

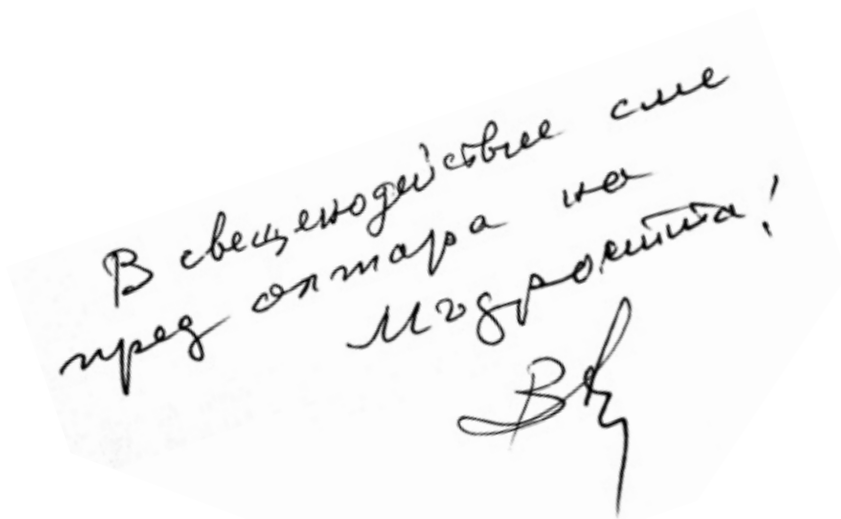
RALIE BLAG

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# The CHILDREN of the DAY

BORN  
TO MAKE  
HISTORY

100 백  
YEARS  
AKLUSH  
박 TOLEV



We are in a sacerdotal act  
before the altar of Wisdom. — V.T.

RALIE BLAG  
**ALITA**

## THE CHILDREN OF THE DAY BORN TO MAKE HISTORY

*a Tale of the Mystery of Reality  
to Balance and Heal  
the World we Live in*

Translated from the Bulgarian by Neil Scarth  
(e-version: pdf)

### **THE CHILDREN OF THE DAY: born to make history**

Second edition, 2023 | e-version: 21.12.2023

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*Includes quotations by or about creative figures such as: Mozart, Einstein, Salinger, Dostoyevsky, Exupery, Marlowe, Botticelli, Plotinus, Vaklush Tolev, Yuzuru Hanyu, Byun Baekhyun, Boyan Slat, and more*

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ISBN 979-838-550-136-6 (Amazon paperback)

ISBN 978-619-188-961-7 (ePub) | ISBN 978-619-188-960-0 (pdf)



Sofia • 2023

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DEDICATED TO  
**The Teacher of Wisdom**  
**VAKLUSH**  
*and the*  
**CHILDREN OF THE DAY**  
*being born around the world*



THE DESIGNATION CHILDREN OF THE DAY

was officially introduced as a term of address for those destined to realise the worldview of Wisdom, with the Message of the Planetary Logos, **1994**, beginning with the words:

“ **CHILDREN OF THE DAY**—The Day has begun! The Wave of Wisdom which has been bestowed is the blessed Will of the Future. / Vaklush /

“ **THE CHILDREN OF THE DAY** must know:

The Night is retreating, the Day remains.  
That Day, which is sun-lit by the knowledge of Wisdom,  
and then by that of Truth too.

— Vaklush, ‘Nur’ magazine 1/2012 —

“ **THE CHILDREN OF THE DAY** truly have this  
authority vested in them—not to acknowledge the Night.  
This means that the cloudy obscurity of this  
evolutionary rung has now been outgrown.

— Vaklush, ‘Nur’ magazine 1/2009 —

“ **HUMANITY, personified by THE CHILDREN OF THE DAY**,  
will have a new spiritual globe, on which it will be written:  
**CO-GODHOOD, SACRIFICIALITY, IMMORTALITY.**

— Vaklush, ‘Nur’ magazine 1/2008 —





## THE TEACHER VAKLUSH

Spiritual aura and social presence

### PROPHET

Author VAKLUSH TOLEV, 'Scattered Pearls'  
translation Neil Scarth, edited by Ralie Alita

I roved, unflaggingly, pathways distant,  
I drank from waters, clear as crystal,  
Dreams I dreamed: primordial as premonition  
and foreign fates I fathomed as a mission.  
But my tale remained  
unfathomed in the world  
and yet my love, bleeding like a wound,  
wakes me even in my sleep to go—  
in sacrifice condemned once more,  
and with my gift of prophesy again,  
my temple disavowed now found,  
to raise up there a new altar, alive.

'In the Culture of Wisdom, THE ALTAR IS  
THE BOOK OF LIFE—God's consciousness within us.'  
— Vaklush Tolev —

**VAKLUSH TOLEV,**

renowned as the

**Teacher of Wisdom**, was a theologian by education, a social activist, a university lecturer, and the author of a host of works with a religious /philosophical and cultural /historical subject matter, amongst which 'The History and Theory of Religions' in three volumes, 'The Spiritual Gifts of Bulgaria' in two volumes, 'The Seven Rays of Evolution', 'Uncovenanted Testament', and others as well as the magazine, 'Nur', consisting entirely of original material. His original standpoints, historical interpretation and analyses went to make up an independent doctrine, which he called The Way of Wisdom, a manifestation of **a new Spiritual Wave of Wisdom** which is emerging in the life of the planet. (For more on the Spiritual Waves, see p. 181.) In terms of humanity as a whole Vaklush Tolev **alerted the UN-affiliated Commission on Human Rights to the need to include an additional clause** in the Human Rights Charter with which to defend the rights of the soul. **'It is the human being that is sacred and not the institution!'**—said the theologian, thus highlighting the right to and justification for changes in the laws of the Institution. The request for a new clause included the abolition of ex-communication (anathema) in all religions and the removal of the concept of 'enemy' from the social relations of people.

Humanity is now entering the third millennium with a new periodic table of morals: **'there is no evil, there is non-evolved good'; 'there is no enemy, there is a sabozhnik** (a fellow god in evolution)', maintained Vaklush Tolev and envisaged that **in the Third Millennium conflict will only be internal** (within ourselves) **and that it will proceed until the total victory of the conscience.**

He was born in the dim and distant year of 1923, on the 7<sup>th</sup> of January, Christ's Nativity by the old calendar, and passed on at the age of 90. With the change of the Bulgarian political regime after September 9, 1944, the young Vaklush was made to face the People's Tribune because of his political views and his officer's rank in the Royal Bulgarian Army. He was sentenced to death but would be destined to spend much of the next 12 years being tossed about from prison to prison: Plovdiv, Pazardzhik, Kardzhali, Shumen, Belene, Varna... His case was filed under 'impossible to reform' and he was shifted from one place to another.



Especially significant in the persona of Vaklush was this noticeable unity of spiritual and social aspects. At the beginning of 2023, on the occasion of celebrating the 100-th anniversary of his birth, in 'Eight' magazine were published excerpts from special interviews on him with many public figures who knew Vaklush personally. Two of those publications beautifully emphasize the unity of a spiritual seer and a socially active person in his figure so I quote them below. Since Vaklush himself had always stressed that **a person's biography is not what's important but rather the set of characteristics he is able to develop in himself**, I've also chosen—as a means of presenting him—an essay in the form of an idea for a documentary film dedicated to different periods in the life of Vaklush Tolev and in it we envisage him being presented precisely in the light of his personal characteristics.

The author of the synopsis is under a pseudonym that came to me in a dream years ago.

By Ralie Alita

**Ilko Semerdzhiev on Vaklush**  
'8' Magazine, January 2023 | WWS

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*Photo from the video*

⤴ **ILKO SEMERDZHIEV**

- Minister of Health in the government of Ivan Kostov for the period from 1999 to 2001
- Deputy Prime Minister and Minister of Health in the caretaker government, 2017

In my family, my great-grandfather was a priest and we always had religious literature at home. When I came across the series 'The History and Theory of Religions' by Vaklush, I was really delighted because he describes a great many religions in an exceptional style. This interpretation of his generated a great interest in me and I sought contact with him.

The real-life meeting with him was even more impressive than what I read in the books because in direct communication he was incredible. An aristocrat of the spirit. It might sound strange, but the two main topics which we always discussed were, on the one hand, spiritual subjects, and on the other politics. **He was socially conscious, socially active, socially insightful. He also understood the political process in a different way, one which is not trivial.** It's not the one we can read about in the newspapers, on sites, or see as comments on television channels and in current affairs programmes, but something much deeper. **Vaklush lived in the Causal World.** He investigated profound interconnections, chains of cause-and-effect, which very few people may make out due to a lack of such encyclopedic knowledge. His knowledge was truly encyclopedic.

**I personally always addressed him as 'Teacher'. A person who draws down knowledge from the Causal Plane is actually even more than a teacher.** In his 'Uncovenanted Testament' this stands out very clearly. Whoever reads this book, will understand what I have in mind. In 'Uncovenanted Testament' he goes beyond ordinary thought, beyond linear thinking, beyond linear time.

I am a man of science and I like established, proven things. When I began communicating with him, I saw something exceptionally interesting. He talked about metaphysics with almost scientific proofs. Why do I say 'almost'? Because they are based not on experiments, not on the forms of evidence that we know that science requires, but on exceptional logic. **As a whole, there were within him two exceptional qualities. One was his enormous heuristic potential, while the other was the incredible evidential power of his theses, theories, assertions...**

He provides us with the very highest rung at present. Knowing the world religions, seeing their interconnections, seeing how every successive thing is influenced by what precedes it, he builds on this further. **The Way of Wisdom is the next evolutionary stage.** The Way of Love was trodden by Christ. If we consider human emotionality as the foundation of our humanity, then it is time for us to evolve it towards mentation, and not only to mentation but to wisdom. Wisdom is a special phenomenon. A person may be clever but not be wise. That's why I regard the doctrine of Wisdom, proclaimed by him, as a pulsation of evolution.



