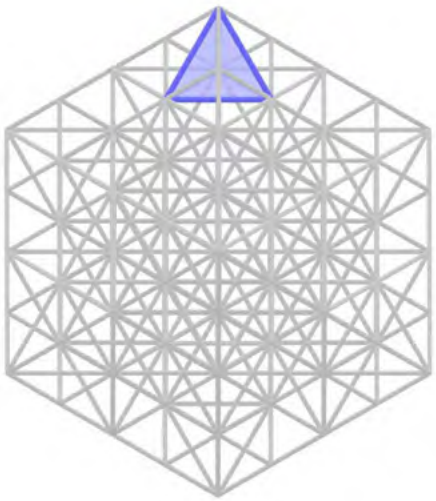




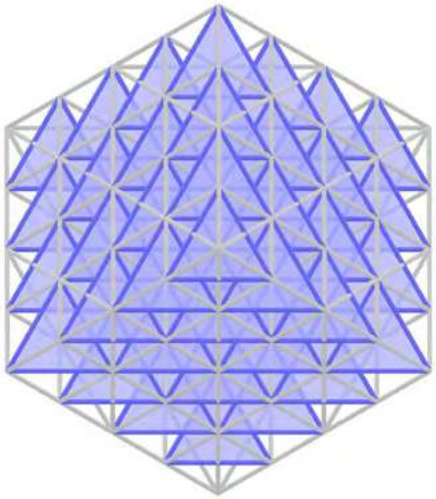




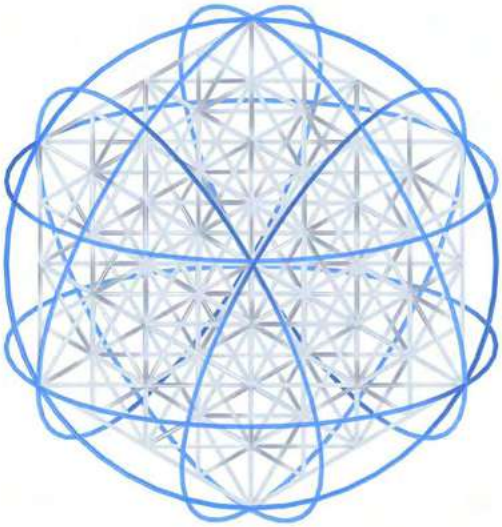




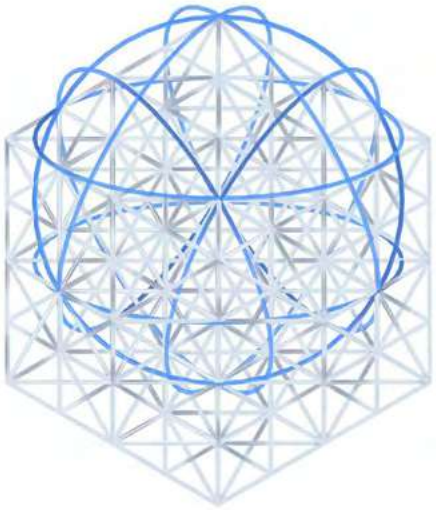
In the example above, I'm showing how to depict a tetrahedron — a three-dimensional triangle — inside one of the 64 small cubes. Now I want to show that if I take all 64 cells and place one triangle, one tetrahedron, in each, this is how it would look and what it would resemble. Pay attention.

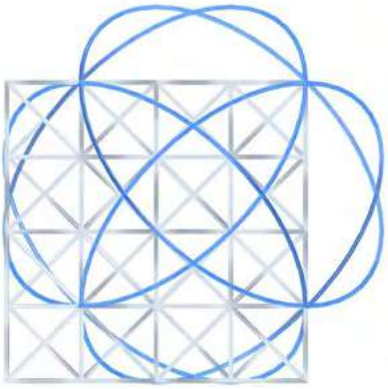


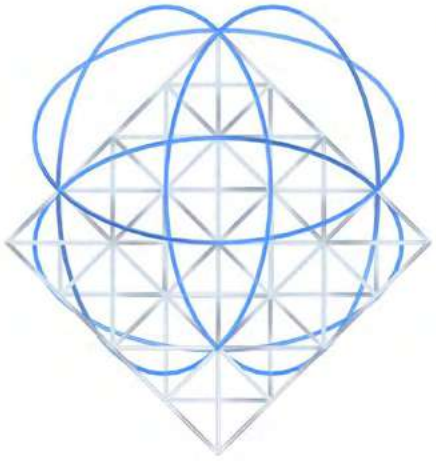
I want you to simply realize that we have a cube divided into 8 smaller cubes, and each of those 8 cubes can be divided again into 8 cubes. Because of this, additional medium-sized cubes are formed from their walls and halves. If you understand this principle with cubes, you can also understand the principle of construction, multiplication, and unfolding of all other geometric shapes, because they break down following the same pattern. Consequently, upward-pointing tetrahedrons, downward-pointing tetrahedrons, stellated octahedrons, octahedrons (rhombuses), and cuboctahedrons all unfold this way.

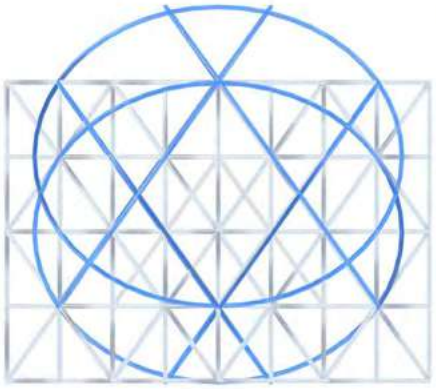


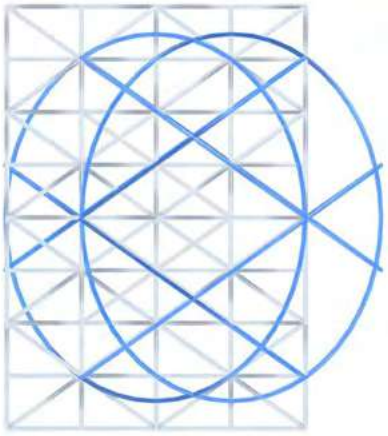
Of course, the most attentive and watchful might wonder — what about the wheels? The story with the wheels is similar, basically the same. So, now I'm showing above an example of my matrix — basically, the same cube I had before. You can see it now has added intersections inside. Around my cube, you can see this kind of flower — let's call it that. This flower is the wheels, but viewed from this angle, it looks like this flower, like a detail from the popular "Flower of Life" pattern that's everywhere on the internet. Just one such flower detail.

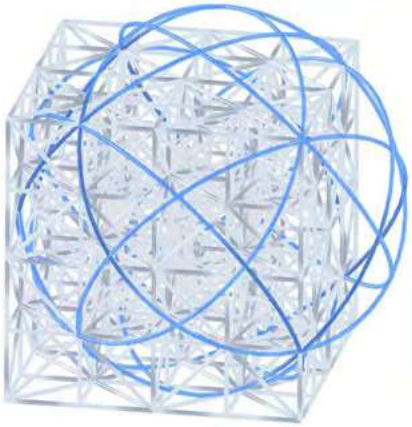


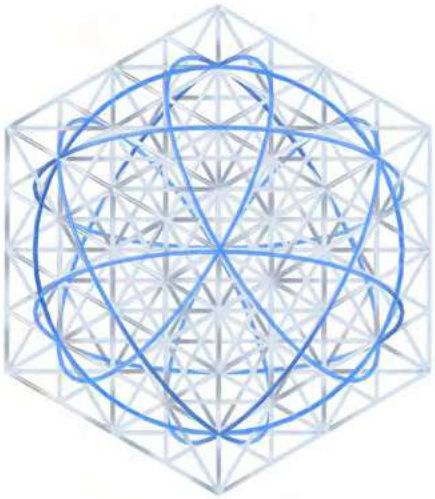




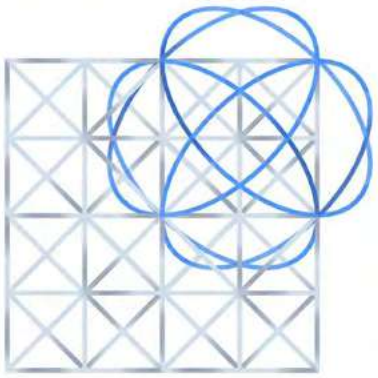


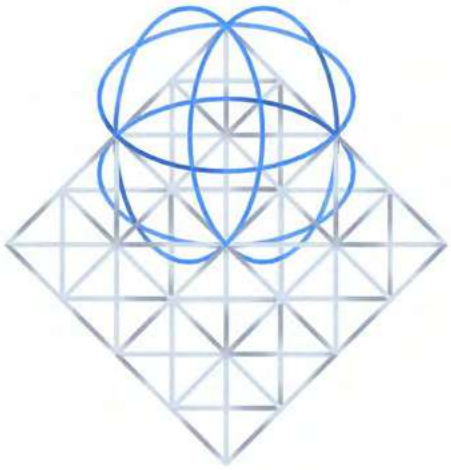


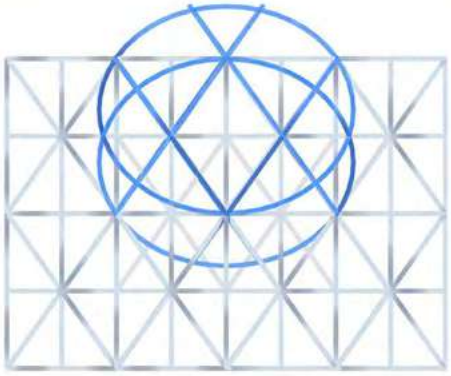


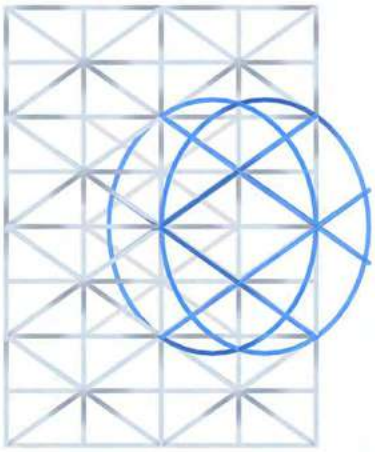


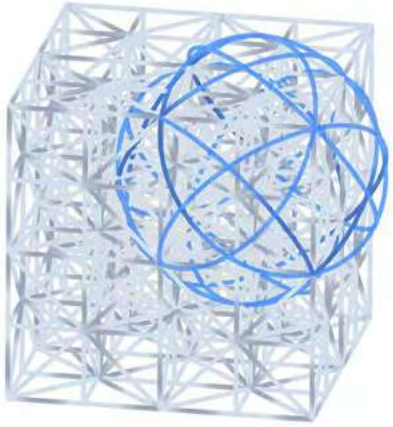
Next, I decided to show that such a flower can be depicted not only for my large cube but also for a medium cube. Here, I'm showing how this flower could be represented if I create it not for my main large cube, but for another one. After all, I have many cubes of different sizes.



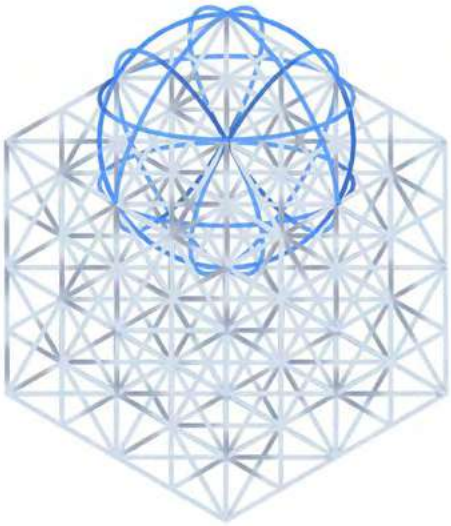




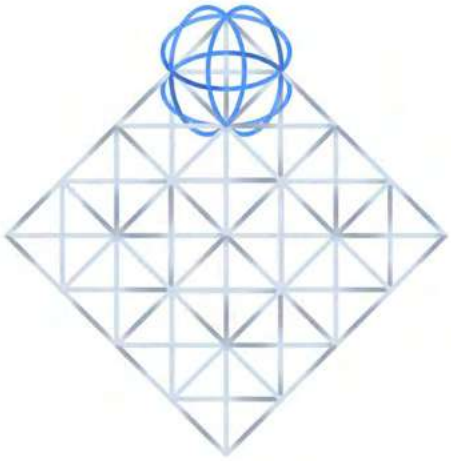


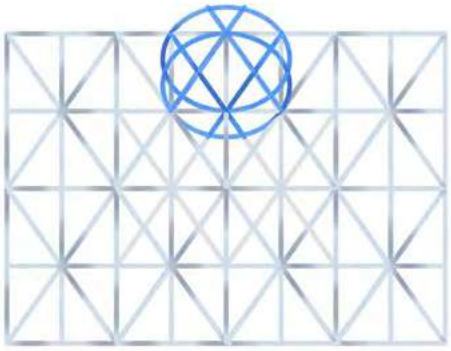


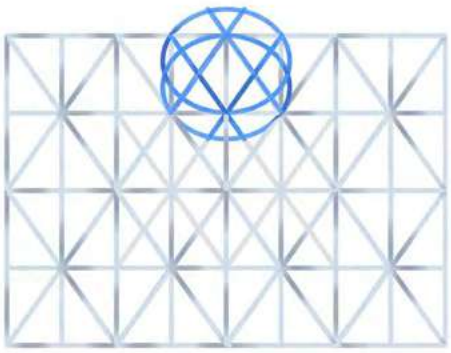


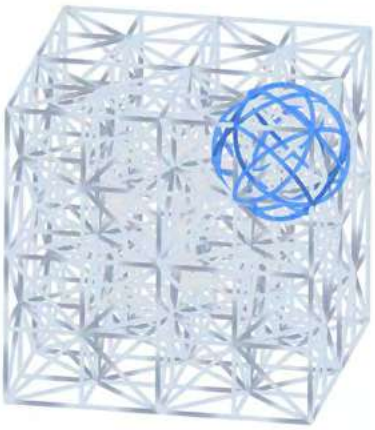


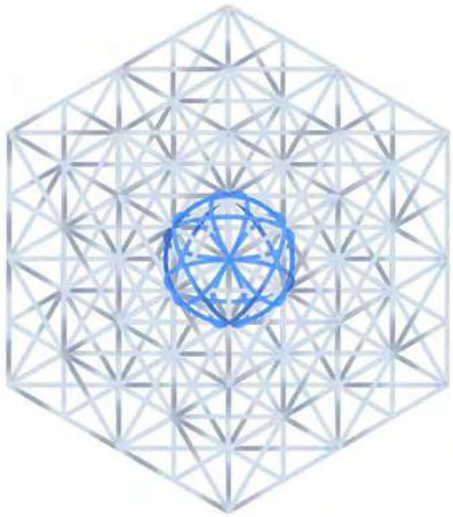
In the example above, I'm showing that if my cube is divided into 8 smaller cubes, and we take one of those 8 cubes, then that smaller cube can have a flower-like pattern — these wheels — formed inside it, just like in the example above.

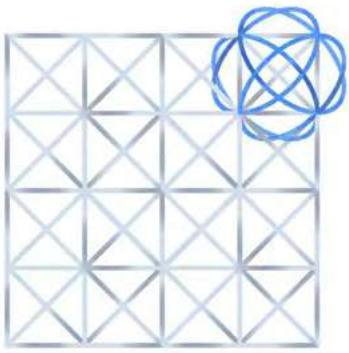




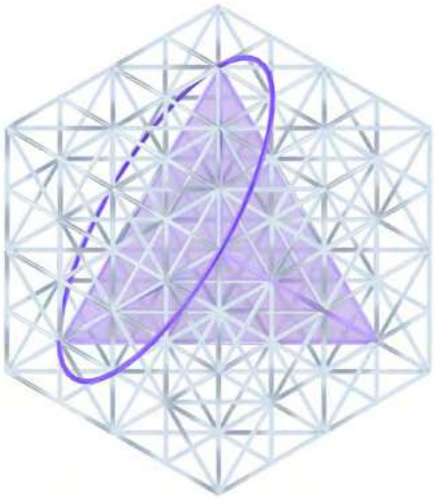


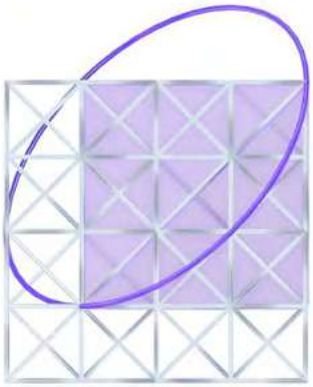


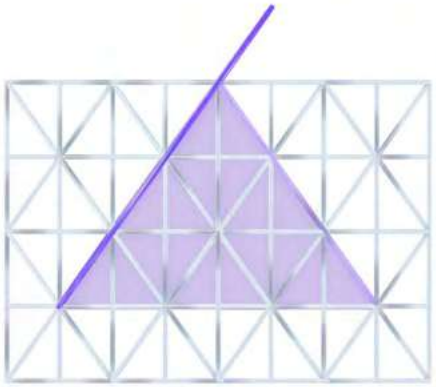


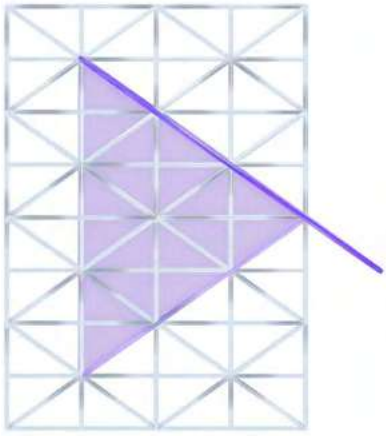


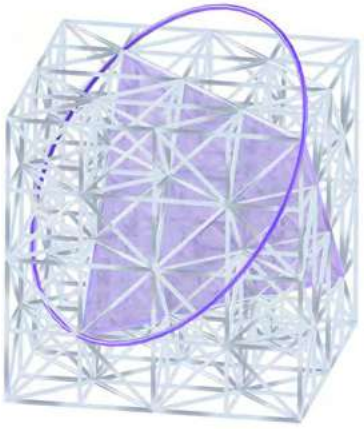
And if we take cube 1 out of the 64 — the smallest one — then this is how the flower pattern is positioned when we build it for that small cube 1 of 64 inside my large cube.