# CONDEMNED TO LIFE

ESSAY/SYNOPSIS FOR A DOCUMENTARY FILM  
about Vaklush Tolev and his ideas

Author SPINTI

*the material is part of the publication*  
*'Bright Sparks in the Aura of Bulgaria'*  
*(in the volume 'The Way to Resurrection')*

**TO BE AWAKE** when the whole world falls asleep deceived  
**TO BE BRAVE** when mortal fear with utter power reigns  
**TO BE STRONG** when ignorance in condescension mocks  
**AND TO FORGIVE** when your shore is visited by foes  
Then invincible will be your hand  
and by your side, the people's destiny will have  
its trusty, well-paved path!

— Vaklush Tolev —

A high-angle shot of the circle of prisoners. A hundred silhouettes of prisoners move round in a circle in a clockwise direction. This is the place in the prison where you can exchange, 'undisturbed', your ideas, can hold a conversation. Only one young man is walking in the opposite direction—this is our hero. From time to time, someone breaks off from the common flow, slows their pace and sets off alongside him.

The story we narrate here in five conceptual brushstrokes condenses the story of Vaklush Tolev, who now remains forever with us, a witness in life to benightedness, the true era of 'the nation's enemies'. Our character was only 21 years of age when he was condemned to death. Life, however, was to allot him almost a whole 12 years of existence in prisons and political camps instead. Reminiscent of the Bible, where the young Jesus amazes the elders in the temple, grown men of 40-50 years of age from the oppressed cultural and political elite drew up a rota to decide whose turn it was to accompany this young man round the circle of prisoners.

As every form has its equivalent of a spinal column, so the mainstay here

turns out to be the above-mentioned verse, the fruit of the tree of a vast quantity of experience. The five phrases contain the conception of an active alertness, of a reined-in courage, of a strength which is able to forgive, and of a wisdom which through its insights marks out paths for the future.

## SCENE 1

Mid-shot of Vaklush Tolev, who supports his forehead with his hand in thought, almost revealing his face. A voiceover in his own voice describes the characteristics of the Bulgarian national spirit in aphoristic terms. In a study of his he wrote about the God Sky/Sun or Tang/Ra, he maintains that 'the Bulgarian people cannot live even for a moment without Heaven'—Heaven, which is the embodiment and repository of the national spirit of peoples (*in Bulgarian for 'Sky' and 'Heaven' the word is one and the same*).

An image of a flock of clouds. The camera zooms smoothly out away from them. The calm in the image disappears as the voice behind the scenes returns us to the time when communism was on the rise, with the humiliation of a people forced to sing a song of praise while mediocrity occupied the Ministries and the intelligentsia had to wear the stripes of the chain-gang.

The clouds change their direction—they start to approach threateningly. The sky of blithe blue is gradually contaminated by bloody red. Lightning crashes, and this makes the transition to black and white archive material of a sky in alarm. The archive footage of portraits of human faces takes us to the era of 'the nation's enemies'. A mix of black and white photos add touch upon touch, bearing witness to the years of darkness brewing. The middle of the previous century, when civilian life is in the uniform of the Utopia of Class, whilst the prisons prepare to receive their 'visitors of high-standing'. An echo of propaganda speeches, processions, parades... The poles lose their magnetism, while the compasses for human bearings of good and evil have lost their needles. It's 'calm' but full of noise. It's 'joyful' but a funeral bell can be heard. A rain too will fall to wash away the crime. It will pass into hail, here and there we see the large falling hailstones turn a shade of red. Lumps of ice strike the bell—they cause it to move, but instead of a sound, we hear:

**'To be awake when the whole world falls asleep deceived.'**

## SCENE 2

The silhouette of a young man, scorched from so much light, wanders as if in a labyrinth along the corridors of the courthouse. Our character, in a close-up shot, recounts the charge against him and his sentence. The court declares the defendant guilty, 'an enemy of the nation.' The sentence is 'DEATH' and for



the admonition of others, they have, as they do from time to time, switched on the loudspeakers in the hall. The accusers think that the defendant is already crushed by their sentence, but, to their horror, as he exercises the right to some last words, the loudspeakers boom: 'A principled struggle against communism until its total annihilation!' The temptation is not long in coming: 'You are too insolent for us to kill. We'll keep hold of you until we break you.'

A subjective re-enactment of the time of the courtroom trial is conducted. The halls are empty, the corridors too. It's not a wandering ghost, but a real person who appears once again in the corridors of memories, our current narrator, once condemned to death. Sounds convey the bygone reality in the deserted space. It's as if they are all there in the hall—the accusers and the accused. They give him the floor. Unperturbed boldness booms out: 'A principled struggle against communism until its total annihilation!' The sound takes us back to the corridors where the loudspeakers blare from the ceilings. The character once again appears in the corridor as he moves away into the distance, seen from behind. A jump-cut with the clattering of icy pieces on glass takes us back to the courtroom, where the windows are opened by the power of the storm. Completely red by now, the ice beats against the windows and enters the room. The wind's force makes the judge's gavel slide along the tabletop. There, where it stops, it goes out of focus and behind it the empty chair of the judge comes into focus. Amidst the stream of his narrative, Vaklush Tolev says:

**'To be brave when mortal fear with utter power reigns.'**

### SCENE 3

A downpour of red hail: on the windows, on the courtyards, on the heads of the helpless passers-by. It's everywhere; it's a calamity from which you can't hide. On the streets, red torrents from the melting ice flow down. The transition from the previous scene to a close-up of our hero takes place with a very slow double exposure: a black-and-white shot of the red-flowing watery stream. This is followed by the story of his years in prisons and camps. The circle of prisoners from the introduction of the character appears briefly when he recounts the situation where a zealous new overseer tries to force him to walk in the same direction as the flow of prisoners. After several attempts to get him to obey, the overseer, flogging a dead horse, by now baffled and ready to go to extremes, declaims in warning that: 'If you play with fire, you're going to get burnt!' Our character's answer is once again an audacious retort: **'He who is fire does not fear the flame!'**

He tells us of his dozens of poems and plays, written on cigarette paper. He tells us how, at his last stop on the line, Varna, he burnt almost everything on

the bonfire of the past before he got out. In this way he cleared a space in his soul for the future to come. He explains his peculiar statement to us that **prison for him had been Heaven's way of caring for him, employing social repression** rather than suffering and thus highlighting his theory that **'there is no suffering, only development'**.

He shares his judgement of 'the calamity named ignorance', making a distinction between the behaviour of the truly ignorant man and that of the one who simply doesn't know, the illiterate. The visual scene is from the place where he lived, his house in the village of Popovitsa in the Plovdiv region. We get to witness our character's ordinary everyday activities. Since ignorance belongs to no one group in particular, it can be encountered everywhere. For this reason, the linking of it to any specific figure has deliberately been avoided. We end the scene with a shot of our hero's prayer before supper. In the voiceover, Vaklush Tolev himself is heard to say:

**'To be strong when ignorance in condescension mocks.'**

### SCENE 4

A storeroom bursting at the seams with cardboard folders. A table on which some of these same folders have been casually piled up. A draught starts to blow through the room, sheets of paper start to waft around. The uppermost folder falls down. We read the police file with the classification: 'IMPOSSIBLE TO REFORM'.

Despite being someone 'impossible to reform' and an 'enemy of the nation', he manages to graduate in theology in the only autonomous Divinity Faculty in existence at the time. He completed the educational cycle normally lasting several years in only 18 months. This is nothing to wonder at, if we consider the extraordinary qualities he demonstrated throughout the course of his whole life.

Walking amongst the library shelves, he explains about the time after his graduation during which he was a librarian at the Plovdiv Bishop's Residence. He reaches one of the bookcases and takes out a book from it. This is the original of the priceless History of Caesar Baronius, which is the single copy extant in Bulgaria, there being only a few in the world at large. He talks about his work in the Bishop's Palace and of the first exhibition of icons in Bulgaria, which he had organized in 'THAT era'. There are some archive materials in existence about the opening of the exhibition in the crypt of Alexander Nevski Cathedral which will confirm the procession of particularly valuable icon exhibits. Documentary footage is mixed in with actual images of the character himself during his presence in the crypt.

Maybe the inner paths he had trodden in the prisons and his encounter with theology are the labyrinth of Daedalus in which his idea of wings was born. And it's right here that he presents to us the proposal that he submitted to the UN concerning an amendment to the Charter of Human Rights so that it contains a new clause for the protection of the soul, so that **the soul cannot be damned to ex-communication by any religion and for the concept of 'enemy' to be removed from the civil and penal code. 'You can have an opponent but not an enemy because enmity is the damnation of someone in social terms,'** says our character. The problem is a matter of human dignity, which has given birth not to malice and vengefulness but, on the contrary, to wisdom which seeks to bear responsibility and calls for a conscience. This is a virtue which has been put into practice and not just the profession of one which has not had its mettle tested in the fire of life.