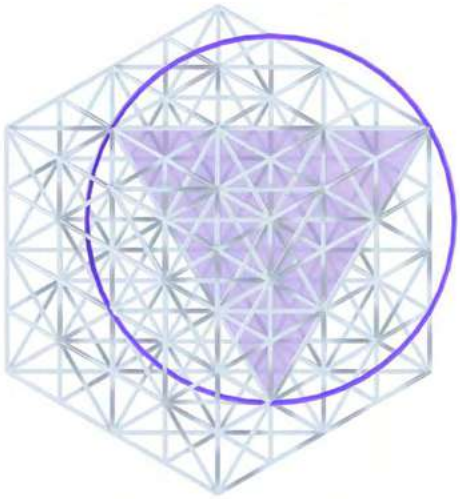


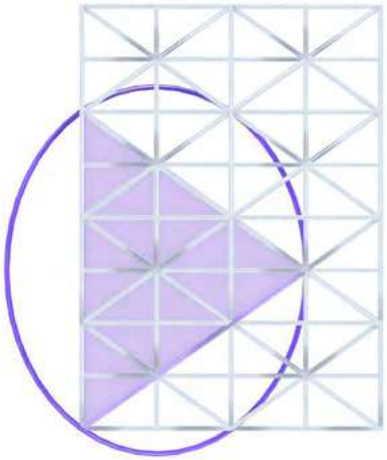


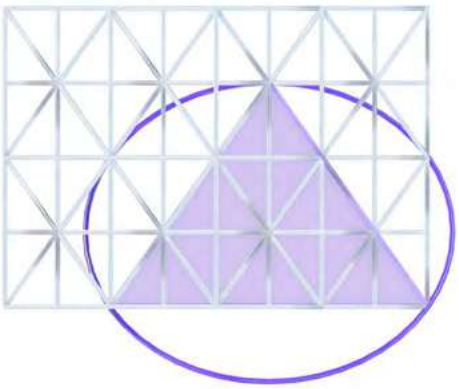




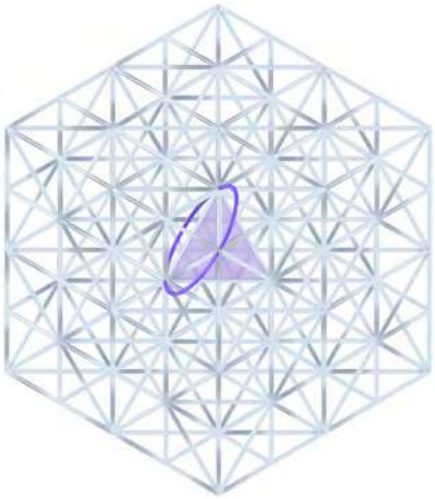


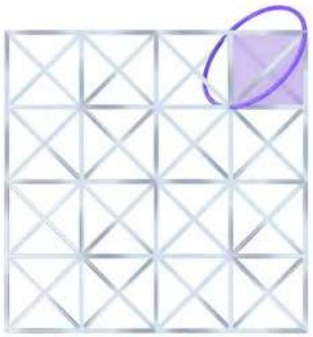


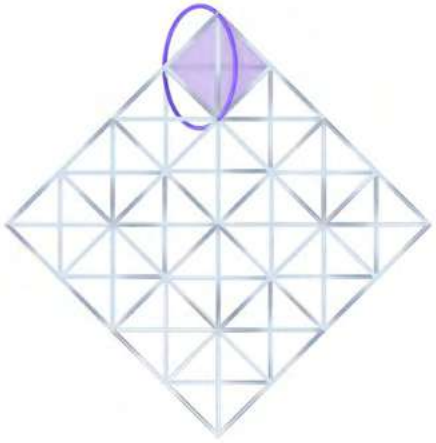


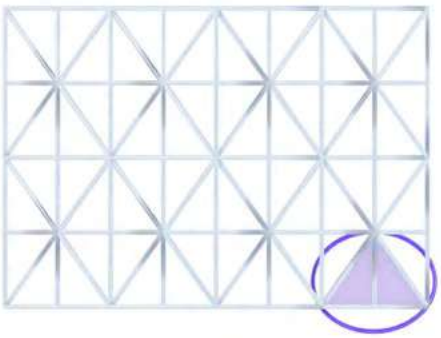


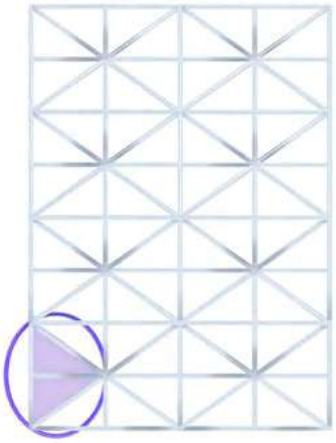
Above, I wanted to show you the basic principle of constructing the wheels. In our matrix, there is a tetrahedron, and a circle is drawn through its three vertices. We need to create wheels for all the vertices of the tetrahedron. Since we have many tetrahedrons, this forms the Flower of Life. Here's an example of the construction for you.

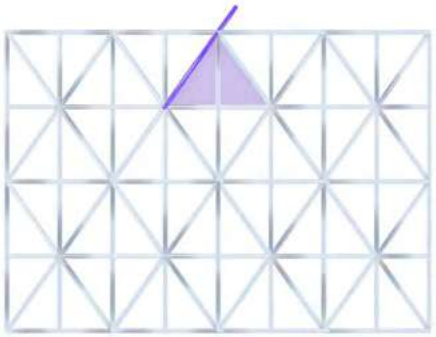


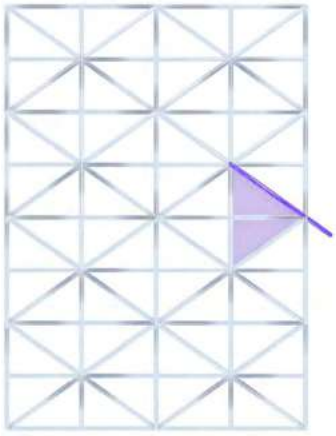


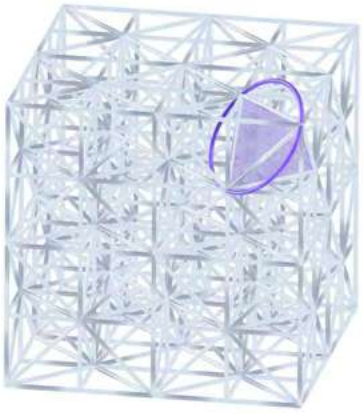


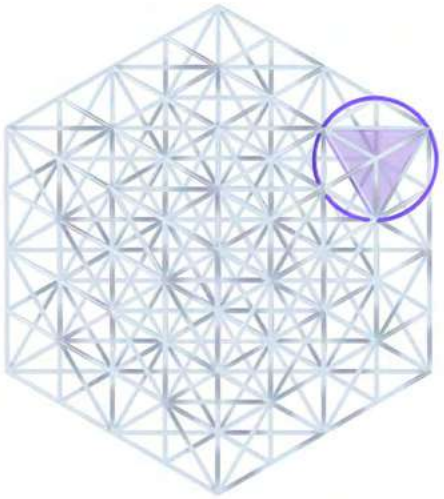




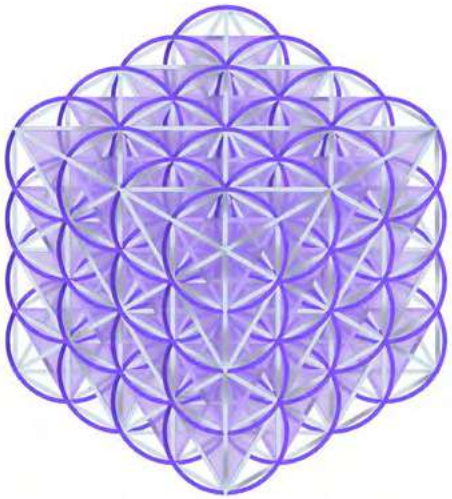




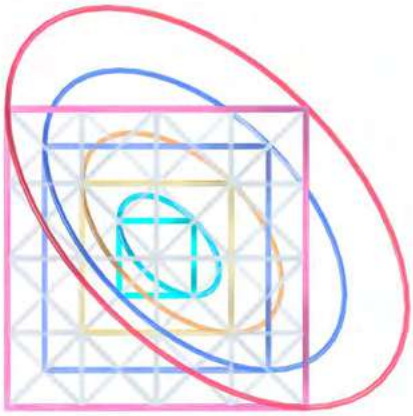




Above, I'm showing how it looks if we make one wheel for one triangle inside one square — that is, inside one of the 64 cubes. You can see that inside one of the 64 cubes there is a formed tetrahedron, and around it we create this kind of wheel. Now I want to show you what happens if we make these wheels for all the tetrahedrons in all 64 cubes.

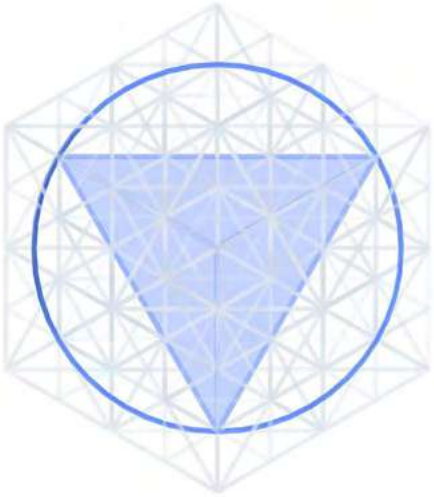


Ta-da! And we get a full Flower of Life — where one flower forms other flowers, and those flowers form yet another flower. You see, all of this exists within the matrix I essentially deciphered in the second volume of "Alternative History". But now I'm simply showing it. Back then, I don't think it was as important to show this in detail. Now I've put a lot of effort into presenting this matrix more thoroughly — not just in theory, like "everything is there, those who need it will find it," but I didn't hesitate to show you how this matrix looks from the inside. How it divides, unfolds, and comes to life like this.

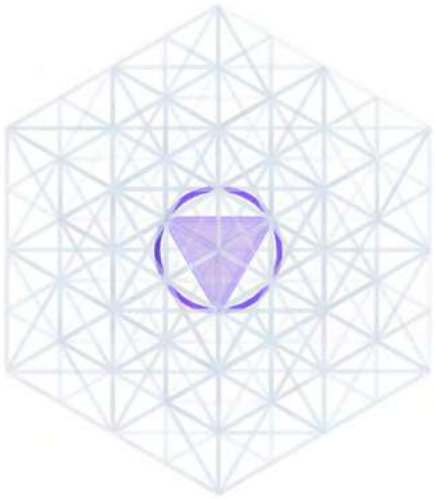


I really like this picture. Here, I'm showing that we have cubes — so the largest cube is the main one. Then, how many sizes of cubes do we have? We have one, two, three, four — four different cube sizes in total. Consequently, if we build all the other geometric shapes, they follow the same scale. That means we have small and medium triangles — that is, tetrahedrons — and then larger ones, and the largest. The same applies to the wheels. Here, I'm showing how wheels would form around tetrahedrons if we take just one central tetrahedron of each different size — that's how it looks. This is the example above.

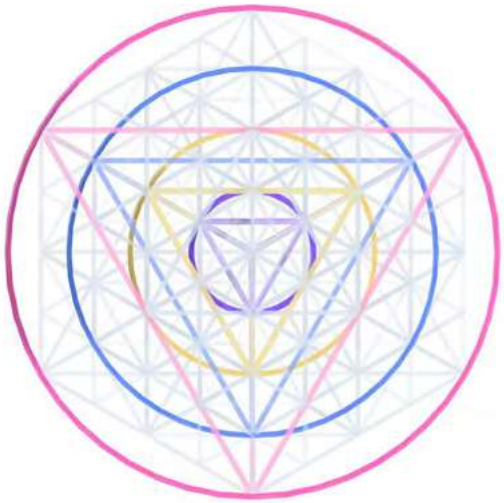




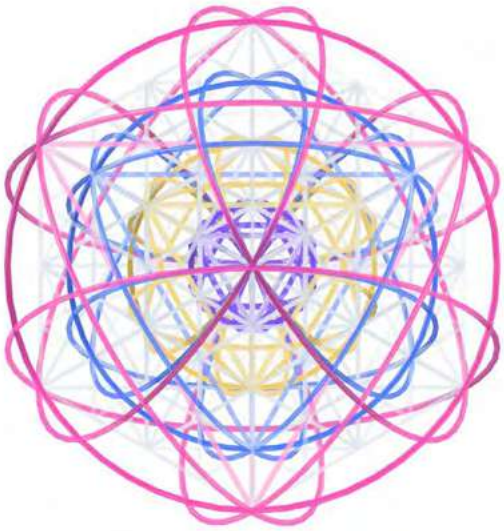




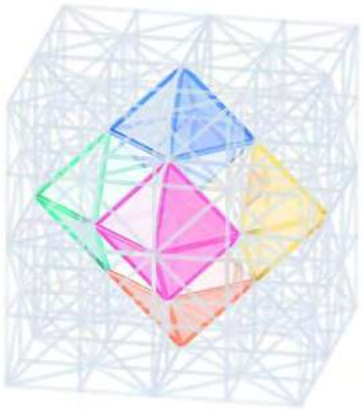
Above, I'm also showing where a small, medium, larger, and largest tetrahedron would be located in my matrix, and what the radius of the wheel around each would be — that is, this ring. This is the example above.



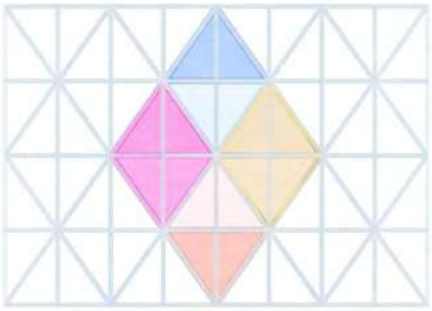
Here are the circles we get in general. You see, there's this circle, then that one, and others like these. Remember this for the future — remember these proportions, these sizes, and the quantities. Keep this in mind because it will be useful later for decoding everything.

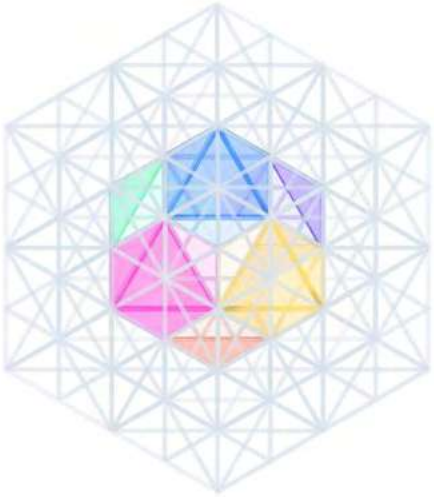


And here, please, is how it looks if you show the full Flower of Life — not just one wheel, but all the wheels at one scale, another, a third, and a fourth — this is how they appear. This is so a person can clearly understand it visually. Just imagine if you do it all now — there are four… Of course, the fourth, the largest, isn't counted as a cube, but the other three cube sizes exist in huge and varying quantities. Also, many medium cubes are born from the intersections. And imagine making tetrahedrons — triangles — for all of them, and then wheels for all of those tetrahedrons. If I showed you that picture now, it would just look like a tangled ball of yarn — you wouldn't see anything at all. So I'm doing my best to show it to you as clearly as I can, breaking it down in detail like this. Appreciate that.









Right now, above, I'm showing you how octahedrons mainly form inside my cube thanks to the intersections, and how these octahedrons combine to create one large octahedron. That's the example above. The same principle applies to all the other geometric shapes as well. I'll show you shortly.

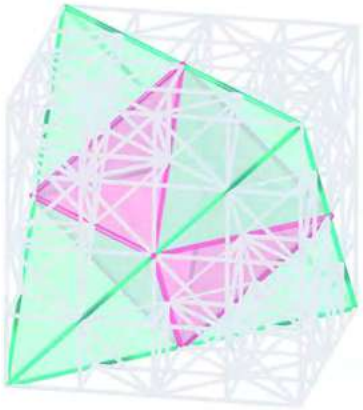


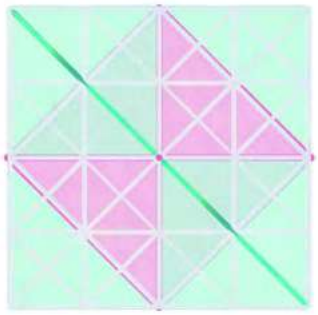


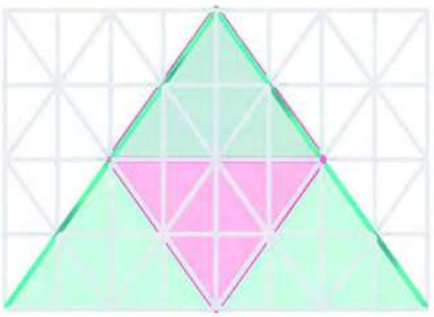


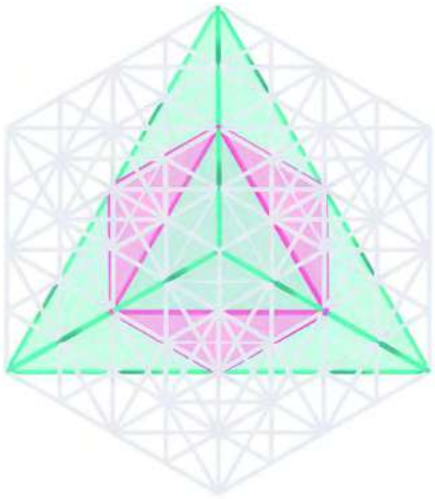


I specifically took the cuboctahedron as an example because it's a new and complex geometric shape. I want to show how all of them fit together inside my cube like this and form one large cuboctahedron.