The series of iconic images of Christ in the crypt are the conclusion of the episode and it's accompanied by His words: **'Fear not those who slay your body, fear those who slay your soul!'** Thus two errors committed against the human being emerge into the idea of a lesser degree of denial. The first is towards the tangible bodily aspect: a freeing from hostility in one's social sphere. And the second is towards the intangible, towards the soul: a freeing from spiritual damnation. Behind the scenes the words sound out:

**'And to forgive when your shore is visited by foes.'**

## SCENE 5

A narrow mountain path. A view from the Rhodope Mountain Range. Vklush Tolev is at the head of a long column of people. He is leading them to a special locality, the Cliffs of Orpheus. There he will tell them of his insights into the future of Bulgaria, of humanity, and the world. He ends with the final line of the verse:

**'THEN INVINCIBLE WILL BE YOUR HAND AND BY YOUR SIDE,  
PEOPLE'S DESTINY WILL HAVE ITS TRUSTY, WELL-PAVED PATH!'**

The Teacher of Wisdom is surrounded by his students. He reveals the secret of the principle, 'To be and not to have.' When a person, as a form of existence, in essence 'IS', then this is something which no-one can deprive him of, whilst 'Having' is for a time only, it is on the scale of transitory things.

**When someone succeeds in 'BEING',  
then he is 'CONDEMNED TO LIFE',  
even when he is by now no longer in the visible world.**





Petar Stoyanov on Vaklush  
'8' Magazine, January 2023 | WWS  
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⚡ PETAR STOYANOV

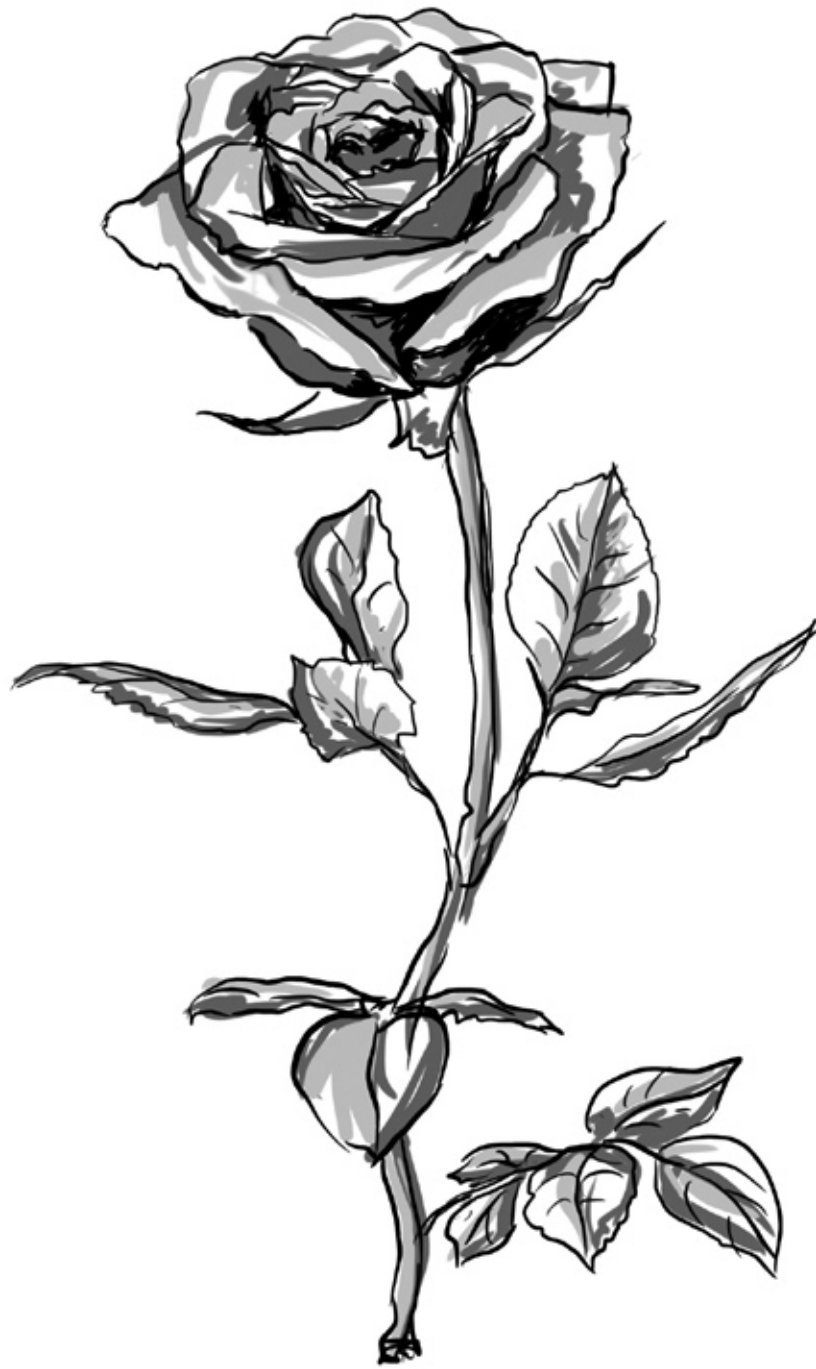
- President of the Republic of Bulgaria for the period from 22 Jan 1997 to 22 Jan 2002
- Deputy Minister of Justice in the government of Philip Dimitrov, 1992

Vaklush Tolev was part of a constellation of people, of Legionnaires<sup>1</sup> whom I'd known ever since my childhood years. Of all my father's friends who'd been through labour camps, through prisons, internal exile, confiscations, humiliations, amongst all of these people he seemed to be the brightest, the most optimistic personage. I conversed with him quite often: I'm talking about after the political changes, of course, when he was an active participant. **He was never inclined to complain about anything whatsoever. He was a person of a different stature. He was always spirited, always inspired by something.** I've always admired him, I've always been amazed by this character trait of his, by this optimism and vitality. **For this reason, he was one of the most sought-after conversation partners for young people. It was strange to see a person of 75-80 years of age at that time surrounded by so many young people who listened to him with adoration.** They saw in his figure one of those martyrs who had been through so many circles of hell, and he spoke to them like some kind of prophet: with his long, swept-back hair.

His proposal to the UN about a clause for the protection of the Soul was one of his, let me put it like this in the best possible sense of the word, eccentric ideas. **He was not an ordinary person. He really did have ideas which were above the national, they went far beyond the borders of Bulgaria. They were ideas for saving humankind.**

---

<sup>1</sup> The Bulgarian National Legions movement was born on 13.06.1930 from the ranks of the youth sections of the 'Homeland Defense' organization, established in 1923 by reserve officers of the Kingdom of Bulgaria. The name was chosen as a sign of loyalty to the ideals of National Revival and the legion of Georgi Rakovski. See more in Dyanko Markov's book, 'Legionnaire Movement: Emergence, Historical Role and Destiny' (1999).—Editor's note.



# INTRODUCTION TO THE TALE OF THE MYSTERY OF REALITY

Storyteller **RALIE ALITA**

'I've said it a hundred times: **through the dream, you may train yourself to learn, the dream is a method of work and of gaining knowledge.** The scientists will prove it, indeed I've recently heard of several discoveries in that direction. In all of the esoteric schools, work has long been done by means of the dream as a method of work and the dream as brother of death. Why? Because there you may see Isis and, in longing for that rose which bears on its breast, the many-petaled world, you may wish to breathe of it so that you may conquer your physical nature, and then you may be bold enough to toss aside the veil, to look her in the eyes so that the door is opened to the Holy of Holies.'

— Vaklush, 'Nur' magazine 5/1993 —

I hadn't dreamt of the Teacher Vaklush before I met him, just when I had finished secondary school and was 19 years old, but returning to my youthful memories, I would say that it was precisely him that I had been conversing with wordlessly. There was an invisible figure in my consciousness with whom I communicated in the form of a yearning 'to leap over both time and space; for the sound barrier, the soullessness of words to collapse before thought' and for me to establish tangible contact with the intangible.

I recall that once, in one of these 'conversations' came the conclusion: 'You're saying to me that it's time for me to get down to work?' What was meant was work on myself and in the service of the world, i.e. that for which I have come as a presence on the Earth. 'It's just that how will I manage alone? I need to have someone who understands me. No. Not to understand me but for he himself to understand. Simply to be like me but not only at first sight, as it usually is. I want him to really be like that. I want to find him!'

The first ones I 'met' and decided that they would understand me were the writers Ryūnosuke Akutagawa, Salinger, and Dostoevsky, while a little after them my musical love, Mozart, followed by Einstein and so on appeared in the field of my woken consciousness. In the conceptual world of these classic figures, I felt as if at home. They gave me the assurance that my sense of



another world from which we came and to which we are returning was not only my imagination. This is perhaps why not only researching the past as a cultural legacy inspired me so much but science fiction too, bringing with it the wonders of the future amidst the realities of the present. Just as certain historical personages who stood out through their qualities and spirituality filled me with admiration, so too **the gods of the mythologies were for me persons who were more evolved than the rest of humanity.**

I had no idea about Christianity as a religion, but I loved the personality of Christ as an exemplar and I adored researching eastern cultures and religions, as well as ancient civilisations around the world. I sought true knowledge remote from that which we were occupied with at school, and I stole back all of my free time to greedily absorb everything that interested me. I was exceptionally delighted by Zen Buddhism and Daoism with their concepts of sudden intuitive illumination and the harmony of the polarities Yin-Yang. I took wholehearted pleasure in the philosophical side of the classical Zen koans, the Haiku poetry, or the martial arts like Kung Fu and Aikido. The classical Indian epics like the Bhagavad Gita, Mahabharata, and the Ramayana along with academic research works like Bongard-Levin's 'Ancient Indian Civilisations: philosophy, science, religion' and others resonated deeply with me.

In these early school years, I even yearned to run away to China in order to find that very special old man of the mountain as I conceived him, who would teach me martial arts, wisdom, and mysticism. Then, when due to a chance constellation of circumstances I was presented via the theosophist father of a classmate at secondary school with theosophical literature in editions from before the 9<sup>th</sup> of September 1944 (*the change of the political regime in Bulgaria*) such as 'Ancient Wisdom' by Annie Besant, extracts from Charles Leadbeater, Nicholas Roerich, Helena Blavatsky, and others, amongst which there was also something from a Bulgarian spiritual teacher who'd lived before the communist regime came to power in our country, namely Peter Deunov. Intrigued, I and two of my friends decided to seek out more literature from this teacher in the library of the Theological Seminary in Sofia. At that time specialist, spiritual and occult literature had not yet come onto the Bulgarian book market due to the atheist ideology of the communist regime and it seemed natural to us to nevertheless discover something like this amongst the treasures of the Theological Seminary. It turned out, though, that this quest of ours led us in fact to the Teacher of Wisdom Vklush, because in the library we came across his followers and thanks to them a few months later we met him for the first time at a talk in his home in Popovitsa, after which we turned, without realising it, into regular attendees of his public lectures in Sofia<sup>1</sup>.

I took the educational presence of the Teacher Vklush in my life from then

on as the most natural thing in the world and in the years following my list of worldwide and Bulgarian favourites who were particularly close to my heart was supplemented with names like Plotinus, Saint-Exupéry (with his philosophical thoughts in 'Flight to Arras' or 'Wind, Sand and Stars'), Christopher Marlowe (who reminds me a great deal of Mozart in the impressive analysis 'Between Pathos and Irony' by Shurbanov), Nikola Tesla, Buckminster Fuller, Nassim Haramein, Carl Jung, Blaise Pascal, Kemal Atatürk, my favourite Bulgarian poet Teodor Trayanov, Levski (in depth) amongst others, with my discovery of some of them being due precisely to his lecture sessions given regularly at Sofia University, at the House of Science and Technology Associations, various Community Centers, and so on.

In the role of a transition from the past to the future, I would note here in particular the Bulgarian artist Boris Georgiev with his fine and cosmopolitan soul, incredible in terms of his way of living and the path trodden. In his wanderings around Europe and as far as Morocco–India–Brazil, he often has for company 'the destitution and sufferings of the pariahs', devoting a great deal of his energy and strength to the active relief of these. On the other hand, he is said to have been pleasantly flattered 'by the lavishness and abundance' of the higher echelons around the world, which he would always leave behind him without any regret. But the most important reason I mention him is how effortlessly he entwined the threads of his destiny with a host of bright minds from all over the world, or as he puts it in his own words: 'I've warmed myself at the flame of the most noble souls and in communion with them, I have experienced heartfelt friendship.' From his many encounters and friendships remain inspired portraits 'probing the human soul', amongst which alongside Teodor Trayanov we'll also see Einstein, Gandhi, Rabindranath Tagore or Princess Niloufer, etc. The ascetic spirit, ethereal perceptions, and the painful experiencing of circumstances in which he found the world are imprinted as an unvarying background and mood in the artist's paintings. All of this makes him an ideal archetypal character for the creative figure of the past who is willing to and longs to replace the sorrow of ideals unrealised in the world surrounding them with a hymn of joy in the transformation of their own heaven and earth at least.

**'Wisdom is like blood: it isn't seen but gives life,'** says Vklush and at a certain point a person becomes aware of how differently he now sees the world with the new gaze he has acquired. Without getting into too much detail, I would say that the culture of Wisdom wipes away the tears of the past which accompany us as humankind on losing our connection to the Spirit when the mind lowers its veil before the subtle reality and takes the lead for our development in order

<sup>1</sup> For further details connected to the meeting in the Theological Seminary and how I was introduced to Vklush Tolev after that: see 'Bright Sparks in the Aura of Bulgaria'.—Author's note.

to form us as independent individuals. Love, and with it Wisdom even more so, return the developed personality after that to the consciousness of unity and open the approaches to the Holy of Holies.

I mentioned at the start that I don't remember having dreams with the presence of Teacher Vaklush in advance, but, coincidentally or not, in the absence of other forms of contact with the subtle worlds 'acceptable' to humanity today, at a certain point I began to turn my attention to those of my dreams which were more saturated with emotion and energy. Seemingly, agreeing to keep shut the remaining potential channels that surmount the veil of cognitive activity, I've chosen this least disturbing method of connection and I started to use it in my questing and longing for unity with everything beloved from which immersion in the world of forms keeps us cut off. I was constantly encouraging my nearest and dearest people around me to share their interesting dream visions and I would write these down just as I did my own. I present in the next pages several of the less personal ones from amongst the multitude I had recorded, and I scatter some more at various points throughout the materials further on as well.

With the appearance of the Japanese figure skater, 'the miracle on ice' Yuzuru Hanyu in my field of vision a few days before the 2022 Olympics in Beijing, the circle of images brought to me throughout the years in a series of dreams seemed finally to turn in such a way that it enabled me to give verbal expression to my impressions from the metaphysics of our earthly existence with the culture of a view that has grown wise. In other words, **the figure skater Yuzuru Hanyu from Japan, the singer Byun Baekhyun from South Korea, and the innovator/ecologist Boyan Slat from the Netherlands turned out to be connected for me conceptually and emotionally** in such a way as to allow me to present through them ideas acquired with the Teaching of Wisdom and to illustrate **important qualities of the future and today's Children of the Day scattered across the globe and destined to make history.**

When in 2016 I discovered Boyan Slat with his grandiose project for cleansing the Ocean from the pollution endangering it with plastic waste accumulation, one of my important dreams rose before my consciousness. In it a fundamental detail was the recording by a multitude of cameras of an important ecological project and that's why I've entitled it '**Environmentalists**'. I dreamt of it several years before the appearance of Boyan in my field of vision. The boy in my dream strongly reminded me of Boyan with his external appearance and hairstyle, but he was led to me by his elder sister and was aged 16. From the perspective of what I know today, **I would explain the details in the dream as being a collective figure representing the three young men mentioned.**

Thus, for example, with my interest in the entertaining child-like behaviour of

Baekhyun, the dream I've mentioned once again began to float up and I could not help but turn my attention to the fact that in Episode 5 of the show 'Arcade 2' by EXO, in the course of their games Baek presented himself as a 16-year-old youngster from Busan, although he was not far off his 30s. On the other hand, we have the inseparable part of the story of Yuzuru as a figure skater, in which we are told how his elder sister had led him with her as a child onto the ice. About Boyan, to this day I don't know whether he has a sister at all, while about Yuzuru that is one of the first things which every new fan finds out.

In another one of my dreams from long ago the number **94** was important and I hadn't thought to check when Boyan was born until Baekhyun came into range for me and I started to note the stage numbers of the boys from EXO which their stage clothes are adorned with. Yes, the stage number of Baekhyun is **4** (and not 94), which is actually particularly interesting because due to its first syllable the figure of 4 has simultaneously a link to **death** and to **love** in the Korean system of associations, while in the Teaching of Wisdom, the number is especially emphasised as a symbol of the Cross, of the Crucifixion: that is the battle between the Spirit and matter when we have to take up the cross and walk the Way of our personal Golgotha, which the Teacher of Love, Christ, has introduced to us. Since Baekhyun is a proverbial master of synchronicities, I am in no way amazed that by a chance constellation of circumstances as a school pupil he started his appearances as a singer with a group called '**In a coma**', whose name provokes associations with a near-death experience!

'Two factors MAKE HISTORY: creation and knowledge.

**Two powers determine existence: LOVE AND DEATH.'**

— Vaklush, 'Nur' magazine 2/2011 —

**'The awakening to love testifies to the idea of immortality.'**

— Vaklush, 'Nur' magazine 5/1994 —

So, once I'd already recognised Baek as a participant in a series of dreams, the number 94 began constantly to catch my eye amongst the abundance of concert performances by EXO, but I didn't understand why it was the stage number of his fellow team member Sehun, who chose it since that was the year of his birth. A perfectly simple justification, but Baekhyun is not a 94 liner—he is a 92 after all. With the sudden appearance of Yuzuru before my gaze, however, I finally understood! I hadn't even managed to check his details, when a premonition suddenly 'lit up' in me that it's him who's bound to be a child of **1994**, and once that was confirmed, it occurred to me to take a look at Boyan's birth year. (Yes, it turned out that he too is born in the

<sup>1</sup> An interesting detail is how in some languages the word for 'love' like 'amore', 'amar' comes from Latin and literally means 'death-less, im-mortal'.—Editor's note.

year when the Day begins, and Baek is a kind of captain of the Children! :)

On the other hand, Yuzu and Baek took shape in my eyes as being quite similar with particular traits of their character and spirituality so finally I could explain why in many of the dreams (and not only in mine actually) the main personage would usually come with a friend who was always a little in the shadow. He is present, but remains as if concealed, apparently so as not to be recognised. Here is the moment for me to mention Pooh-san, Yuzuru's little bear/'friend and companion', because it is a powerful emblematic symbol with him, just as it's an important symbol amongst the images shown to me years earlier. Perhaps I wouldn't have paid so much attention to this detail with 'the bear' (which subsequently I've looked around for a lot through the years so as to identify it in the real world) if it hadn't been specially emphasised to me by the Teacher Vaklush in a personal conversation. Without being specified in a concrete way, I knew that he was providing me with the characteristics of a personage who was important to me. When several of us students were traveling with him in a train compartment for his forthcoming lecture in another city, I don't recall on what occasion, but he explained especially for me that the bear is symbolically like the wire coil of a heater: it gives energy and warmth. Its main symbol is the giving of healing energy.