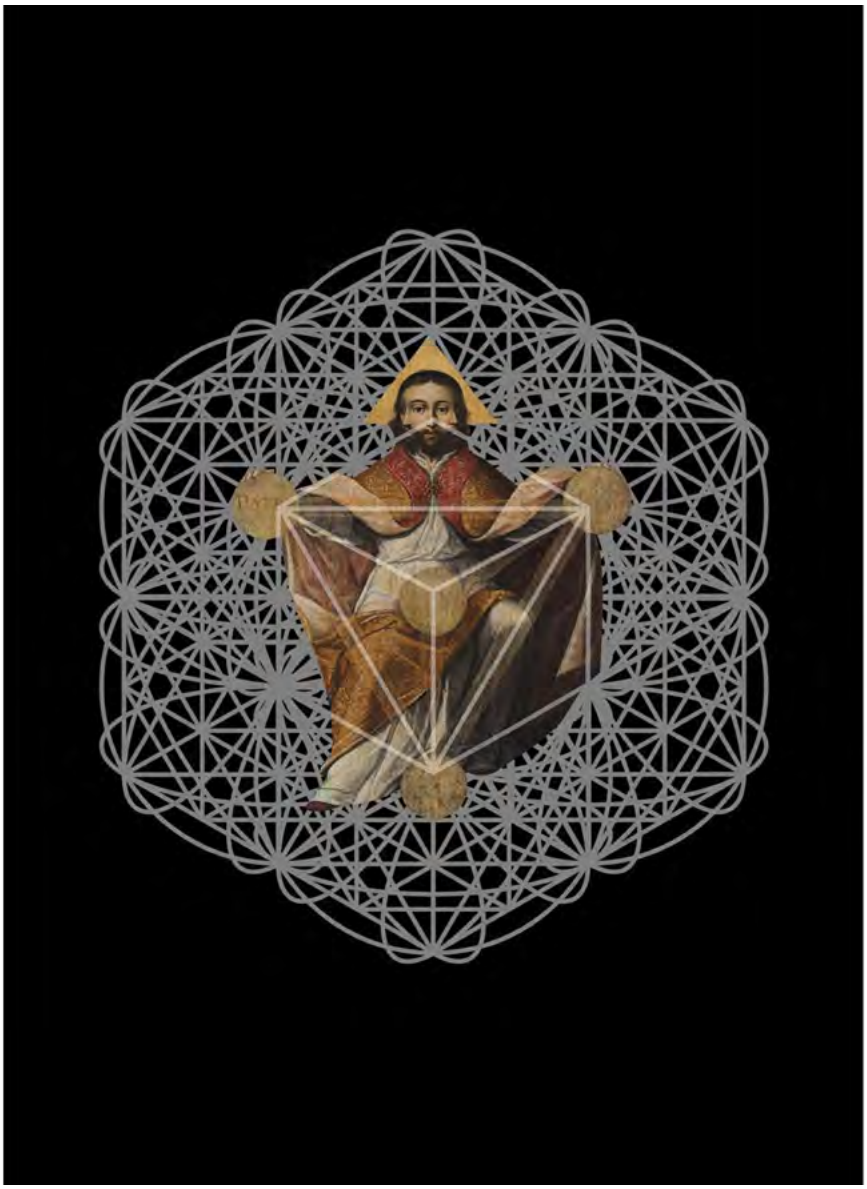


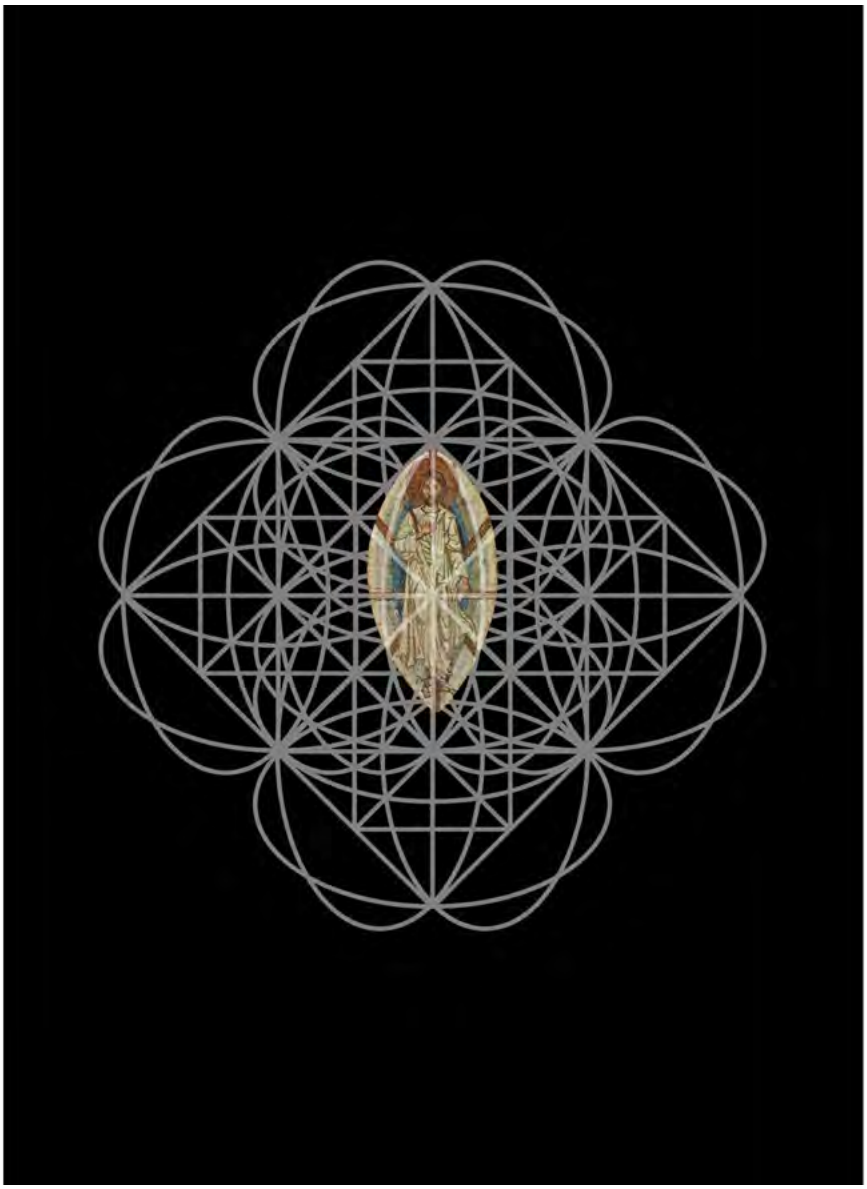






I consider the example above the clearest one, where I show that inside the cube we have one large tetrahedron, formed by many smaller tetrahedrons.



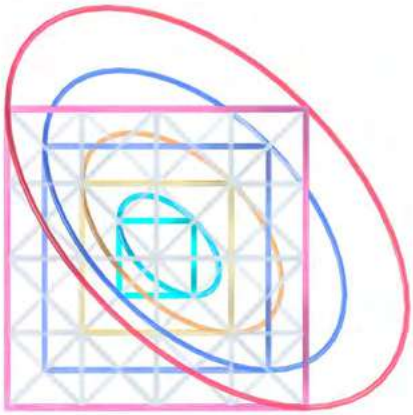


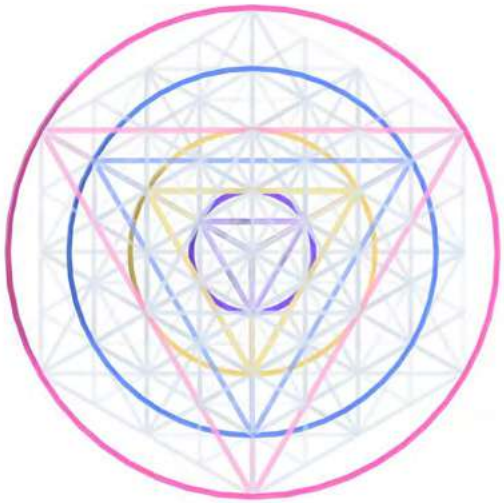
Here is a conclusion about what I wanted to show you all. The first model of my matrix, mentioned in the second volume of "Alternative History", was just a single cube with wheels that was undefined — meaning, whether it was inside the matrix or a large cube outside the matrix, or whether it contained many worlds inside, I hadn't made intersections. Now, I have added intersections — first dividing my cube into eight cubes with intersections, including cherubim and "bull-like straight legs with copper gleams." I added all of that. I also added intersections for the eight smaller cubes — cubes with intersections themselves — to show how the matrix exists within a matrix, how it can unfold infinitely inside itself, either inward or outward. I specifically depicted my old illustrations of Christian drawings and icons to demonstrate that there is a cube at the center, and around it can be such a matrix. The figure seated may be inside the cube, above the cube, or inside a smaller or larger cube. I needed to show this division — how a matrix divides into matrices, how worlds divide into worlds.

But I want to emphasize that all these cubes and intersections — the large cube with all these intersections where many worlds are born — this is all one universe. It's all one universe. That is very important. There are other universes as well, but this is one universe in which I have shown the space.

Once again, I want to emphasize: I showed one Universe that divides into different dimensions and spaces. The same geometric shapes appear at different scales, generating each other, and their parts give birth to additional medium-sized geometric shapes. This is all one Universe made up of many worlds and dimensions. But it is still one Universe.







Above, I'm showing the icon of the Last Judgment, where on the penultimate level sits the Son of God, and behind him are depicted circles, wheels, spheres — four of them. I'm basically showing where these are in the matrix. If my matrix — that is, the Universe — is made more detailed with the correct number of intersections, worlds form at four scales. These are all worlds, and there he is sitting. Next, what I will decipher in the matrix is the very last level depicted in the "Last Judgment" icon. There, the same figure appears, but in the future, to which he will eventually come. And in that future, the circles are depicted in a more interesting way.

Today is April 25, 2025. I just spoke with Big Alexander and explained to him step by step how I deciphered the matrix. He said I have completely and one hundred percent solved it. Then he told me I need to finish the eighth volume and definitely take some rest, prepare popcorn, and watch closely — that's what he said. He also repeated what he always says: that we are ahead of time by three and a half years. "We are ahead of time by three and a half years," he always tells me. Seriously. Every month, every six months, every year, he reminds me of this. And imagine, only today, just now, I realized what he means. He meant that what I'm waiting for or what I see today will actually happen only in three and a half years. So he says that what I expected three and a half years ago is happening now because we are ahead of time by three and a half years. He didn't explain it directly at first, but now I understand that everything I describe in my books, everything that will happen — including myself and all this — is actually plus three and a half years ahead. In other words, I am ahead of time, and I need to rewind three and a half years in my mind to understand when all this will really happen. Well, as I guessed, guys, maybe I'm writing a book, but it's not meant for the time when I write it — it's for the future. Maybe a year or two will pass, and someone will read it, and everything will match perfectly. It's written in advance, ahead of time. And this "ahead of time" is by three and a half years. But I'm sharing this not to say we still have to wait three and a half years, but to hint that what I was waiting for three and a half years ago is coming now. This year. That's how it is. That's what Big Alexander just hinted to me.

Now, returning to the matrix — this is the second conclusion I've been working on for the past roughly three months, from the start of 2025 until today. Since I finished the fifth volume, the sixth and seventh volumes were memories, and the eighth volume is a continuation of the fifth. In the fifth volume, I discovered the dodecahedron for myself. While assembling the dodecahedron and reconstructing all the geometric shapes, I placed pentagrams — five-pointed stars — on each face of the dodecahedron. Since the dodecahedron has twelve faces, there are twelve pentagrams.

When I made them, the sticks — the edges of the pentagrams — turned out to be the edges of cubes. Can you imagine? So it turned out that I have my central cube, and on it, the dodecahedron — my cube inside the dodecahedron. The dodecahedron is like a soccer ball, not exactly, but similar, to help visualize it. If you draw five-pointed stars on each face of this dodecahedron, it looks as if my cube is in slow motion, as if someone lifted it at different angles or rotated it clockwise along some radius — copying and rotating, copying and rotating — and everything appears frozen like that. It looks kind of like a "hedgehog." That's the shape I ended up with. And I realized this is somehow connected with time — that it's still the same world, but seemingly in a different time dimension — that's what the dodecahedron represents. I reflected on this in February and March. It surprised me greatly, and I took note of it. I didn't understand how I would use it further or why it was given to me, but I understand that it exists, and that is a fact.

Then, taking a completely different path, as I continue to explore the worlds — there's the sky, the earth, the underworld; then there is the world of the dead, which is winter, which is night. Then I find the next world — it is fire, that is, the Sun. Then I find the next world — the fire, the Sun — is the fifth; the sixth world is the Moon, which is an inverted triangle pointing downward. When these two are crossed, that forms the stellated octahedron, the Merkaba — the seventh element. I think, "How can this be, and what is it?" And the most interesting thing is that as I began studying all this — well, having deciphered all this coding on ancient alchemical images from the 15th–16th centuries — I even started noticing it on icons: the Sun and the Moon and all these divisions. And when I worked on the calendar, studying how the days of the week are formed, how the seasons form, how the Zodiac signs form, I would even say there aren't 12 but 24 Zodiac signs, can you imagine? Well, that's also a possible assumption. I saw that there is something common to everything, and something that repeats but may look different. I understand that we have the sky — which I previously called the octahedron, that is, the rhombus; we have the earth, which is the cube; we have the underworld, which is the icosahedron — a kind of ball made of triangles, almost a sphere; then there is the realm of the dead, the ether, which is the dodecahedron, like a soccer ball; the fifth element is the three-dimensional

tetrahedron — a triangle pointing upward — which is fire; then there is a similar three-dimensional tetrahedron pointing downward — that is the Moon; so the Sun is fire, and this is the Moon; and finally, the seventh element is two triangles together forming a star — the Merkaba, the Star of Hermes.

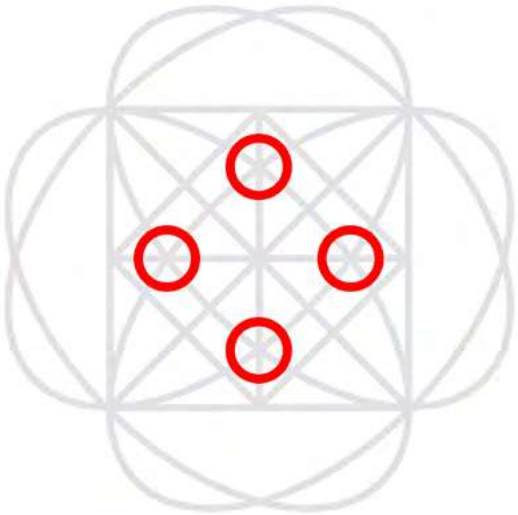
And then, what's most interesting is that if you unfold it, it gives birth to the next, the eighth element — do you know what it is? Again, the dodecahedron. It is both the fourth and the eighth element. I understand that this is a "corridor." I've mentioned this before, but I realize it's some kind of passageway. That's why there's always emphasis on three worlds, and the fourth is some kind of otherworldly realm common to all worlds. Furthermore, when I study all the alchemical knowledge and the days of the week, I understand that there are three days representing the world of the Sun, three days representing the world of the Moon — six worlds in total — and the seventh world is in between, common to both, because it is the world of the dead. What's even more interesting is how the Zodiac signs are divided. The division suggests there are 6 elements, like 3 and 3 — 6 masculine elements — and then 6 and 6, which makes 12 in total. But the division goes further, as if these 12 split into two parts — 6 of the Sun and 6 of the Moon. You see, it's a world within a world. When we study the seven days of the week, there are three worlds of the Sun and three worlds of the Moon, and the seventh world is the transition — death. In the Zodiac signs, when they show the twelve, it represents the world of the Sun with 3, the world of the Moon with 3, and then a mirrored reflection: again the world of the Sun with 3 and the world of the Moon with 3, making 12 in total. Often, alchemists, including in many Christian icons where 12 Zodiac signs or 12 circles appear, depict 6 of one color and 6 of another, a darker shade, representing six on one side and six on the other. But the most interesting thing is that there is yet another division — these 12 can be under the Sun, and there is an opposite set of 12 under the Moon. That's the whole matrix. Fascinating, isn't it?

And what's my point? Earlier, when I was deciphering all those alchemical engravings, I started rotating the cube again. I spun it in such a way that,

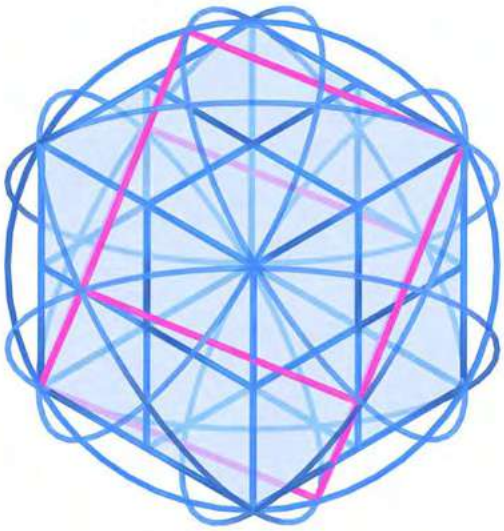
thanks to four cubes, I ended up with a star they all hint at. While decoding it, I realized the cube — what is it made of? Of these Merkabas, these stars. And what are the stars made of? Two triangles joined together. I understood that these vertices, both inside and outside the intersections, all need to be somehow rotated and unfolded to create this spiky ball, which forms either a dodecahedron or an icosahedron. Because those are the geometric shapes… Well, I knew the place for the dodecahedron, but I didn't understand where exactly I could fit the icosahedron into my matrix. There must be some reasonable explanation or proof for where and why this icosahedron is there. I assumed that if I start correctly copying and rotating cubes around my cube — but I need to figure out how many and which vertices — then I'll form a sphere, a ball, so to speak, a source from which you can build either an icosahedron, a dodecahedron, or generally a sphere made of triangles. You often see this in sci-fi movies, futuristic and space-themed ones. And then I noticed that even in those alchemical engravings, when the process of understanding the Philosopher's Stone is complete, Hermes holds a scepter — the orb — in his hand. I realized that this orb is what I need to find by creating a cube within a cube, unfolding it like a "hedgehog." As I deciphered all the alchemical symbolism, I found this orb. But again, there are many ways to build these cubes, and I felt that although I had solved a lot correctly, something was still missing. I just didn't feel that… As usual, when I've deciphered everything, I can say it with one hundred percent confidence. Today, I can say it, but earlier, when I was decoding all the alchemy in the eighth volume, I felt that something was just a little bit missing — just a bit. I faced a choice: is it correct to build the cubes like in alchemy, rotating them by 45 degrees? Or to build cubes according to the dodecahedron, because there the cubes multiply and rotate around themselves at a different angle? Or maybe combine both methods? Another question was: how many cubes do I need for the sphere to form outside or inside — this sphere where I want to find that orb — and for all the geometric shapes to finally appear? Because I couldn't just… There are enthusiasts of sacred geometry who simply spot all the correct geometric shapes on various polyhedra and just fit them inside each other — and that's it. But there must be proof,

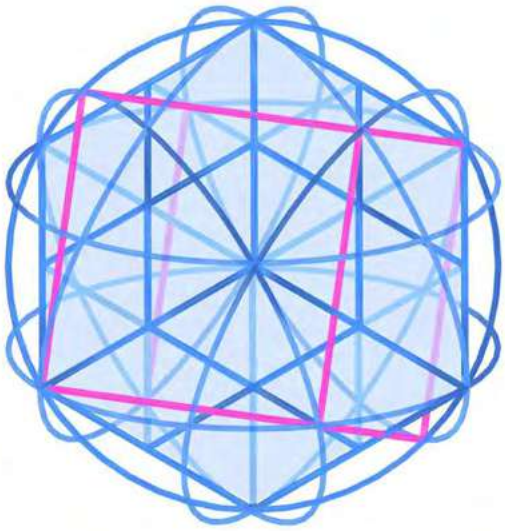
there must be an explanation for why you arrived at it that way. Why haven't I confidently declared for so long that I know where the icosahedron should be? Because what's the point if I just place it there? Why? What led me to that? Just because I thought about it? How a regular person would think? I can't do that — I can't think like a regular person. If I think like a regular person, I will definitely make a mistake. And the last thing I struggled with was how exactly I need to rotate the cubes to understand time, because I have already understood space by dividing my cube into 64 smaller cubes along with all the geometric shapes. Now I need to rotate them somehow, but there must be a reason why I rotate them that way. And it must match perfectly. It can't be just placing as many cubes as I want; it has to be such that it can't be done any other way. Then you can be sure that the number of cubes you ended up with, using the method you used, matches exactly the number needed — the one that builds all the spheres inside and outside that you require — and then it means victory.