Yes, Kai from EXO is also a child of 94 and in the band is entrusted to him the symbol of the bear. Nevertheless, just as in the case with Sehun, the coincidence simply sharpened my attention to the symbol. I can assume now, that **just like Baekhyun, Sehun and Kai are from one single group active on the world music scene, similarly, the Children of the Day too are invisibly connected in a spiritual team regardless of where they are born and where they work on the planet.**

In connection with the debut song Jopping by SuperM (SM Entertainment's supergroup with members of several of their boy groups, including Kai and Baekhyun from EXO), some of the explanations about the music video precisely in this spirit made a strong impression on me: how all of them, **the superheroes of the new era**, come from different directions, with different aspects in their professional performance, but with something in common too—**the light within them, which brings them magically together on the stage of life**, before the gaze of their fans, humanity. Once again, by the power of an enthusiasm-inspiring coincidence, Baekhyun, **the Master of the Light** in EXO's concept, was elected by his fellow team members in SuperM as their leader, whilst in the scenes in Jopping from Dubai, we see him just like a Luke Skywalker of the planet Tatooine before he joins the rebels and leads them, with the help of the Force, in the battle for the restoration of the balance in the Galaxy, haha... (And **Luke means 'bringer of light'**, by the way!) Let's quote word for word what Mark (from NCT and SuperM) explains about the conceptual images in the song:

'JOPPING first starts off with **all of us not together and we're all scattered across the globe**, in different areas, with different vehicles which kind of define how we all have different colours, and we all have different professions, different backgrounds, and everything. With all of our different strengths and **with the light that we always have within us from the start we gather together magically** and with that light as well we enter a **portal** where we end up being on our grand and final ultimate destination which is the Colosseum.'

— Mark in 'The Story of Jopping' —

The Colosseum is the stage for grandiose, spectacular battles, as we know. In the spiritualised sense of the song, we can say that it is some kind of destination like the holy battlefield Kurukshetra from the Indian epics, named '**Heaven on Earth**' in the 'Mahabharata', where **the great battle within us** is waged for supremacy over earthly gravitation!!!

And on it, the Children of the Day are destined ultimately to vanquish themselves, with which they will become an inspiration to the whole world.

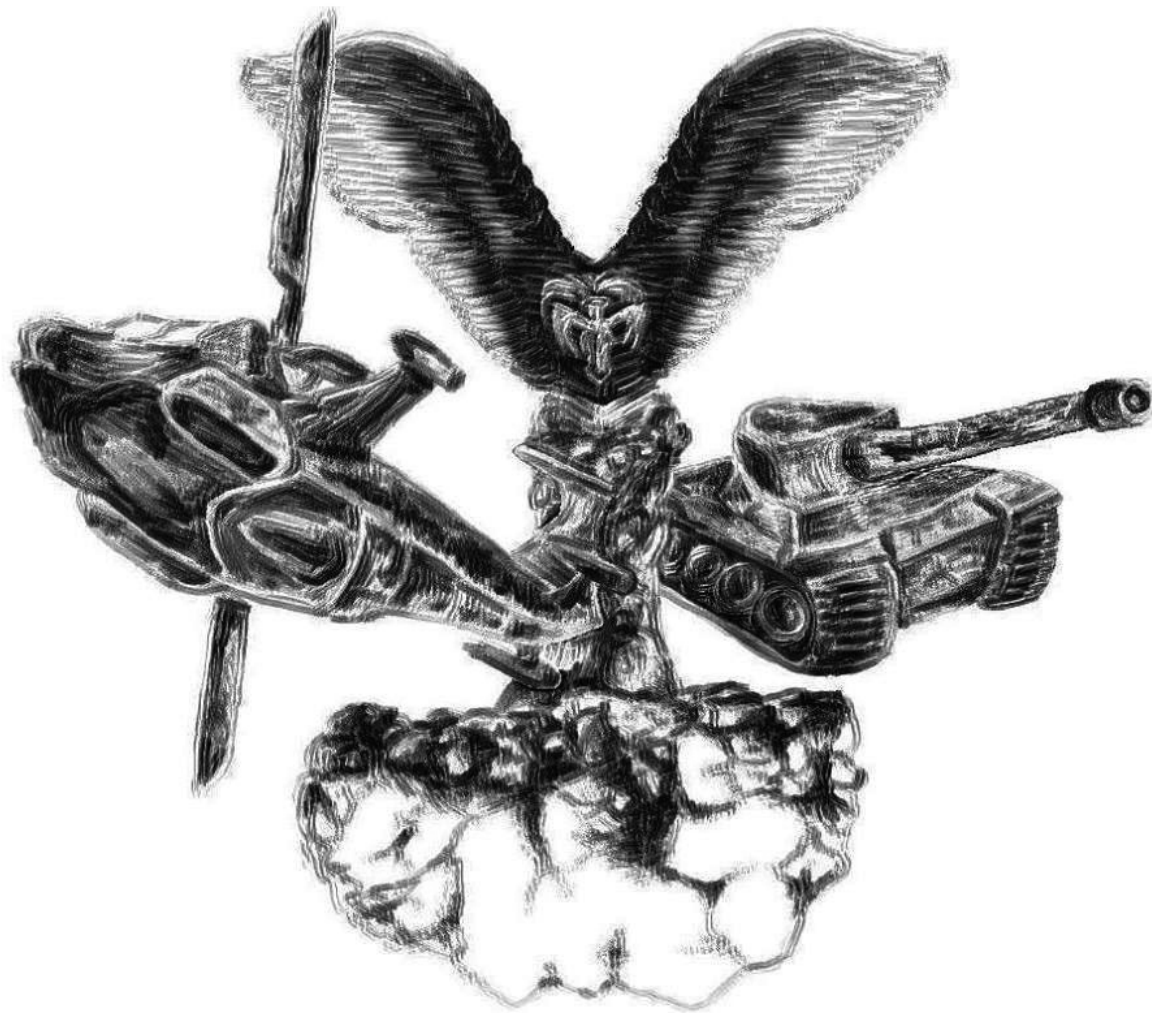
'It must be known with particularly clear awareness that **the Children of the Day as a Universal Necessity are not a matter of national will but of belonging**. That's why, when I talk of the Children of the Day as a Universal Necessity, we need very precisely to guard against our national will, because destiny must not be stolen away between borders.'

— Vaklush, 'Nur' magazine 4/2002 —

**'The Children of the Day: this is your designation** and the memory which will remain. Preserve it, develop it! May the great mystery accompany you both in the most joyful moment and in the most difficult one. But there is nothing difficult, once there is knowledge that **the human being is a god in evolution**. The way does not become lost, we may be present at any time. Wherever we may be by the force of geographical circumstances, or social and family needs, what's most significant is our invisible essence: co-godhood with which we have been formed. It is within you in every instant so that you may be present where you wish, or welcome whoever is needed by you at a particular moment. Blessed be your Way upon the planet. Blessed be your Way beyond the planet for all those who have this gift. Spare any self-aggrandisement. Prepare yourself for greater guests, which evolution has cultivated, calling them gods.'

— Vaklush, 'Nur' magazine 3/2005 —





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ILLUSTRATION by KAMEN BANKOV

# THE BATTLE WITHIN US

*material from 05.06.2017*

Author KAMEN BANKOV

In continuation of the theme about the battle within us for supremacy over the earthly—with which the Introduction to the tale of the mystery of reality concluded—here I present an inspiring fragment of the magical nature of our existence. It's in the form of a shortened material included in my series 'Bright Sparks in the Aura of Bulgaria' and written by Kamen Bankov, whom the cause of green veggie ideas brought me together with several years ago. His material is primarily devoted to Club 27 and the investigation of synchronicities attesting to his personal observations and experiences. Speaking about Club 27, it's an informal group of world-famous artists who did not manage to free themselves from that which hampered them in their earthly living, except through the power of death which felled them in reality at the age of barely 27. **The sorrowful old era of the earthbound mind is still too powerful, but the Children of the Day are destined to bring forth their inner light into actualised reality with the alchemy of an authentically realised internal transformation.**

By Ralie Alita

One September day Nadya, a Russian lady we knew and who, in common with quite a few people in our circle of friends, pursued a particular interest in the sphere of the esoteric, happened to be traveling to Bourgas and we arranged to go to a patisserie together, where she could also read my fortune in my coffee grounds (just for fun, not because some kind of misfortune was looming in my life). On the whole, I'm not a great fan of coffee, but in cases like this, I nevertheless subject myself to the tortuous procedure. Sip by sip, distancing myself mentally from the bitter taste and the bits of residue which stuck to my teeth, I managed to get the level of the drink down almost right to the bottom. We turned the cup upside down and waited a little. The grounds, along with the remaining liquid, had spread themselves out over the surface of the saucer. In the cup itself patches forming the outlines of distinct figures had also formed. But before I could have a proper



look at anything at all, my attention was instantly riveted by a shape right near the rim. It wasn't just a blurry patch open to all kinds of interpretations depending on your mood but an utterly clear symbol. 'Look here, a Latin 'V' (**the sign of victory**). But it wasn't just a letter, it was rather something exactly like a coat-of-arms, to be precise like an ancient imperial emblem showing a bird of prey spreading its wings. **The winged creature soars high, above all others—its abode is manifested as the peak of Creation, and thus it is assigned the highest power. Its eyes observe all that happens in the whole wide world, for its gaze there are no obstacles and no inaccessible places.** So, this figure struck me as highly surprising. There wasn't even any need for interpretation of the shapes: they were perfectly evident.

**The letter / bird / angel** (I don't know what exactly to call it, it's as if all three words fit here) **circled over a fearsome battlefield.** After the chaos of explosions and haze of smoke, two military vehicles emerged clearly outlined. A tank and a helicopter. From the tank's gun-barrel, through tongues of fire, a shell flew out. Even its path as it zoomed by could be seen, it was enshrouded in a light 'halo' (the colour of the coffee-cup) against the background of the coffee grounds. Neither the rotor nor the body of the helicopter was something that could be simply shoved into the category of smudged blotches. Several elliptical lines charted its trajectory. A little off to the side, a great explosion loomed ominously, with its characteristic 'mushroom' and 'stalk'.

The interesting aspects didn't stop here. I looked at what was in the saucer. The heaped up residue and leftover liquid formed some kind of harmonious reciprocal relationship, almost like the Yin-and-Yang symbol. Along the line where the 'light' and 'dark' came into contact, there were three or four layers of residue which had managed to arrange themselves in such a way as to form a terraced pyramid with a rectangular base. **Yes, that was it exactly—a pyramid amidst a kind of Zen-garden. Of course a combination like this was in total opposition to the 'murals' on the inside of the coffee cup.** What could it mean? Harmony and war as two sides of the same coin? **I gazed at the image almost as if bewitched. I can't put into words exactly what my conversation partner made of it all, but a personal notion of it definitely took shape in me and filled me with energy.** For the first time, though, I regretted not being in the modern habit of taking pictures. It wasn't until I was at home on my doorstep that it occurred to me that I'd missed the chance.

I constantly recall those shapes in the coffee cup. My conversation partner interpreted them for me along romantic lines, but the whisper of my intuition decrees something else. **These signs foretell something of significance to all of humanity. The image of my life's mission and that of many other people alongside me. The fearful battlefield, where the war of the New Era is being waged.** The tanks and helicopters are merely a metaphor for higher powers. Here it is not a question of a physical confrontation. **This is a battle on a whole other level.**

**The battle for consciousness.** The new civilization is taking form in the indistinct silhouette on the horizon and is trying to clear a way through the deliberately incited barbarism, massive financial interests and political machinations. **Slowly but surely, the fight for resistance is being transferred to a new sphere where firearms lose their power and like a Herald Angel, the 'V' circles above the battlefield to signal victory and the founding of a new empire.** 'Empire' is no longer a word imbued with epochal negativity. **The Empire of the Spirit...** it will reign over a world without violence and destruction and will turn it into a garden of paradise. The thought of it fills me with energy. All of my premonitions are being confirmed. The universe resonates with me and speaks to me. **And the battle—the one within us—calls!**

'The idea of the enemy is born in moments when the involitional energy from the Godhead reach their outer limit and His realisation in the heavier vibration creates matter. This threatens Him. **A battle emerges between the divinities of the Spirit and of material—**between that which we may call Seth and Horus in Egyptian culture—**accompanied by a horrifying truth, one which still glimmers, that the human being as an energy begins to tire in dense material and to lose his self-awareness as pure spirituality.** Thus on entering a fearful situation the human being without wanting to generates a state of enmity and starts to be hostile within himself. We must make a difference between 'enemy' and 'non-friend'. An enemy is a person who begins to provoke hatred. Like a psychotic fear the enemy gives rise to a personal loathing in us, an inherent need for a battle so as not to lose awareness of self. Every, so to speak, particle of spirituality, which creates around itself a material binding, begins to take on feelings of animosity, begins to take on feelings of resentment that someone is limiting it.

**Here one of the greatest mysteries is concealed—how can we transform our limitation into our spiritualisation. So that—Fiat lux—Light begins to generate forms in material, it starts to lose itself.** When we conquer material, we have no enemy.

**Enmity is an internal process. It's a battle for enlightenment—**from the darkness to bring forth light once more. Here is the place of the Logos, of course, of those co-helpers of Eternity.'

— Vaklush / Youtube video / 13.05.2001 —

# SOME OF MY SECRET YOUTHFUL THOUGHTS AND FEELINGS

Storyteller **RALIE ALITA**

In the lines that follow, I present a part of the world of ideals—which accompanied me in my early teenage years—as an illustration of the consciousness fighting to liberate itself from the shell of the earthly. I often felt a great longing for something deeply essential and remote, which seemed to have been lost for all eternity in the culture of humanity, and I constantly sought the knowledge, values, and ideas that were lacking to me in the reality with which I was surrounded, those that could free me from the limiting imperfection.

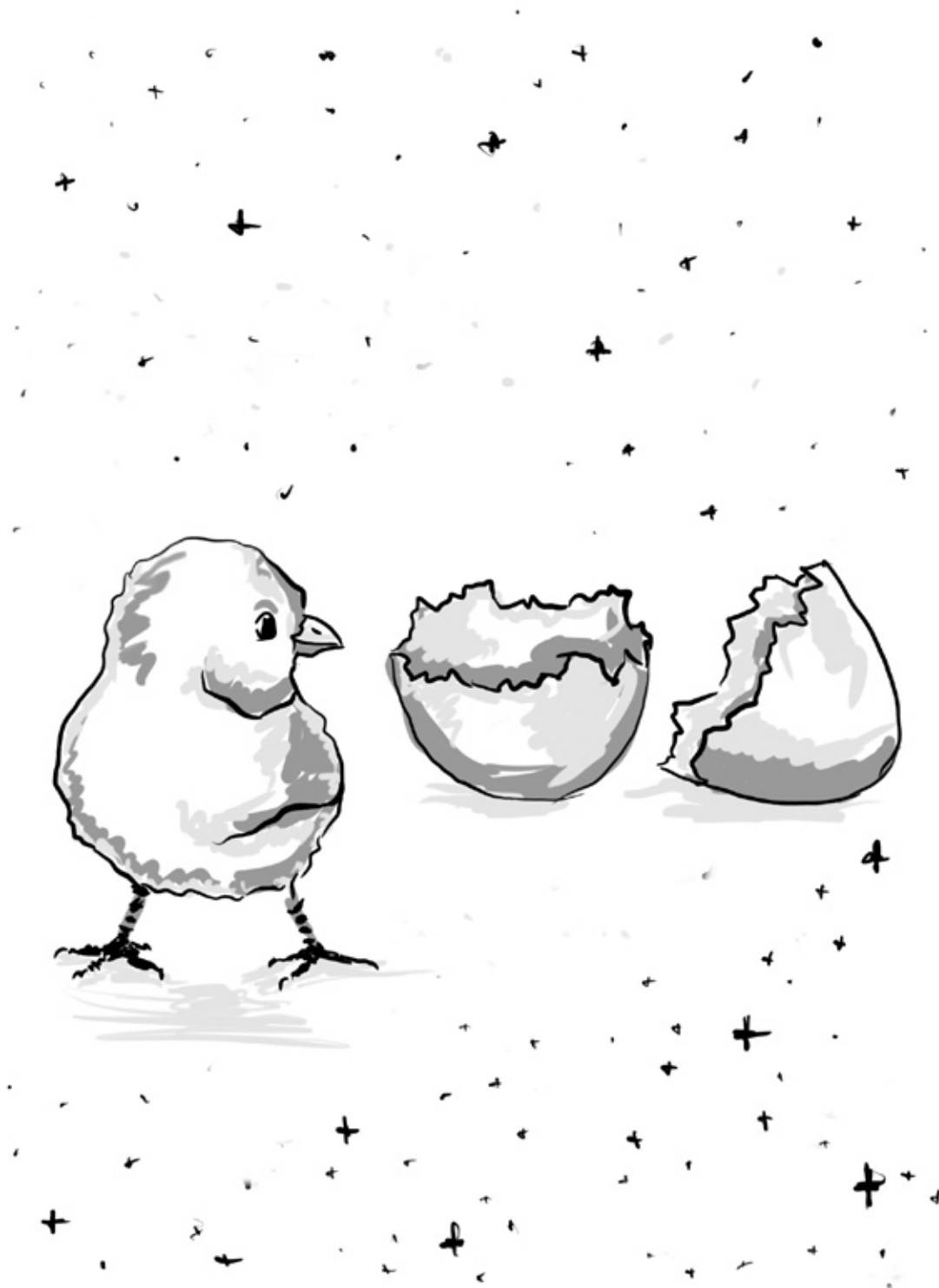
When I came across the autobiography of Lay from EXO a couple of years ago, to my surprise I recognised a similar state of mind in one of his descriptions:

‘At one time I imagined myself as a chick that can’t get itself out of its shell, caught for all eternity in the trap of a space which it can’t open because its plumage is not fully grown and its bones are not solid enough. The border of the world was so tangible and strong that it kept me firmly inside the trap. These feelings appeared very early on when I was around 6-7 years old: from time to time within my consciousness there awoke this idea of the chick and the world...

Not only that, though, there’s more: is it possible that the world I see at the moment is not real? That my mother is not real? That dad is not real? That grandad and granny are not real? Could it be that it’s all just a world thought up by the sleeping chick which can’t get itself out of its shell? What are people exactly? Since I find myself in this world, what exactly am I here for?