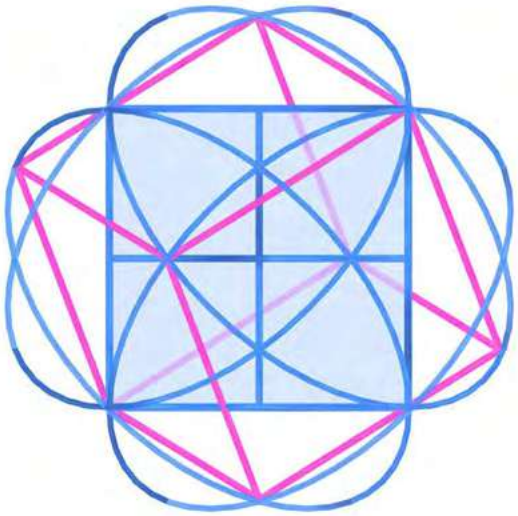
And if we recall again… Let's return to my cube. I deliberately don't make a bunch of intersections and many cubes inside it, otherwise those lines would confuse you. I'm simply showing my cube, which contains, so to speak, two tetrahedrons, a rhombus, and wheels. Looking at the first picture, we see that these wheels run along… We're looking at the cube from above. And see, this square with intersections has two or four such petals stacked or layered. They have wheels, and you can see the intersections. See? I'll show it again now.

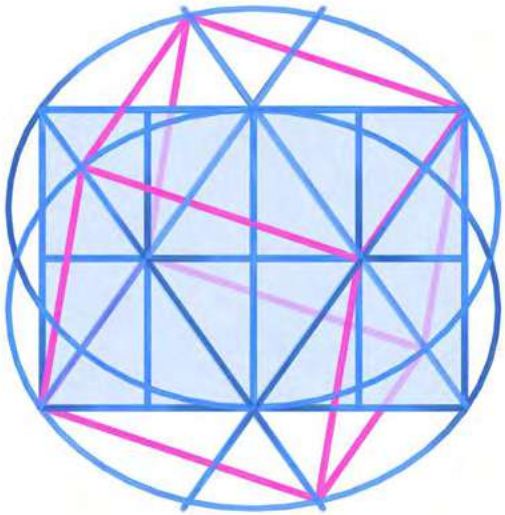


Here I've highlighted them — these are the intersections of the wheels. And these wheel intersections, these points — do you know what they are? They are the exact vertices of two dodecahedrons. But to build a dodecahedron — the soccer ball shape on my cube — it needs four, or rather one, two, three, four, eight — eight vertices of my cube. These are the eight points of my cube, its corners. It needs these eight corners, plus these points that lie on each face of the cube. The cube has six faces, and on each face there are four points on top — see these ones I circled? These are the vertices — the points for the dodecahedron. It turns out that, thanks to the wheels and everything, I already had two dodecahedrons on my cube. The most interesting and important thing is that there are two of them — not just one, but two right away. And I didn't just guess or imagine them; they have always been there. I saw this when I finished the second volume of "Alternative History" at the end of 2023. I realized that you can build a dodecahedron using these wheels, but I didn't actually construct it back then because I knew it would confuse everyone. I was simply reassured that it existed, meaning all the real geometric figures are in my matrix. But I never even suspected, nor tested, that there are two of them. It's not that I thought, "Let me make two or three or maybe five dodecahedrons" — there are exactly two, and that's it. And they form because of the intersections of the wheels. This is very important.

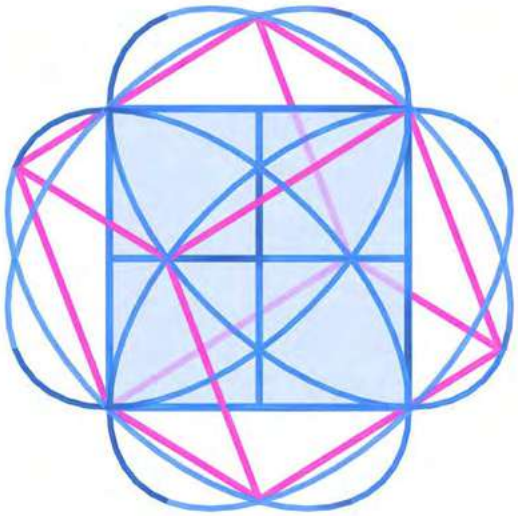




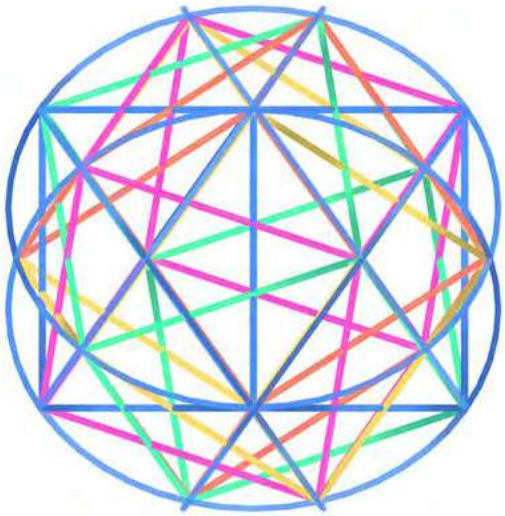


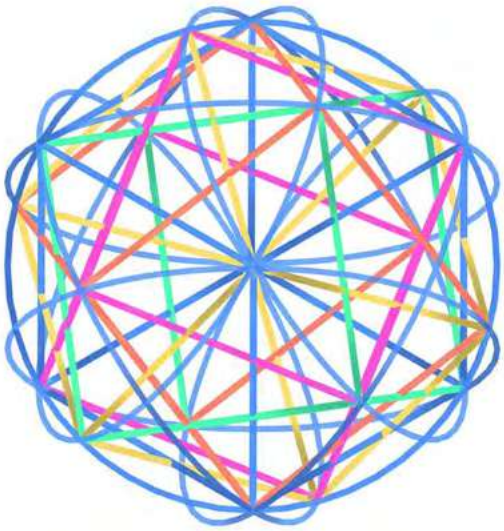


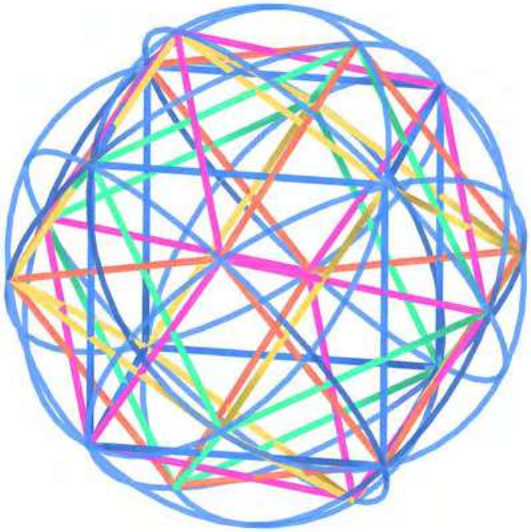
Now I'll try to demonstrate this to you. Look above — there are different angles that might confuse you. Let's take the angle where you see a square, as if we're looking at it from above again. That square with the petals around it is my main matrix and the wheels around it. Now try to see that there is also a pink cube there. It's kind of transparent, made of pink faces. In the book, the illustrations are black and white, so it won't actually be visible there. But just imagine or try to see that besides the square seen from above, there's also a cube, sort of tilted like a "drunken" cube. Its vertex points upward and touches the intersection of my wheels. Pay attention to that.

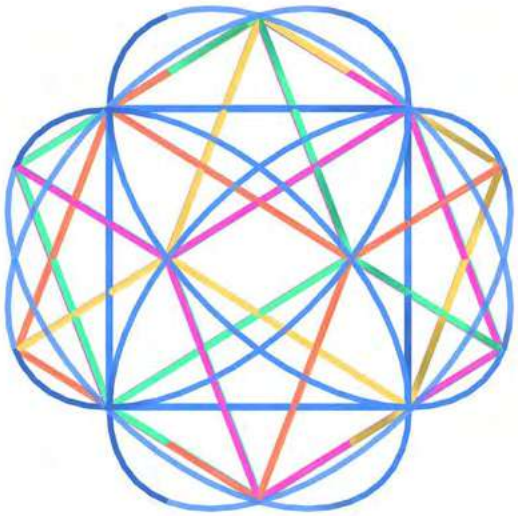


I'm showing this so you can simply understand how my own cube begins to rotate like this, or rather, how these "drunken" cubes start forming around my main cube — twisted cubes, however you prefer to imagine them. I'm just showing you why, at exactly this angle and degree, this additional cube appears. In fact, four of them first appear around my fifth cube. So, there's my main central cube, but around it appear four more cubes — thanks to one dodecahedron, four cubes appear. But there's another dodecahedron as well, which is the paradox. And it generates another four cubes. Because the one main dodecahedron causes one rotation producing four cubes around it, and then around my main cube itself, there's another rotation — adding another four cubes. So in total, my cube is like the ninth — central — and eight cubes surround it. That's how it is.

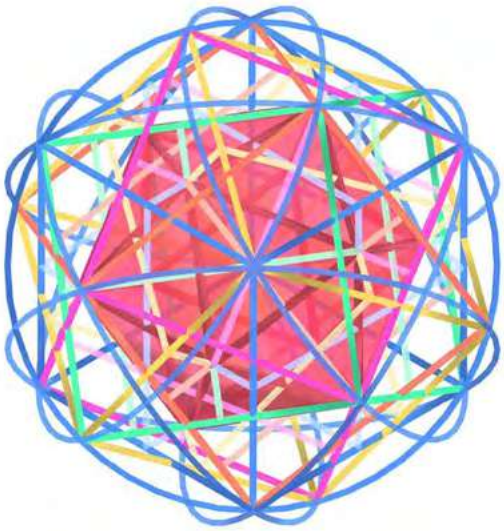


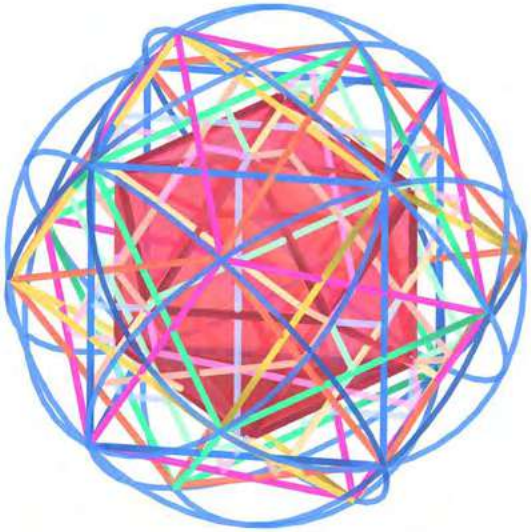


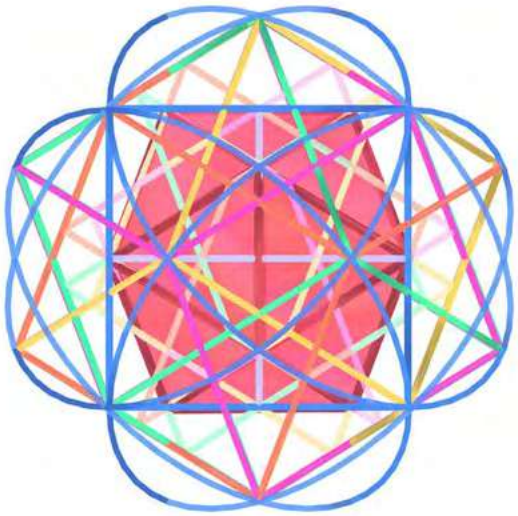


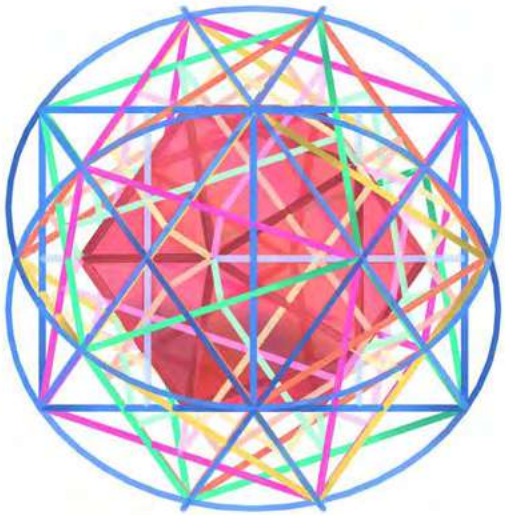


If someone had shown me these diagrams and drawings earlier — before I started physically building the matrix in 2023 — I wouldn't have understood anything. It's really hard to make sense of all these lines and intersections if you've never actually constructed the matrix yourself. Only once you build it do you truly understand everything. Now, it's very easy for me to navigate this scheme, even though it's not truly 3D but just a flat representation showing a 3D model from different angles. I can easily find my way around it. But before, I definitely wouldn't have been able to. So why do I find it easy to understand all this now? Because I physically built more than 30 models — maybe even more — of these matrices. So I already know every stick, every edge, every face, every vertex. And what am I showing above? It's four cubes, just rotating inside each other like that. Of course, it's hard to make them out clearly, but this is just so you can roughly understand how it works. Later, if some of the most curious readers aren't lazy, they'll get bamboo sticks and a glue gun, build such a matrix themselves, and start rotating it. Then, when they return to this book and start reading and reviewing it again, they'll immediately understand everything.

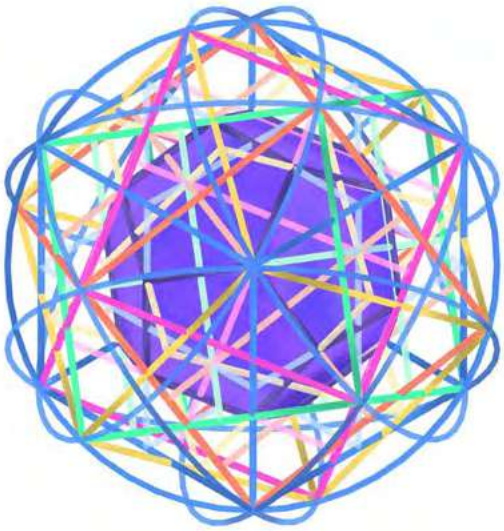


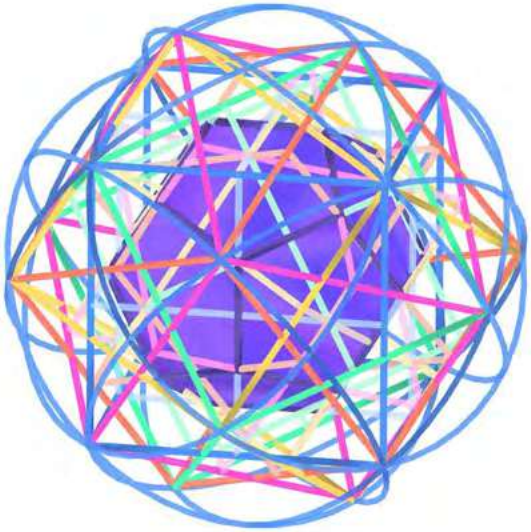


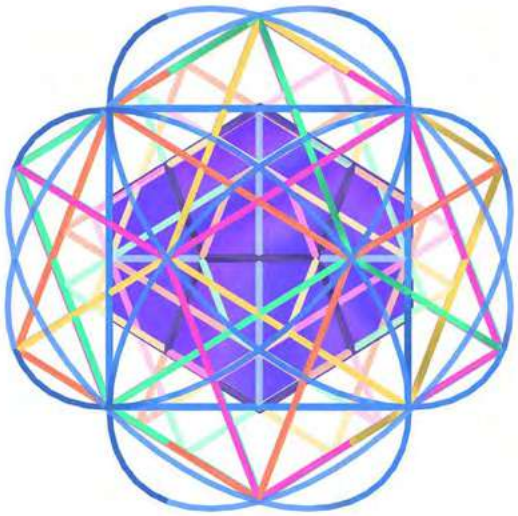


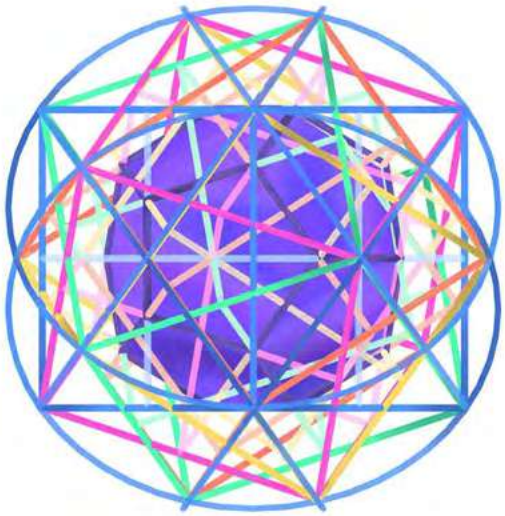


Above, I'm showing my cube surrounded by four cubes that formed thanks to the dodecahedron on my main cube. And because everything inside started to rotate — inside my cube, from the internal intersections of my cubes — an icosahedron appeared by itself, a kind of sphere made of triangles. Can you imagine? It appeared on its own. I didn't act like a person who looks for a geometric shape somewhere and tries to force it in everywhere just to fit it in. Instead, it appeared naturally, confirming that what I'm doing now is correct. I'm simply analyzing the matrix I already deciphered in the second volume of "Alternative History", but now more deeply and in greater detail.

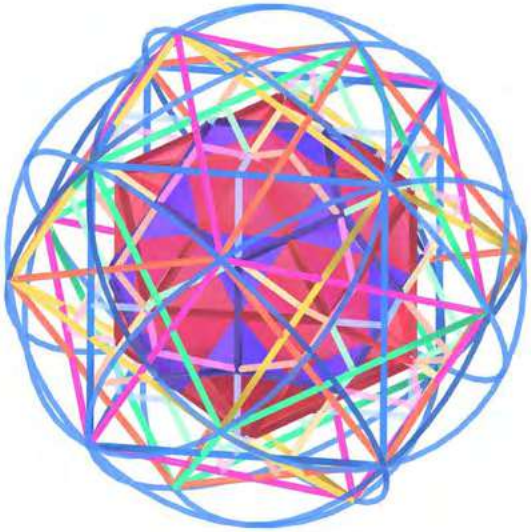


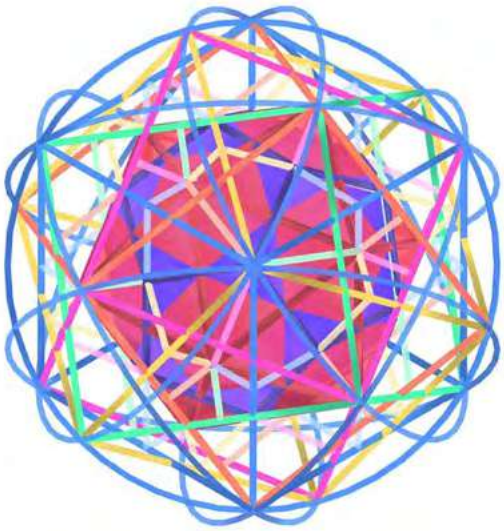


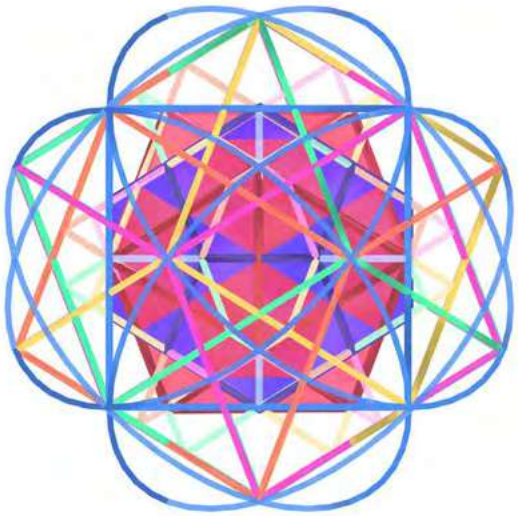


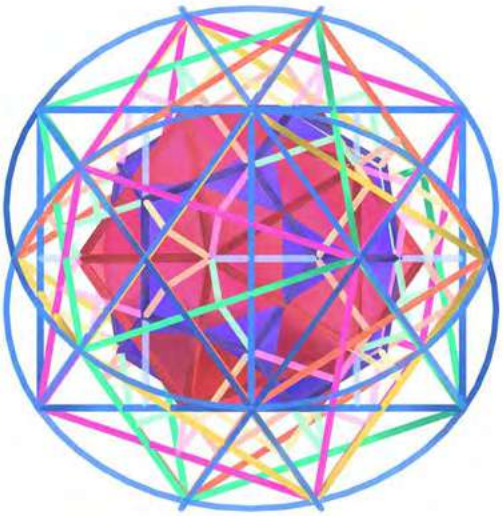


What's even more fascinating, if you look at the picture above, is that inside my cube — which starts intersecting with four other cubes — a dodecahedron, resembling a soccer ball, appears inside the cube all by itself. Imagine that! I'm showing this separately now, but in reality, both the icosahedron and the dodecahedron appeared spontaneously inside my cube when I built four cubes around my main cube following the dodecahedron pattern. The intersections inside form naturally, creating these interesting spheres — one from the icosahedron, the other from the dodecahedron.





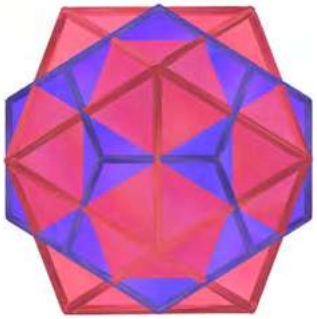


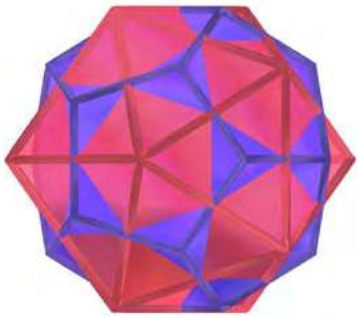


Above, I decided to demonstrate to you the four cubes surrounding the main fifth cube, and how their intersections together form both a dodecahedron and an icosahedron inside. Previously, I showed them separately, but now, so you can at least somewhat see it, I'm showing how they both naturally formed together — both the dodecahedron and the icosahedron — inside the structure.



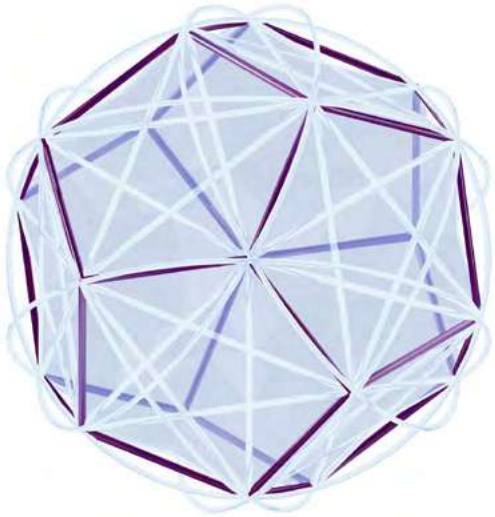




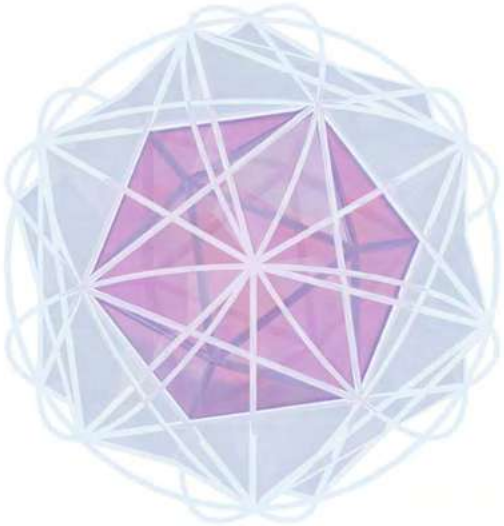


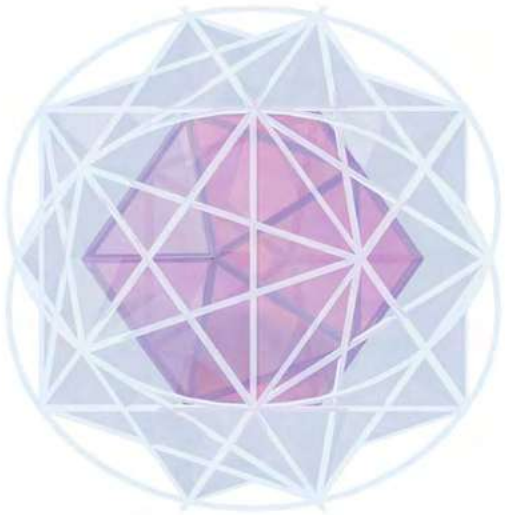
Above, I also decided to show you an interesting sphere. It can indeed be formed as a sphere — but the key is doing it correctly, not just by eye like many do, because there are a million ways to inscribe an icosahedron into a dodecahedron or vice versa. The dodecahedron has 12 faces and 20 vertices, while the icosahedron has 20 faces and 12 vertices. These shapes formed naturally, not by my eyeballing or building them manually, but because of how my matrix and the wheels around it work — my wheels create two dodecahedrons. From one dodecahedron, four cubes formed naturally around my main cube, and inside their intersections, this sphere appeared on its own. Therefore, this arrangement is the correct one.

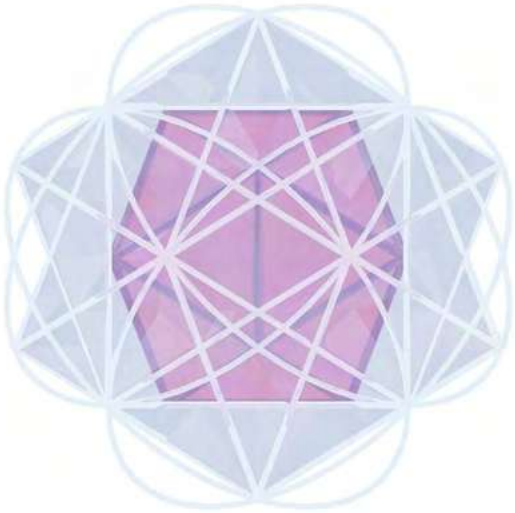
And I want to repeat once again: what I just showed above — the dodecahedron and icosahedron together — forms a sphere inside my cubes. Inside. This is very important because many might get confused and think that I took the cube according to the dodecahedron — meaning my wheels above the cube — rotated it, added a bunch of cubes, and that the sphere formed because of the outer, top corners of the cubes. No, this sphere did not form because of the external corners of the cubes; it formed inside all my cubes. Inside, this little sphere is created.

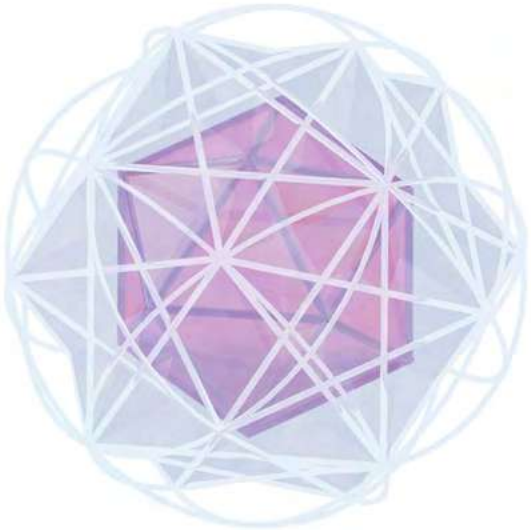


So, what am I showing you above now? I'm showing a cube within a cube — five cubes total: one main cube and four surrounding it. Around my cube are the wheels. Using the vertices of these wheels, I constructed a dodecahedron around my main cube — that shape made of pentagons you see. There should actually be two dodecahedrons, but I'm showing them separately so that it's easier to understand. And because of the dodecahedron formed by the wheels above my cube, four cubes automatically appear around my main cube. What I found — the dodecahedron combined with the icosahedron as a sphere, like the sphere that the Chinese lion holds under its paw — is inside this matrix.







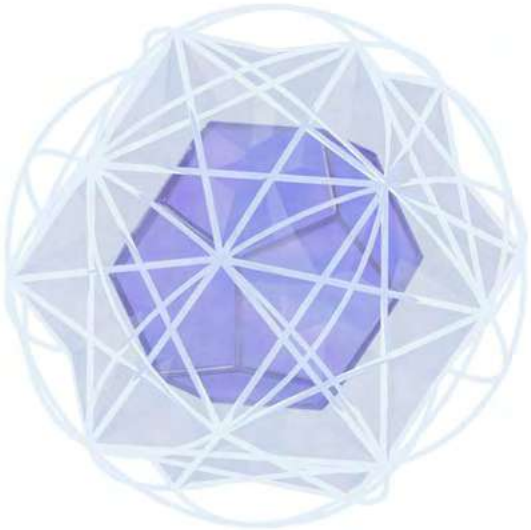


Here above I'm showing the matrix: a cube surrounded by 4 cubes, with wheels around them, and inside — formed by the intersections — an icosahedron appeared all by itself.

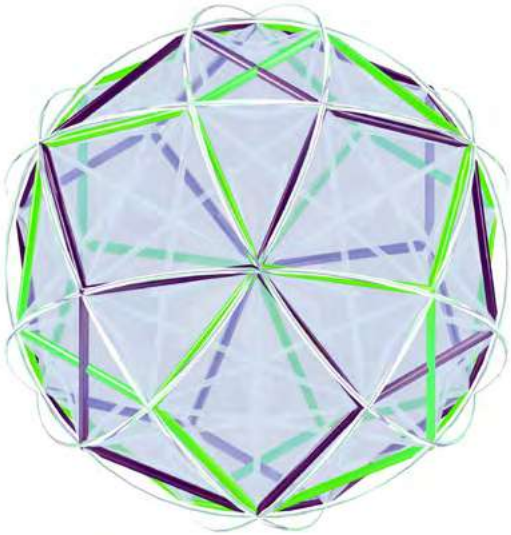




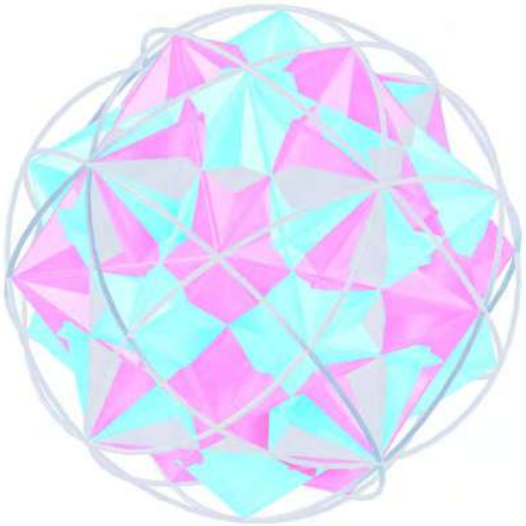


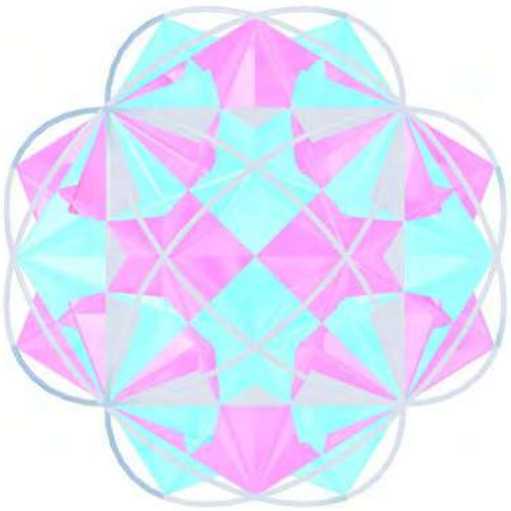


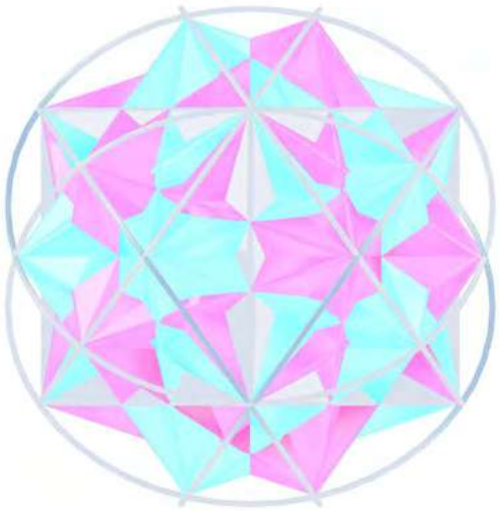
And here I've separated it to show you clearly that within the same matrix — the cube and the four cubes around it — due to the intersections inside, a dodecahedron also formed. Earlier, I showed them crossed together; now I've shown them separately and where they're located so that no one gets confused. Many might think I found this sphere above my cube, but I found it inside the cube. That's very important. The sphere can also be above my cube, but right now the emphasis is on the fact that the dodecahedron and icosahedron appeared naturally inside my cube, when I built four additional cubes around my cube following the dodecahedron pattern. The dodecahedron appeared thanks to the wheels I always had — they provided all those vertices and intersections for the dodecahedron. Actually, not just for one, but for two dodecahedrons. I'll show the second one.

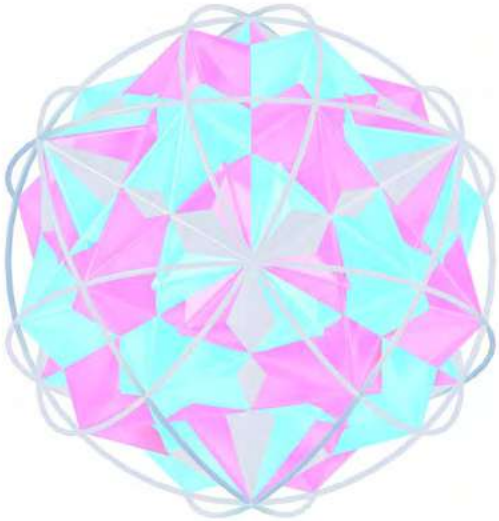


So now, above, I'm showing on my matrix — on my cube with the wheels around it — that there is one dodecahedron and a second dodecahedron. This is how they look together. This is very important. These two dodecahedrons generate eight cubes in total: one dodecahedron produces four cubes, and the other produces another four cubes. These eight cubes revolve around my central ninth cube. Earlier, I showed how thanks to one dodecahedron, I got this "hedgehog" shape — a star made of my five cubes: one main cube and four around it — and how inside it, both the dodecahedron and icosahedron appeared naturally together as a sphere, a little ball made of triangles. Since I have two dodecahedrons, if I now add four more cubes around the main cube according to the second dodecahedron, I'll get eight cubes around the main one. Inside, that means another dodecahedron and another icosahedron will appear, forming a sphere inside my matrix with an even greater number of vertices.