At that time my heart became full of the strange, confusing feeling that I can’t communicate with others about this problem and I didn’t even think of turning to the adults. I assumed that if I asked my mother, she would consider me ‘crazy’.

— Lay from EXO, Autobiography (‘Independent at 24’) —



Well, I must have been about 13 years old when I started jotting down thoughts and feelings. I recall one evening, actually night, how I pondered upon the ‘facts’ taught to us at school which I simply couldn’t agree with. Given that I didn’t have the courage to speak out in class, I came to the idea of at least writing down what I would like to say. At that time I was sleeping at my grandparents’ in the lower part of our old house in Pleven. Since they were strict about bedtime, I used to wait for them to fall asleep and then turn on my trusty night lamp so I could read everything that interested me and which wasn’t taught about in a single class at school.

Sometimes, before I went to sleep, I would think about the world, I would rebel, feel sorrow, and roam in my mind... That’s how eventually someday something would stir within me and I’d be compelled to get up and start to write down my thoughts. On that first night, I looked around for paper but ended up with just white napkins, which served me well though. Then a real diary in a huge A4-hardcover-format notebook came out (before, of course, the era of computer digitalisation arrived).

Some years later my questing led me to Teacher Vaklush and his lectures. Thus my cheerful and optimistic self began to awaken and the writing down of *sorrowful* reflections passed over into the writing of *fairytale* dreams or the sharing of things which deeply *gladden* me and sincerely *inspire* me in online articles. Then the online magazines appeared, the printed books, and finally the video-essays. And that’s how it is...

### **Ralie Alita, 13 years old**

Dream, Thought, Imagination, Desire, Consciousness, Reason—all things which are united in us and yet in practice inaccessible to us. Oh, I don’t agree, I can’t agree, that the speed of light is the greatest. But thought! It must be able to do things instantly and it’s her speed that we ought to make use of. Light won’t help us at all in flights through the Cosmos, and indeed we see stars which are already dead.

Thought, Imagination, Dream, Consciousness, Reason: these are a whole, are connected and drawn together. The Dream is a striving, consciousness lends it meaning, while imagination gives it shape, and thought both connects and transmits: its speed is simply part of the Whole of Reason. The limitation lies in our own lack of suitability: we are so terribly fettered by our three dimensions and that wretched Time! But the world is vast and in it there is everything. And our Reason is the link which connects.

I see the other world (or do I rather feel it?), but HOW can I be there?! That surely happens sometimes. The time will come and I will try. And I will see the Unseen...

### **Ralie Alita, 14 years old**

It’s strange that I have such unusual tastes and interests (*like notions of an existence beyond this one*). Sometimes it bugs me, and even causes me anguish, that I am powerless to at least satisfy them if I’m not able to break their hold. I simply can’t understand how I became someone like this?! And why?!

Sometimes I feel fear that someone might be able to find out what thoughts come into my head from time to time. They might think there’s something not right with me, but what’s the guarantee actually that it’s not them who’s crackpot plus in general I disapprove terribly of all rulebooks, by-laws, and regulations created by the human being, only to be judged by them in turn.

»«

Why are we so constituted that in order to be good we need to keep some kind of rule or perhaps law of some sort? Can’t we just be good in reality? Why do we suffer from our own imperfection?

Oh, I don’t feel like living any longer in this unreal time, I want to do everything by my own will, according to my own criteria. We eat in order to live, and then we live in order to eat. How imperfect it is, this human casing! We are silly slaves of our own selves; we’re pathetic, but we are proud of ourselves.

### **Ralie Alita, 16 years old**

I want to get away from here, to run away somewhere. I can’t make it any longer in this limited, enslaving world! What are these stupid limits for?! Why all these stupid divisions?! Aren’t we all people? Judge me if you can, but I feel free to choose: either I will die as a communal animal or I will gain self-knowledge.

»«

Oh, how I want to leap over time and space; for the sound barrier, the soullessness of words to collapse before thought. Reason does not want to submit, it wants to see for itself. Just it alone, penetrating into ‘**the hidden essence of things**’.

»«

**I would like to help myself and humanity to reach that Truth—still too far from us—that is unfathomable and radically different from our present era!**

»«

That world—the wordless one—seems more real, even though we don’t learn about it like this one—from textbooks. There we are **all-powerful**, as everything around us is, though what kind of power is this—**to come to know oneself, and thus everything else as well**. To know yourself not as a function of the material but as a state, as ‘spirit’, as essence: simply to merge with the immense Cosmos, to draw strength directly from it, to live together with it...

»«

The richness and complexity of the world of philosophy seem to me illusory to the same extent that the world around us is saturated and overflowing with obscure problems. **Knowledge needs to come from within**, to penetrate along eternal inner planes of space, thought, and energy. **Knowledge ought not to come solely from outside nor be considered literally, wholesale, and as a given.** Creative thinking: this, it seems to me, takes us, leads us inwards.

### **Ralie Alita, 17 years old**

The world which I've been trying to portray for quite some time now, is as clear as a bright dream, obscured only by the darkness of the Cosmos. It is eternal and immutable, it is everywhere and it is not here. It is, and we don't see it. It exists and we don't know of it. If we discover it, we can be friends. We will stay silent and we will understand each other!

»«

How do I know?! Why am I so certain that I know?! Just because for me the truth is not mine, but belongs to all who discover it? Such an argument is not convincing at all. But how can you convince when they want you to prove your ideas in practice and to that end they give you a situation in which in order to do good you have to punish the offender? It's no accident that Christ was crucified on the cross. Killed, in order to rise again! There we have the true good, that's what it really is. If everyone understands this all of a sudden, there will be no murderer to be punished with evil for the sake of good. It's so simple, it really is...

»«

True religion, for me, is not in the least something ignorant as some people would really like to make it out to be. **True religion is actually wisdom and a higher form of humanity.** Here the soul and some special kind of sight play the main role, almost the only one. Knowledge is within the human being, why do we deny it? A child wouldn't be able, just like that, to realise that the truth is within oneself: because I was truly a child when I wanted to know everything and I understood that if I want to reach the stars, I would have to come to know myself. To turn towards that part of a human being which is present everywhere and which sees everything.

»«

The desire to escape is immense, for me to hide away in some lovely book, in the encyclopedia even or in drawing. What do these professional teachers understand, do they understand anything of the psyche of the person, of the point of his life? They aren't going to force me to love the deceptive splendour of existence, the deceptive good, the deceptive beauty; I don't want to love what's deceitful! **I can't just betray the truth like that, no. I can't just betray true knowledge.**

'The ascent, which was discussed above, is accessible to a person only beyond the cathartic virtues, when they begin to live out the theoretical ones.<sup>1</sup> But even before this point, for the student of wisdom it is possible to see into the upper world as long as they succeed in extracting themselves from the coarse body and raising themselves up into the 'luminiferous': there they find their true essence. The knowledge-acquiring activity of the wise man, who has attained the state described, is defined as work 'in another world': a world of a different consciousness, of a different kind of life. 'He,' writes Porphyry, speaking of the wise man, '**works in the divine world. His image is the highest image of God in the human being; the kingdom which he enters is the kingdom of the innermost human essence in which the human being is no longer a human being<sup>2</sup>, but something infinitely holier, greater and stronger.**' Others call this kingdom 'the world of pure existence, of the divine powers in their fullest manifestation.' In it 'the individual in their essence merges with the indivisibility of the divine life and the wise man begins to live out his immortality as perfect Reason, boundless in wisdom, blessedness and might'.

— Nikolay Raynov, foreword to 'On the Cave<sup>3</sup> of the Nymphs' by Porphyry (a student of Plotinus's) —

'In Atlantean times every person was a specific part of an engine that is our planet. I was concerned about politics, about how we can change technology today to do this or that, and they said:

**'You are the technology! You're just looking for something outside because you forgot the perfect tool you are!'**

So you have to understand every layer of how it is to be a human in order to awaken the potential of that machine which is our bodies.'

— Matias de Stefano in Andre Duquum's podcast 'Know Thyself', 01.11.2022 —

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<sup>1, 2</sup> According to Plotinus's gradation, the lowest rung on the ladder of the virtues is for you to be a good and decent citizen, i.e. the development of the good person. The next rung is represented by the cathartic virtues of inner transformation, which make of the human being a Child of the Gods. These are followed by the theoretical virtues: the mastery of the world of ideals, with which the human being becomes God. And he who works with the paradigmatic virtues, the creative ones, now becomes Father of the Gods.—E.n.

<sup>3</sup> The cave is an ancient symbol of inner initiations.—Editor's note.





## selected DREAMS

*the dreams are not ordered chronologically, but as far as is possible, according to the conceptual progression employed as a method of gaining knowledge and understanding of the world*

Storyteller **RALIE ALITA** and more

**'The dream is a presence in the world of the astral** in which two great forms are created: the dream as an idea of knowledge and death as an idea of immortality. Our civilisation has begun to prove that there is knowledge in the dream. There is, of course: in the astral writing takes place, there stand the Akashic Records. **We may also make a gradation of the dream as an idea of knowledge: when we'll have the waking dream as well, then when we'll not sleep at all.** But can we do without sleep? Yes, but what must we be in order to do without sleep?!