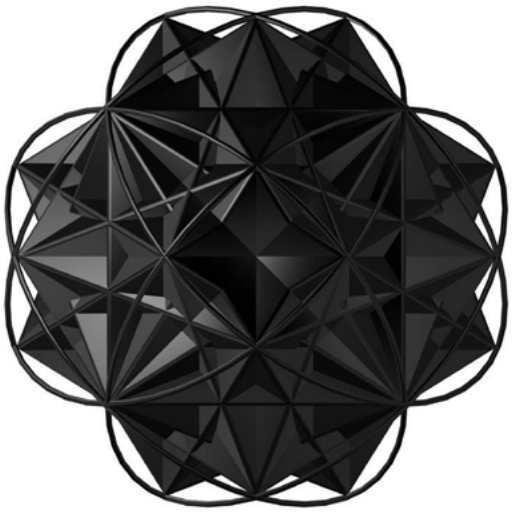






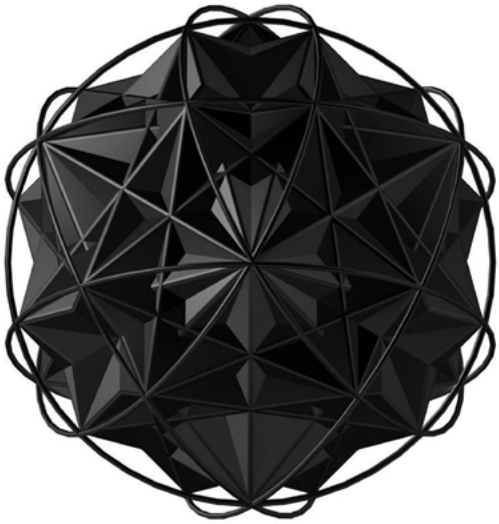


So what am I demonstrating to you above now? I'm showing my matrix, which, thanks to two dodecahedrons, has transformed into this "hedgehog" looking shape — eight cubes surrounding the main ninth cube: four cubes of one shade, four cubes of another shade. So I got this star shape. Essentially, this is my cube which, thanks to my wheels — which are the two dodecahedrons — formed eight additional cubes around itself: four of one shade, four of another. This is very important. And here above, I'm showing them to you now.

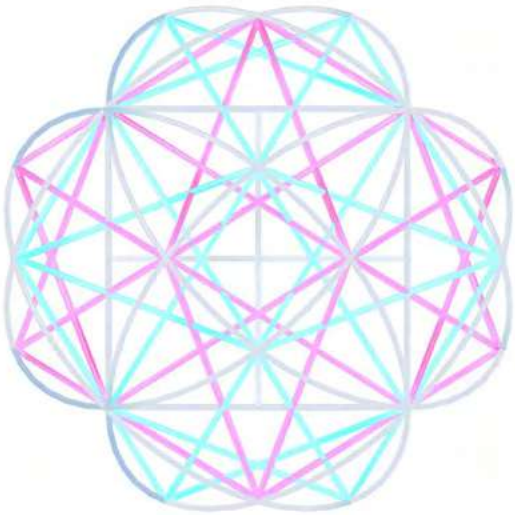


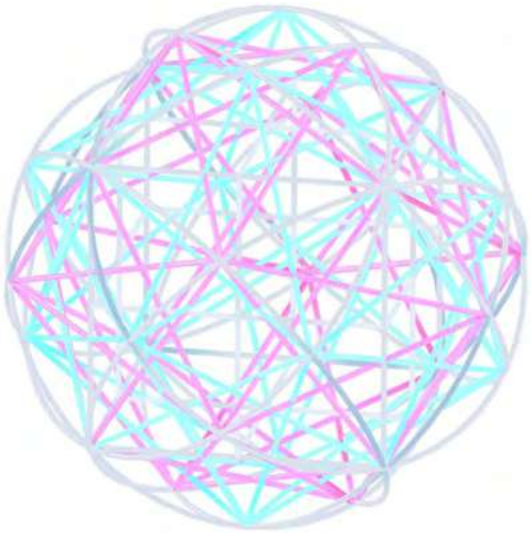


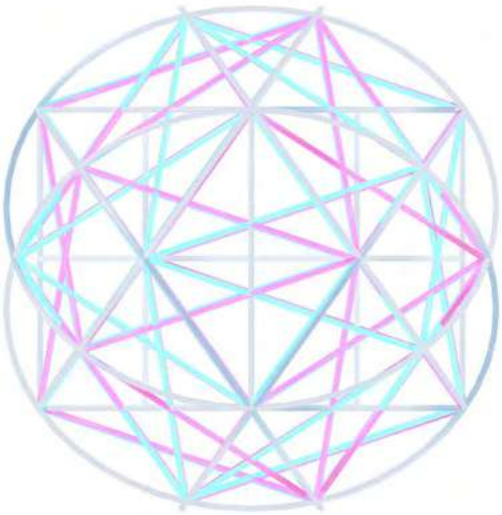


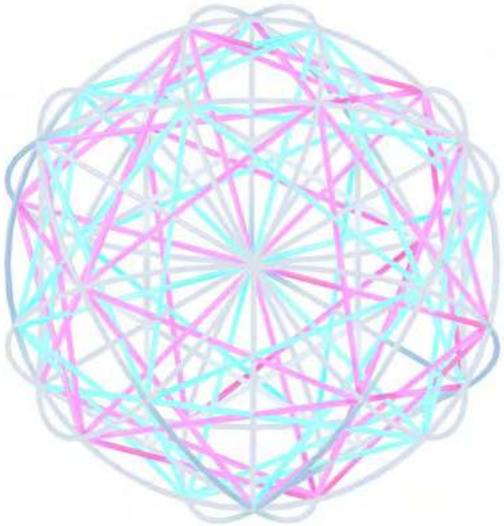


Here I'm showing the same thing again, just in a different shade, so you can better see what this "hedgehog" of 8 cubes around the 9th cube looks like.

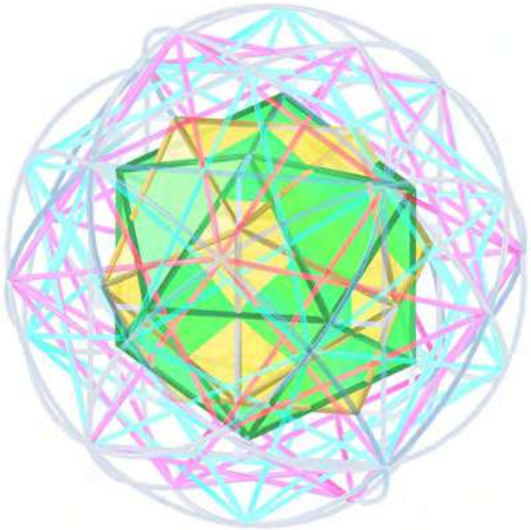


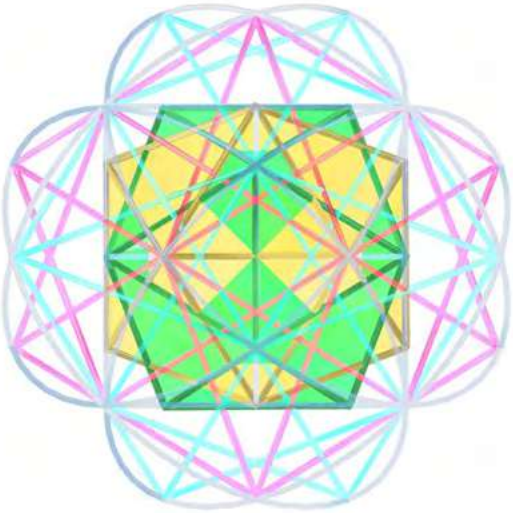


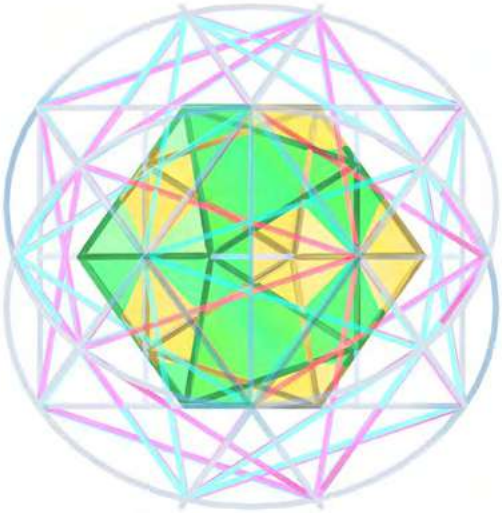


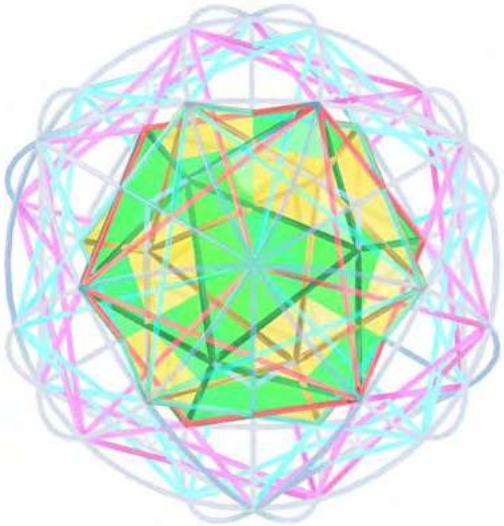


Now I'm showing you these 8 cubes around the 9th cube — that "hedgehog." I'm displaying it as transparent, just with lines, so that I can later clearly show how, thanks to these cubes spinning and forming this star shape, a dodecahedron and an icosahedron form inside.

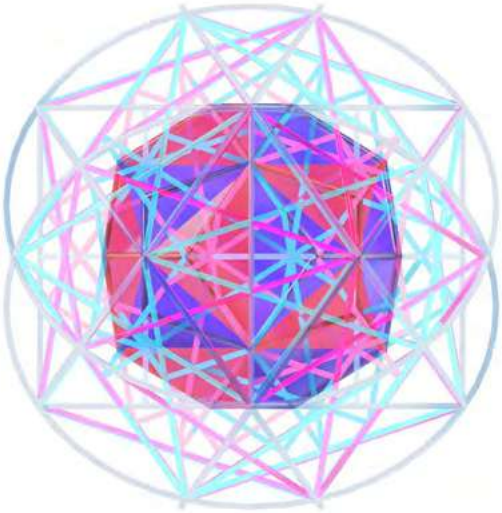


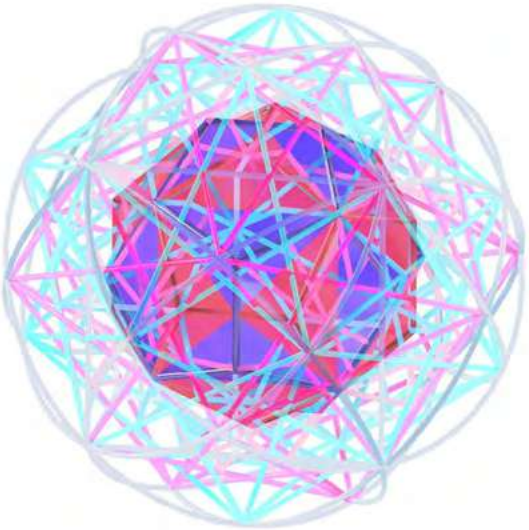


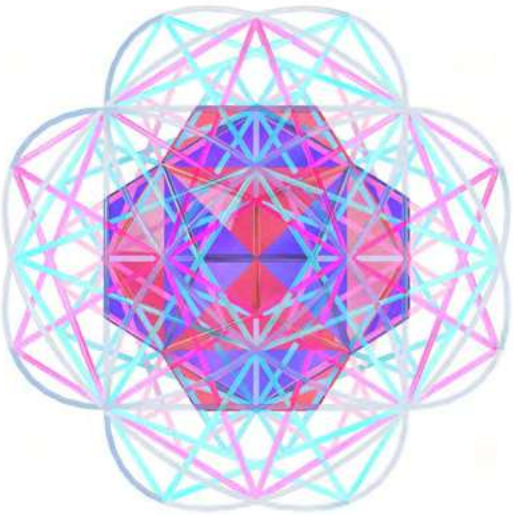


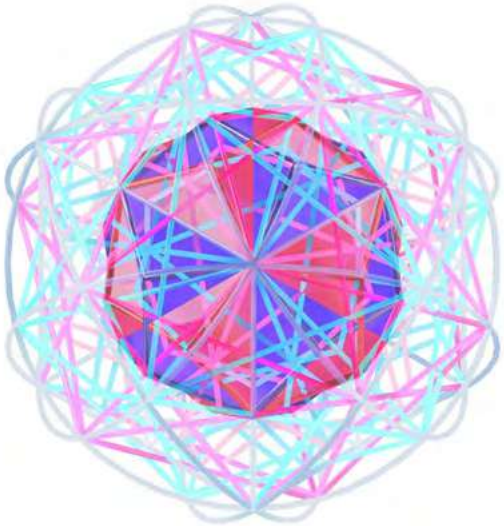


Now, the most important thing to notice: why am I showing this? Previously, I showed a cube with one dodecahedron, which generated four cubes around it, and because of their intersections, one icosahedron and one dodecahedron appeared inside. But now I've shown you what my cube looks like when it has not 4 cubes around it, but 8 cubes — when I rotate the cubes not by one, but by two dodecahedrons. This results in 8 cubes surrounding one central ninth cube. Consequently, inside this matrix, two icosahedrons appear, which I'm showing you above now.

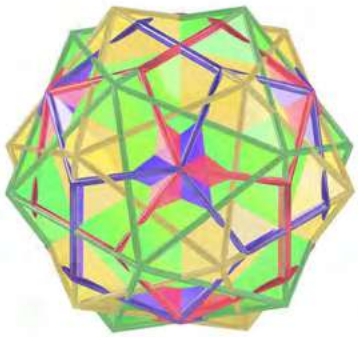




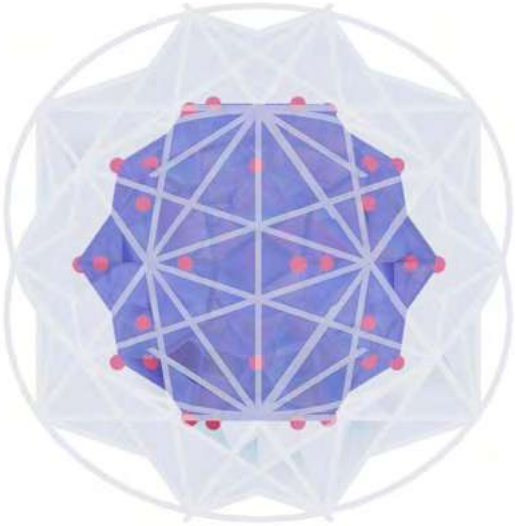


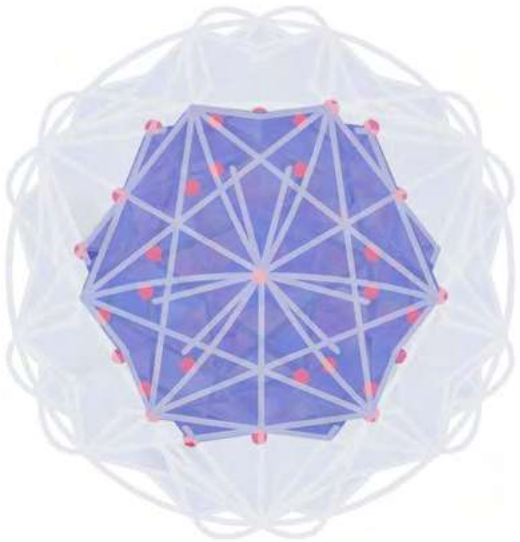


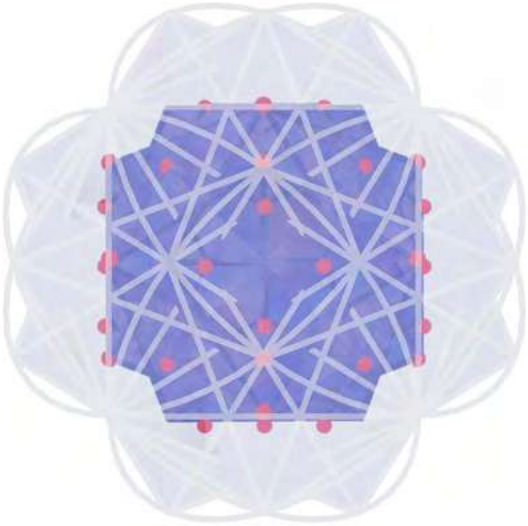
I also have this — I've simply separated it — two dodecahedrons inside my matrix, which also formed because I rotate 8 cubes around the main cube.

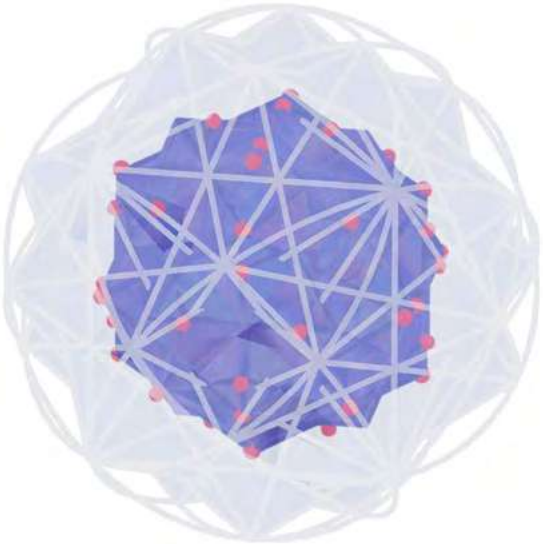


This is a bit hard to grasp, but it's important to at least note it. What I'm showing you now is what formed inside thanks to the eight cubes. When I built eight cubes around my main cube, I ended up with a sphere made of two dodecahedrons and two icosahedrons. I'll try to show you more clearly by turning this into a sphere and highlighting just the points — the vertices — as an example.









Of course, this is a quick visual scheme I'm showing above. I'm simply demonstrating that my cube has 8 cubes around it, thanks to two dodecahedrons. Inside, from the intersections, a complex sphere is born, composed of two icosahedrons and two dodecahedrons, and from all their vertices they form this kind of sphere. If you actually draw the lines, you can see a sphere made of hexagons, a sphere made of pentagons, and a sphere made of triangles. All of that is there.

Now the most interesting part. Why did I specifically make a separate chapter and call this the second stage before deciphering the matrix? The first stage was a deepening, a study of that universe, that matrix which is mine — that cube with its many intersections, many cubes, many geometric figures — it's all like one universe. And when I showed it to you, I demonstrated that there are only four levels of scale in this: a small cube, a bigger cube, an even bigger cube, and yet another bigger one. Or similarly with triangles — tetrahedrons — or with those circles, the wheels. There are exactly four levels, like four worlds, inside my cube, inside this matrix.

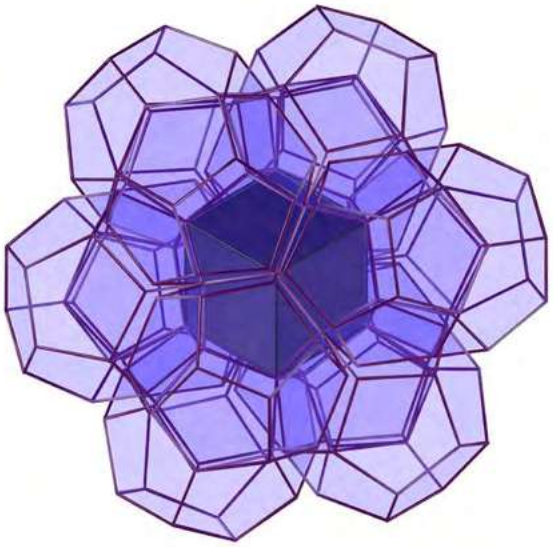

4
3
2
1
4
3
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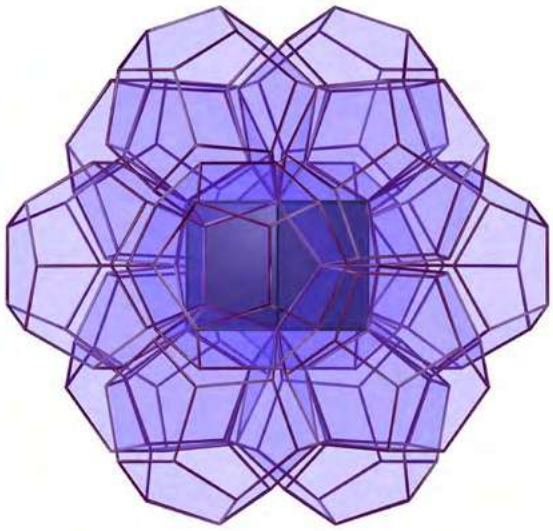


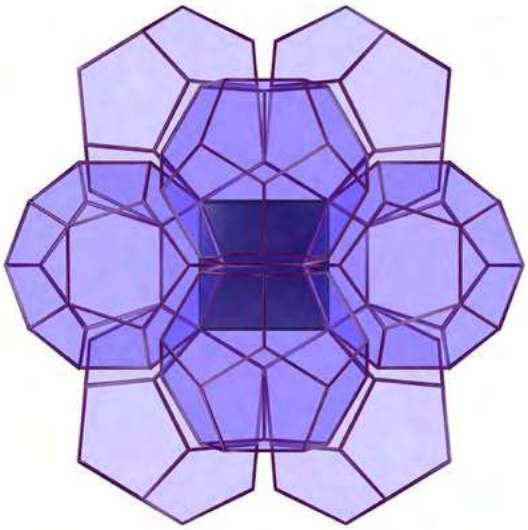
If you look at the icon "The Last Judgment," you see on the penultimate stage, on the penultimate level, the seated figure — that is, the Son of God — and behind him, he is against the backdrop of four spheres. This is exactly my very first matrix that I deciphered back in the second volume of "Alternative History" — it has these worlds. And what do we see further up? There is a higher level where the seated figure appears again, but this time in white robes. He has a halo shaped like a star, which is a hint at a rotated cube, a cube within a cube. He is also depicted within these spheres, but we can see a new ring appearing with eight circles. Notice the careful emphasis on colors — there seem to be four circles, and another four that are similar but opposite, making a total of eight. These eight elements correspond exactly to the eight cubes I have just found surrounding my central ninth cube. Here they are.

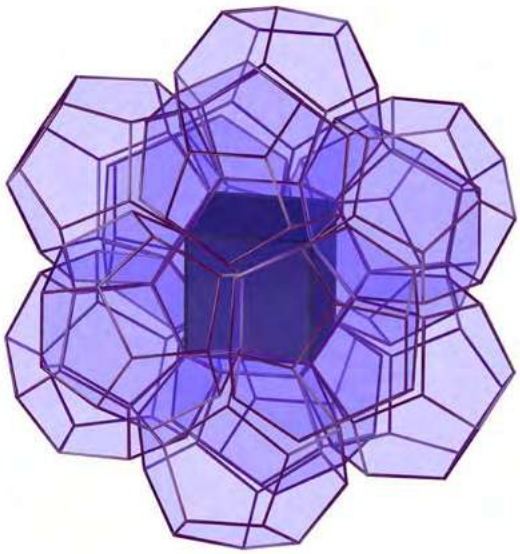
I want to clarify once again. At first, I was deciphering how in my world, in my universe — this matrix — there are many such worlds, and how they generate other worlds, all within the framework of my universe, my matrix. Then, thanks to two dodecahedrons — the wheels around my cube — this all spun out like a flower, resulting in eight cubes surrounding my main cube — this represents time. But this time still exists within my universe. That's why the seated figure is shown with such a halo, because he has not only understood the matrix but also unraveled it, which revealed something different, something else. That's why the Son of God is often depicted with a halo representing three worlds, as is often shown on the orb. The Elder God, the one in the future, is most often depicted as a star. But throughout different times, He has been portrayed in various ways: sometimes as a single triangle with a hint that it needs to be rotated; sometimes as two inverted triangles forming a six-pointed star in a plane, as seen in some icons; and sometimes as an eight-pointed star. All of these were hints that the matrix needs to be rotated. And the one who truly understands this opens up many more worlds and attains a new sphere made up of eight worlds, which I have just revealed to you through the dodecahedrons.

When I decided today, April 25th, to approach the conclusion of the eighth volume of "Alternative History," I only knew about the eight cubes forming around my main cube and how these cubes formed a sphere inside. Everything matched, everything came together. But until today, I didn't know what I have now clearly seen. The system itself showed me this. While I was preparing my conclusions and presentation about the three months of work on the matrix and preparing images with the designer to show how I formed four cubes around the main one thanks to one dodecahedron, then another four cubes thanks to the second dodecahedron, the system now shows me that these two dodecahedrons around my cube — one dodecahedron has 12 faces, and the other also has 12, making 24 in total. And that to these faces, to the sides, I need to attach more dodecahedrons — that is, I have a cube with a dodecahedron around it. The dodecahedron has 12 faces. So I can attach one dodecahedron to each face, each of which also contains the same matrix, the same intersections, everything. And since I have two dodecahedrons on the cube, I first need to create, from one angle, this flower of 12 dodecahedrons around my dodecahedron, then, thanks to the other dodecahedron on my cube, create another 12. So that makes 24. Twenty-four ethers, twenty-four dodecahedrons around my cube. You see? And the system shows me this very picture. What's most interesting is that the system showed me this same picture back in October 2023 when I was finishing the second volume of "Alternative History." But I assumed then that I would have to make such a volumetric flower of life later on. But essentially, it's one and the same.

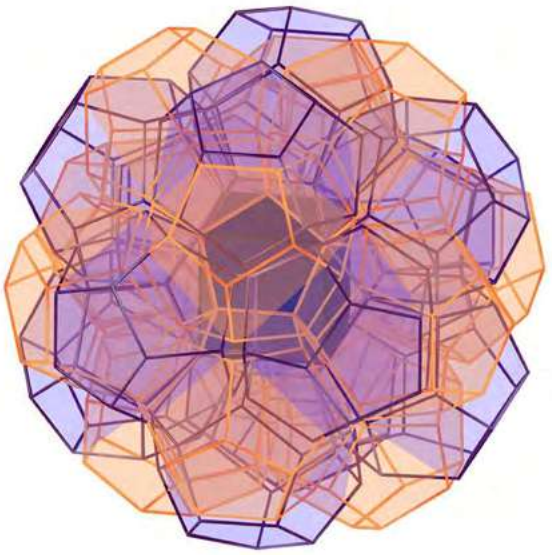








I want to show schematically: look, inside I have a cube, the cube has a dodecahedron, and since it has 12 faces, I attach 12 more dodecahedrons around it, each of which should also contain cubes inside, with these intersections and all of that.

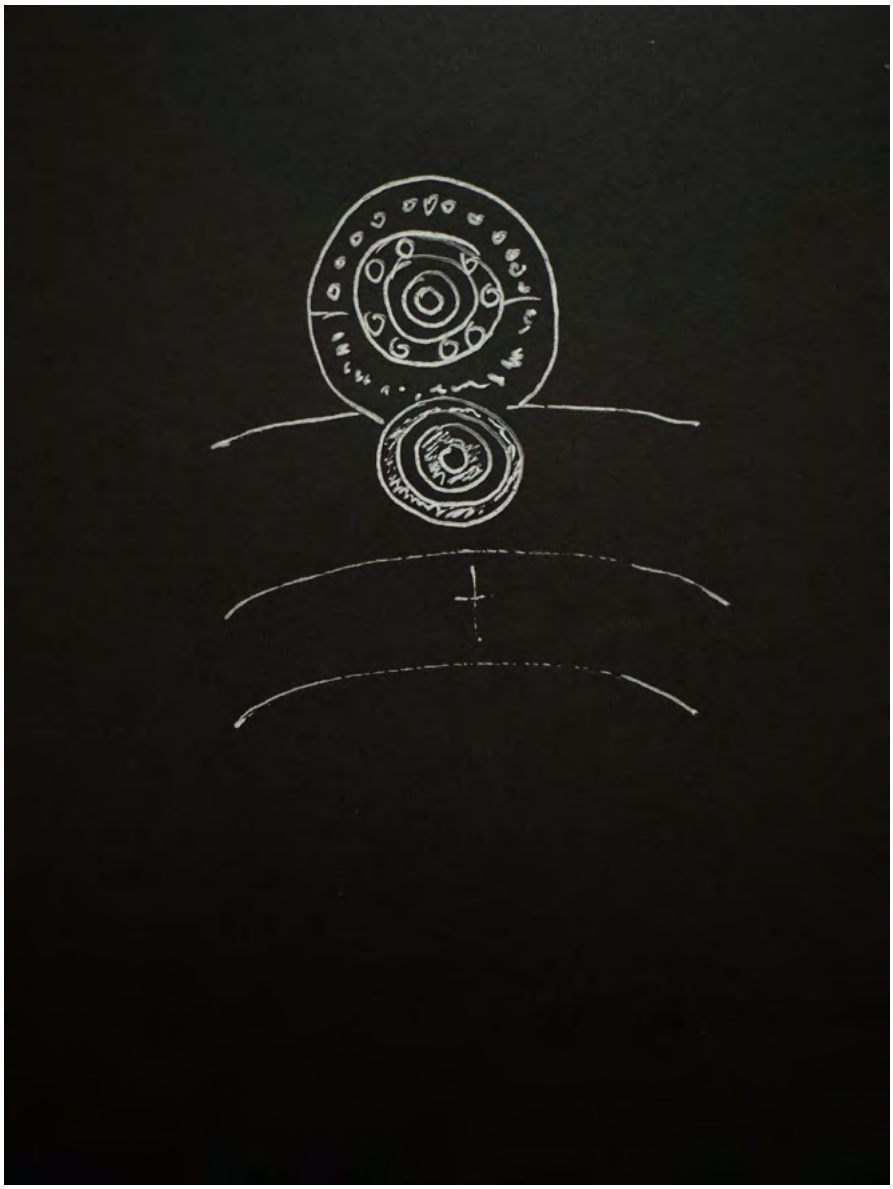


Since, thanks to the wheels, around my cube there are not just one but two dodecahedrons on my cube, I built 12 dodecahedrons around one, and now I built 12 dodecahedrons around the other. What I get is this kind of flower or sphere — 12 dodecahedrons around one dodecahedron like this, and 12 dodecahedrons around the other. These two dodecahedrons on my cube create such a flower.

It is very important to note that this is the same as depicted on the icon of the "Last Judgment."



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Notice this: first, there are circles like those behind the Son of God. Then there is a ring with many circles — actually eight — and we can see four: dark, darker, lighter, even lighter; and then, as if a mirror reflection, the same pattern. It's like four worlds of one kind and four opposite worlds. This is very important. So there are eight worlds, eight circles. Next, we see a larger ring with — one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve — twelve circles. Actually, below there should be a mirrored twelve as well, but they are hidden; there is a moon drawn to hint that they exist in darkness. More precisely, there are 24. Time: 12 hours in the light — these are the twelve dodecahedrons — and 12 in the dark, making 24. These are all these divisions, all these worlds. Sorry about that. The most interesting thing I could add — that is actually the conclusion of the eighth volume — is that there are constellations, zodiac signs, and all their trajectories can be found if you start to decode this full, complete matrix now. But that will be later. Because the system told me, "What you are showing now is enough."

And why did I put such emphasis on words like worlds and universes? This is very important. Because there is a separate world, or rather, a separate universe — this is very important — the separate universe of the Son of God, which contains many times and spaces. And then there is the main God in white robes, with a stellated halo, and you can see even further how He controls all worlds, that He has eight more worlds — I showed you how I found them — and He also has twenty-four worlds, and I also showed you how I found those. And these twenty-four worlds, you see, are formed thanks to the dodecahedron. This is very important because these dodecahedron wheels — that is already everything, that is already the ether. It is already like new universes. And it turns out that those eight worlds of the main God are still worlds in the universe of the Son of God. And the twenty-four — these are twenty-four universes, in which there are cubes, intersections, and they can also spin around themselves eight times. That's how it is all arranged. But I will add more.

I'm opening my notes right now and found an article about the 24 elders: "And the 24 elders, sitting before God on their thrones, and around the throne were twenty-four thrones. And on the thrones, I saw twenty-four elders sitting, clothed in white robes and having golden crowns on their heads." So it turns out there is the one sitting on the throne — that's the cube with wheels and dodecahedrons, such a cube containing many worlds, and I first showed you that it contains everything — all worlds and everything. And there are also such bubbles, like dodecahedrons, which I made one by one; actually, there should be two of each, but that's not the main point. So it turns out that one dodecahedron on my cube represents 12 hours, and the other dodecahedron with 12 faces represents another 12 hours — making 24: one for the light, the other for the darkness. These dodecahedrons around my cube with the dodecahedron also contain thrones inside — these are the elders — and inside each throne as well. This is the entire hierarchy, this whole division. If you dig deeper, the system showed me much more, but that will come later. It highlighted that I should emphasize the 24 elders and show that I've reached this level. It's possible to find constellations related at least to the main 12 zodiac signs, though apparently 24 can be found. So all this can be found in the matrix in the future if you keep exploring and studying. The system also highlighted that nearly all scientists suggest the Universe resembles a dodecahedron. Many scientists even propose that it might not be a single dodecahedron but several. There is also a Wikipedia section on the "Poincaré sphere," which emphasizes the hypothesis that the Universe might be shaped like a dodecahedron. The system pointed out that I need to read and later decode concepts such as the "hexacosichoron," the "eccentric pyramid," the "hecatonicosachoron," and so forth. Why did it highlight this, what is it? These are the same geometric figures I found, only if from all these vertices, that is, the corners of all the geometric figures, you draw lines to a central point, as if there is a core, a point like in the center. And the system highlighted for me to emphasize this central point, as if there really is a main central point, and from this point rays go to all the vertices of all the matrices. And this is very important. But this is something for later.

And the key thing, as always, I like to confirm my information by calling Big Alexander or the Mystic-Old-Man. I just called the Mystic-Old-Man. Basically, of course, it's difficult for him — this level of information is not given to anyone. Plus, it's very hard to put into human language what I'm doing now, deciphering who I am. Also, the Mystic-Old-Man simply can't describe it roughly, because it's hard to find words for what he sees or feels there. And now I talked with the Mystic-Old-Man, and basically he confirmed everything: both time and space. And again, he got carried away with some intergalactic stuff, something that can be deciphered endlessly. I said, "Actually, I was told it's enough." And he replied, "Yes-yes-yes, it's enough." He also confirmed that I have come out of Mara. He confirmed all of this very clearly… In fact, he said it even better than I did. Even though I've been explaining all this in the eighth volume, he was very clear, saying "these are not some universes, it's just division, division, division of elements, division of elements," and that's exactly how it is, naturally. It's just all about division. But you see, his language is a little different. He also confirmed that I need time to fully digest all of this, and that, accordingly, the next volume will definitely come, where what I've just uncovered will gradually become part of my practice, materialize within me, and I'll start noticing and seeing things differently. I will describe all of this in the next volume of the novel "Alternative History," just like after the second volume. When I finished decoding the second volume, I then explained it all. And now, what I have just uncovered, I will also explain and decode further, but using human examples, perhaps showing the constellations and finding them within the matrix. So, right now, I am going through this process of internalizing the information so that it truly settles within me. And this whole process of internalizing this information will already be part of the next volume of "Alternative History." And the most curious thing the Mystic-Old-Man said — which I definitely did not expect — is that not only will I be able to see the past and future and move through time with my consciousness thanks to the level I have reached, but that I will also physically be able to travel through time.

Alexandr: Hello. I have a question. May I show you a picture now?
Mystic-Old-Man: Yes, yes.
Alexandr: I have the picture in my mind. Does this picture represent or relate more to time or to space?
Mystic-Old-Man: To time.
Alexandr: Then I'll ask a second question. I have another picture. Is this one about time or space?
Mystic-Old-Man: That's not even a picture, it's an expression. The expression of the beginning of time. Actually, not just time, but the beginning of times.
Alexandr: Okay. Now I'll show you one more scheme, a picture. What about this one? What is it? Is it the universe?
Mystic-Old-Man: That one is space.
Alexandr: That one is time, and this one is space. Okay, then another question. On the icon "The Last Judgment" there is the seated Son of God, and in the background there are four circles. Then higher in the hierarchy is God in white robes, with a star as a halo, and behind Him also four circles. But there is one circle with eight smaller circles inside it. And there is the largest circle, which has as many as twenty-four smaller circles. So my question is: what I just described — is that what it is?
Mystic-Old-Man: Not exactly. That is the splitting of the elements into components.
Alexandr: Okay. Around the main seated figure, there are eight small circles. Are these eight circles the eight cubes that I found around the ninth cube?
Mystic-Old-Man: Well, that is the splitting into elements. It's a division into elements. There are four elements, then these elements themselves divide further into something else, and finally, the breakdown goes to elementary particles that make up everything. Something like that.
Alexandr: So, essentially, after the circle of eight small circles, there is a circle of two hundred and four — it's the same thing, just a further, more detailed splitting?
Mystic-Old-Man: Yes, exactly right.

Alexandr: Do I understand correctly that this splitting still has a division into light and darkness? That these eight circles are divided into four light and four dark, and likewise the twenty-four are divided into four as if in light and four in darkness?
Mystic-Old-Man: You could say that.
Alexandr: Okay. Then I have a question. What is the difference between this penultimate figure sitting with only four circles behind him and the one in white robes, surrounded by many circles, and with a star instead of a halo? What is the difference between the Son and the Father?
Mystic-Old-Man: It is hierarchy.
Alexandr: And now, as you remember, I was decoding the matrix — and I found all this division like the one with that main figure in white robes. So, my question is: have I decoded everything?
Mystic-Old-Man: Not entirely.
Alexandr: How many percent is left?
Mystic-Old-Man: It's somewhere between seventy and fifty.
Alexandr: That's what I haven't decoded yet?
Mystic-Old-Man: Yes, that's what you haven't decoded yet.
Alexandr: Interesting. Right now, it seems to me that what I've decoded is enough, and the Spirit told me that I've reached this hierarchy, this division into all these…
Mystic-Old-Man: That's probably enough, actually, because further decoding will cause some problems.
Alexandr: So then, an additional question. Now that I've decoded this, I was told that some kind of intermediate time is needed so that what I've decoded will gradually manifest in me over time, or that I'll be moving toward it.
Mystic-Old-Man: Because that's enough. Because that's how it is.
Alexandr: So the things I've decoded, when will they manifest in me? From what I understand, will they continue manifesting in me until I fully realize them — does that take time? Or is what I've decoded already complete?
Mystic-Old-Man: It will manifest over about eight months like that.
Alexandr: Am I correct in understanding that what I've decoded contains both time and space?
Mystic-Old-Man: Yes.

Alexandr: So the Son of God, who is lower in hierarchy, was given only one universe, so to speak, and the one who is higher was given many universes, meaning many times?
Mystic-Old-Man: Times.
Alexandr: And there are 24 of them?
Mystic-Old-Man: These are elementary, some elements of what everything consists of.
Alexandr: Will this allow me to somehow influence the future and the past?
Mystic-Old-Man: Yes, yes, yes.
Alexandr: So will this be purely theoretical, like in sacred theory? That is, I will just remember something and see the past, and also see the future, but this will be only theoretical? Or will I physically be able to somehow go somewhere?
Mystic-Old-Man: Both. It is of different nature.
Alexandr: Ah, so physically I will also be able to reveal for myself time travel?
Mystic-Old-Man: Yeah, yeah.
Alexandr: Okay. Then one more thing. Now I'm finishing all this in my eighth volume. So today I stop here, and the eighth volume is finished. And I have a question. Will I have time now to digest all this and rest, for example, until September or December?
Mystic-Old-Man: You will.
Alexandr: And then will I describe this, so to speak, in practice in the next books, what has opened to me now?
Mystic-Old-Man: Repeat the question.
Alexandr: It was like, when I solved the matrix in the second volume two years ago, after that I kind of spent quite a lot of time digesting it in practice and describing it in the books. And now it feels like I have revealed a new, more detailed matrix, and it feels like now I will see it in life, notice it, and describe what I will start revealing now. Is that so?
Mystic-Old-Man: Yes.
Alexandr: Okay, and approximately when will I reconnect to what I'm plugging into and start writing the next book? How soon will that begin?
Mystic-Old-Man: It's not important; it will all be laid out in automatic mode somehow.

Alexandr: But, as you see, do I still need to add something to the eighth volume or is it enough?
Mystic-Old-Man: Yes, it's enough.
Alexandr: And if I now imagine all my eight volumes, which of these eight volumes is the strongest, so to speak, in terms of information, the most unique?
Mystic-Old-Man: No, there's no one that is uniquely so.
Alexandr: Well, one of the eight, isn't there one stronger than the others?
Mystic-Old-Man: They are approximately the same.
Alexandr: Oh, they're all the same?
Mystic-Old-Man: Yes.
Alexandr: And which volume, let's say, will attract outside interest from people?
Mystic-Old-Man: It will all be like that somehow.
Alexandr: How will it be?
Mystic-Old-Man: It will be like that, equally.
Alexandr: So, what I saw on the icon of the Last Judgment — and I could only see it after I deciphered it, because otherwise how would a person understand what those circles are? But now I see the same thing, exactly like in the book: there are 8, there are 24. And this is described in the Last Judgment icon as the event I am currently working on?
Mystic-Old-Man: Well, not exactly like that.
Alexandr: Okay. Let me ask another question. In the Revelation of John the Theologian, it is said that there is a throne, and on the throne sits one, and around the throne there are 24 elders, and each of these 24 elders has a throne.
Mystic-Old-Man: I told you, that is hierarchy, but it is like a particle. Meaning, what consists of what.
Alexandr: So, I understand that they are kind of separate, but at the same time it's like they are all one whole of something, right?
Mystic-Old-Man: Yes, yes, yes.
Alexandr: Am I understanding you correctly that one of the 24 elements is essentially the whole set of elements — that it's all one single element just divided into 24 parts?
Mystic-Old-Man: Well, I'll repeat again, these are hierarchies.
Alexandr: Hierarchies of whom or what?

Mystic-Old-Man: Ha, hierarchies are hierarchies, Alex. I don't know, they're yours now. If you connect to it, then observe it.
Alexandr: So, no, that's the provocative question. I'm curious, I myself move along this hierarchy, and we all humans relate to some hierarchies, right?
Mystic-Old-Man: Yes, something is indeed behind us.
Alexandr: Exactly! So it turns out I'm moving along this hierarchy somehow, evolving, moving forward?
Mystic-Old-Man: Yes. There is something hidden. Hidden hierarchies that exist. But if you play openly, that's something completely different.
Alexandr: Okay. So, right now, as I'm finishing my latest discovery, are there many people at this hierarchy level? Like five people, ten? Or just me?
Mystic-Old-Man: It's a hierarchy. There is a hierarchy controlling something, that's all. How can I say if it's many or few? Control is happening, and it's ongoing.
Alexandr: But I don't control anything, do I? Or do I have some influence?
Mystic-Old-Man: Well, I'm explaining. There is a hierarchy, and you obey some hierarchy. You are included in something. That's the point.
Alexandr: And the thing I am included in, and you are included in, is it the same or different?
Mystic-Old-Man: Surprisingly, yes, we overlap in something. It's partial, but not completely.
Alexandr: Is it true, like you mentioned before, that there is a difference, that you seem to be from the past, and I seem to be from the future?
Mystic-Old-Man: Yes, there is such a thing. Yes, yes, definitely.
Alexandr: Interesting. One last question.
Mystic-Old-Man: And this partialness — that's exactly it. That's what you just said. That's exactly what it is.
Alexandr: Yes, but here's an interesting question. I don't know how to put it into words, but it feels like the childhood I remember in my life was like another world, another me, another life. And it's like I don't see the boundaries of these transitions. And the place where I live now feels like I just came here into this world, but I don't see it or remember it somehow. Can that be?
Mystic-Old-Man: Yes, it can.
Alexandr: And will there be a return back? Like this feeling that I'll also return back the same way?

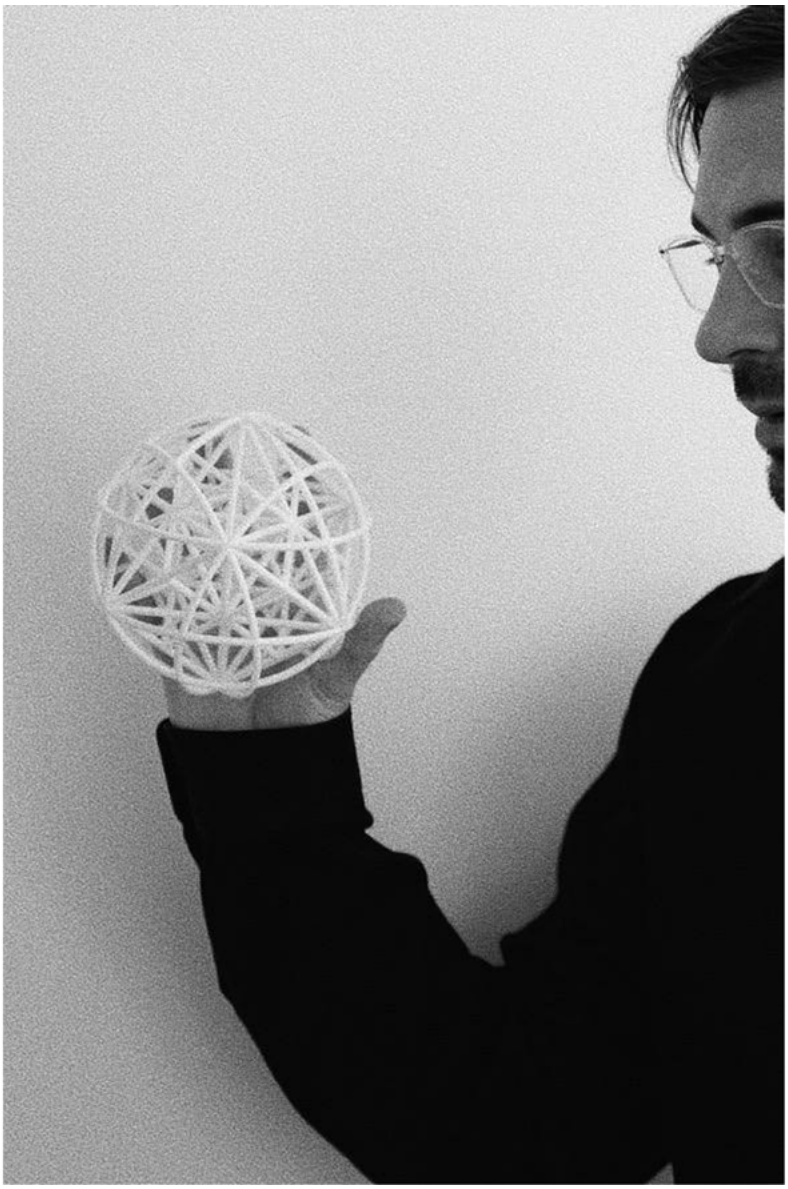
Mystic-Old-Man: Yes, yes, that also exists.
Alexandr: And when roughly will I return back? How soon?
Mystic-Old-Man: Not soon.
Alexandr: Oh. Not soon. Okay, one more question. Mara was tormenting me, and about a week ago I noticed that happiness, kindness, and all the people around me seem to be changing. It feels like Mara has ended. So, did she end or is it temporary?
Mystic-Old-Man: That happens. Yes.
Alexandr: And is it true that some people still haven't come out from there, like they are still going through it afterward?
Mystic-Old-Man: Yes, that happens too.
Alexandr: Will there be another trial of Mara again, or is it all over? Like, is everything moving toward the light now?
Mystic-Old-Man: This is the second phase, moving toward the light.
Alexandr: Is there a peak time for this?
Mystic-Old-Man: It's approaching now, at this time.
Alexandr: So that's good. Will this peak last for a while, or will it quickly decline afterward?
Mystic-Old-Man: It will last.
Alexandr: How long?
Mystic-Old-Man: Ten years.
Alexandr: Oh! Ten years. And then again the underworld, Mara, the fourth world war, right?
Mystic-Old-Man: Maybe. We'll see.
Alexandr: Okay. Alright. Thank you very much, goodbye.

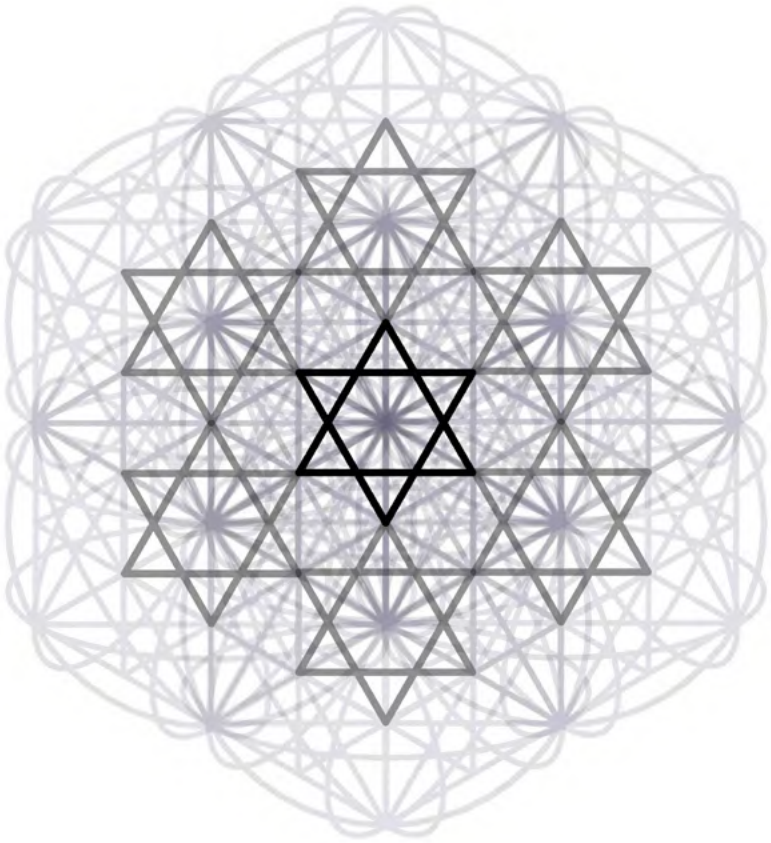
Today is May 9, 2025, 15:02 Moscow time. I have just finished proofreading and editing the eighth volume of "Alternative History."

What else do I want to add? Over the past month, the system has highlighted the word "nothing" many times for me. "Nothing, nothing, nothing," and I made a note to pay attention to this later and figure out what it means. The second thing the system has been highlighting throughout the month is "remember." "Remember memories, remember everything," also through various articles on Wikipedia, through some series, films — everywhere it kept highlighting "remember everything." I also noted this for the future, that I need to unravel this. Then, over the past month, the system put a big emphasis on a memory of how I felt very happy in childhood — that atmosphere of lightness and a kind of world of travels. You know, like in movies where people are driving, and folk music like Angus & Julia Stone or José González is playing. There's this melody, and you're driving, watching beautiful landscapes, with a dog sitting in the back seat, feeling light and relaxed, everything cozy — that's the feeling I had throughout the whole month. Still, throughout the month, the system kept highlighting some things about my matrix, but I understand now that I need to leave everything as it is at the current stage, and I've basically found everything. But a deeper level of detail I should leave for later.

So I understand that inside my matrix there is a sphere made of triangles, with triangles inside it, and the shell itself made of triangles, and inside a triangle. So there is this sphere, and I need to assemble it. Plus, I still need to figure out what in the matrix represents time and what represents space. That's something I will need to work through further.









And the most final and curious thing is that in one of the sacred scriptures it says that “in his right hand” — right hand meaning hand — “there are seven stars.” And I understand that this matrix, which in the eighth volume I have revealed to the reader in more detail, is exactly this matrix, only if you look at it in a plane, it has exactly seven stars if I take it in my hand. So, in the second volume of “Alternative History” I showed one such star, and in the eighth volume I showed where there are already seven, in my right hand.

And I also recommend reading the eighth volume of the novel “Alternative History” again, because when I finished it and started reading it anew, you will be shocked by the fact that everything revealed at the end was what my novel in the eighth volume started with, but you didn’t take this into account, didn’t notice it, didn’t know its meaning. Then it all gained meaning by the end of the eighth volume. And now, if you start reading the eighth volume again from the beginning, you will understand and see what you didn’t see the first time you read this novel. So, my request is: don’t be lazy and read this novel once more.

Thank you.



P.S.: Pay attention to Salvador Dalí's painting "The Last Supper," where Jesus sits with six people on his left and six on his right, and above them is a dome shaped like a dodecahedron — this is the matrix I deciphered. So, on the left side are one, two, three; one, two, three — these are the worlds under the Sun, and on the right side also one, two, three; one, two, three — these are also three worlds. The fourth world is always at the center — this is Jesus, and he acts like a calendar. But all this is also, if counted further, under the Sun, hence one dodecahedron. If you add a second dodecahedron, which is the Moon, then there will be twelve more. Altogether, this makes the 24 elders. And the central figure remains Jesus, that is, the fourth dimension.

I want the conclusion of the eighth volume of “Alternative History” to be ambiguous, with a twist, with a certain mystery. I know that this volume – it’s still not the end, but only the beginning of something new. And the matrix that the system highlighted for me, and that I showed at the end of the book – it’s not a one hundred percent completion.

As if one percent of the details is still missing. As if there’s a certain message of wisdom in this, that the one who is destined will add this puzzle piece, and the one who is not destined – for them all this will remain a mystery. And the doors will not open to a new, different world.

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