— Vaklush, 'Nur' magazine 0/2000 —

**'Many great scientists state that when they have worked for a long time and have reached something hard to solve, the knowledge comes to them in a dream. Why? Because there the person is within himself and there is no obstruction from the lower levels of the astral plane. Mediums usually supply information from the lower subplanes, but a scientist may be present in the seventh subplane of the astral, which is at the limits of the mental realm.** Without a doubt, the main, the staple bread of science is our mind, but the illumination as to the heuristic, as to prophethood, as to revelation... is now the Causal World, i.e. Christ Consciousness! **Christ Consciousness is a wholeness: a living presence of the manifested God on the Earth.'**

— Vaklush, 'Nur' magazine 1/1997 —

**'The dream in the future generation will be a core lesson in the temple of Wisdom, where the altar will be the Book of Life!** The Book of Life is the consciousness of God. And It has nothing in common with tales or written books which would say It is the Akashic Chronicles themselves. **The Book of Life is the Divine Breath materialised as an altar for the confession of the human being.** And for me, Wisdom is the dream of the gods.'

— Vaklush, 'Nur' magazine 0/2000; 1/2000 —

## NEW DESIGNERS OF THE WORLD

*a dream of my sister's Aleksandra Vali's,  
told to me and discussed by us online*

I DREAMT that at my new workplace as a designer I faced a personal **battle** in the beginning: it was as if there were **five things lined up, which I had to get rid of** to win the battle and I opted to shoot **at the middle** one because it seemed to me that that's where the '**head**' was (it looked like the eye of Saruman in the film 'Lord of the Rings'—blazing with fire). I shot once with a bow—it died, but in its place a new one sprang up straight away. I shot a second time—I aimed at the centre, right—and the same thing happened again. Then I decided that I wasn't going to shoot—I gave up the fight and threw away the bow. And I saw myself side-on: I was like that blazing thing in the middle, but with two 'eyes' in the centre. Neither the thing opposite which I was fighting with, nor I myself at the moment when I was already seeing myself from the side, were in human form—just blazing eye like that in 'Lord of the Rings'. And somehow I had won the battle by giving up.

At that point they told me that the trial period for this salary (the amount I'd asked for) was **4** days—it seemed ultra-short to me!—and after that it would be 9000 leva. And I called out to them: 'Wow, who'd've thought there could even be such a salary, but you should have said so after I'd got through the trial period and not before, to see whether people were really making an effort :-)' Something like that.

There was a whole group of us: maybe **6 people**, something like **a new team of designers**. Then we all (the group) set off for the first day of work, sort of, and the boss came out to meet us. But we went as if into some kind of clay quarry—at the suggestion of someone from the group we took a short-cut on some clay steps through a narrow passage (and I envisaged the long way round—it was through greenery and something like a forest, something natural). Here the whole area was light yellow, it was light-coloured clay—both the steps and the passage/walls. On the whole, it was a pleasant sensation no matter which path. We came out into a vast open area with buildings. The boss had sat down **in the middle** of a little square, where we appeared—on a small chair Chronologically, first in the dream came the boss meeting us, then the battle and finally the trial period for a drastic pay rise.

*Ralie Alita:* Woooooww! What an interesting dream!! That '9000' I interpret as 'abundance': 9, the figure of the ripe fruit, the harvest. The pay is scarcely going to be so much, but gradually it'll happen that it's effectively as good as that. What I have in mind is **the feeling of completeness in terms of the benefits**

**of bringing things to realisation for which there is a constant lack of funds, people, energy...** and so they wait and wait...

*Aleksandra Vali:* That occurred to me too about 'abundance' when I woke up :) That was a disproportionate sum, wasn't it? You couldn't imagine asking for a sum like that as a salary. And that thing with the bow for me is like an allusion to Bulgaria as a symbol: the weapon of the ancient Bulgarians made with the most advanced craftsmanship.

*Ralie Alita:* I also think that the battle is connected to things that have to be dealt with and resolved in principle as part of being in control of the world. But this battle is not to be fought by confrontation—what is needed is ennobling from within. Otherwise it can't be won—the eye of Saruman watches and reigns.

*Aleksandra Vali:* Yahh! And in a way, I became the ruler. Doubly even ;) The eye doubled itself with me :) But not like two ordinary eyes—just double. Non-linear dimensions are complicated to explain ;)

*Ralie Alita:* When you say 'double' that reminds me a bit of the polarity of the world—I mean overcoming polarities, mastering them. Like Horus above the two worlds—the two crowns... Even more so, because the 'trial period' is exactly 4 days, that is the Quaternity of the Crucifixion, the battle between the Spirit and material. And that is to be won precisely through elevation and not through denial of the earthly :)

*Aleksandra Vali:* We haven't explained the 5 things and the 6 people. After all, our actual team of designers should be of two or three. At least that's what they said to me—that there would be another one or two people, I wouldn't be alone. And here we were: a whopping great group! Actually, that thing about 5 doesn't matter that much to me because the other things weren't important. But maybe it was something about 'discerning'—which one exactly you had to 'bop' to win. Somehow you can't just put up your hands and say 'I'm not going to fight' right at the start. On the contrary, you have to fight, and 'putting your hands up' (actually I literally did this in the dream) isn't until you've made out and 'killed' one or two. This is putting your hands up not in the sense of giving up or surrendering, but some kind of third type, as if **to show I'm no longer armed, I'm putting the bow aside**.

*Ralie Alita:* Not seeing the person opposite you as an enemy :)

Did it strike you how being 'in the middle' is explicitly connected in both places—that's like a sign that things depend on leading figures, they're the ones who have to change in their thinking. It's with them that there's a battle. And that's said clearly in the dream: **5 things, but they come from the 'head'!** LOL :)))

*Aleksandra Vali:* Tee-hee, yes! Hey, aren't some things clear in hindsight :-) And there's something else that's bugging me: it's fundamental and important that just as the sum is dis-proportionately large, the time-scale is disproportionately

small. Because it could have been 40 days and yet for it to be a mere 4, you know? Maybe it's something about—things are going to happen really quickly... plus another nuance: the battle, these things stood on the right, in perspective kind of a bit to the side. They weren't straight opposite me, which leads me to think that it's not going to be today, but a bit into the future. (*The dream is from the middle of 2015 and 'right' symbolically is the 'future' while 'left' is the 'past.'*)

Ralie Alita: And it struck me that bit with 'the small chair'—like a direct allusion to the old epoch of Ahriman, I mean of separation, from my dreams. It also dawns on me that the figures of 5 and 6 fit in with **the change of world-view from the 5th to the 6th Race—the new team of designers 'of the world'**, because the new group do their thing in the dream, don't they? And that's why I even think that your new job is just an occasion for certain things to be said in the form of a dream :-)

### CENTURIES-OLD TREE TRUNK

*a dream of my sister's Aleksandra Vali's,  
told to me and commented on by me online*

I HAD the most surprising and extraordinary dream with the presence of Kalina Vatahka from WWS (the Way of Wisdom Society of Vaklush Tolev), who has imprinted herself on my memory as the ever-present treasurer of the Sofia branch of the organization—that's the first thing I spontaneously associate her with, the finances of the Society. She was covered in tattoos from the feet on upwards and dressed in an ethereal white dress. I had squatted down to see her tattoos—I looked at the right leg first and this had a quite monstrously huge ankle with at least a 20 cm diameter: like the trunk of a centuries-old tree, but it wasn't a bad sensation, it just struck me that it was huge. I looked at the tattoos, which weren't very well-defined, but rather faint filaments... they resembled technical elements (like technical drawing)... quite incomprehensible. On the right foot there weren't that many, but on the left foot they climbed upwards and, squatting as I was, I lifted the dress to see the whole tattoo under it (on the left leg) and then much further up, hidden, I saw the face of the Teacher, of Vaklush. It had been made in quite bold definition unlike the thin lines on the rest of the tattoo. It was as if a full-length picture of him had been drawn from various elements, but only the face could be clearly seen (albeit in a rather well-concealed place under the 'veil' of the dress.) The rest I just 'knew' without anything being concrete. The appearance of the whole picture was like in an art film for a summer festival: a summery wispieness, a summery feeling... The sunlight slipped in through gossamer-like white cloth to light up the hidden image. And that's it!

Ralie Alita: Oh, the filaments—that detail stood out for me right away!

I've read that in the Agni Yoga and Vaklush has commented on it in one of his speeches: how **the filaments of our fates are intertwined in such a way that we meet wherever we are in the world in order to work for the new culture together**. We'll find each other no matter where we are, yeah! This has been woven for the Culture of Wisdom—it is already a reality since it is on the left leg :) Plus the image of summery wispieness sounds really beautiful—a wonderful picture... and yet it's hard for me to grasp the meaning.

Summer, sun, light... It suggests **lightness and calm**. Maybe it's an image of the time when there is energy for the true creation to unfold, time for **the lightness of manifestation after the heavy and difficult period of the winter?** The thing with the 'tree-trunk' is really interesting and cool—a massive presence, firmly grounded on the earth in the future to come... wow!

### THE TWO EPOCHS: Ormuzd and Ahriman\*

(\* The gods of Good and Evil in Zoroastrianism)  
*a dream of mine*

I DREAMT of the Teacher Vaklush: a beautiful, bright dream. Several of us had gathered tightly around him, but I remember as a presence only myself and one other, obviously a person not yet as familiar with the ideas of Wisdom, to whom the Teacher was talking above all: with an openness, with such... barely concealed enjoyment. He was holding in his hands the opened book 'History of the Religions' it seems to me and he was explaining to me how we could make the publication a little better in structure (since I was the leading person involved in preparing the second—revised and supplemented—edition). So that when a person opened it, for example, some highlighted thought would immediately grab them; for it to be made in such a way, with some short texts up front, and then something more specific inside... He was talking to us in this spirit, warmly, smiling mischievously, and at one point he placed his palm on my forehead: just as in my dream of three years and three months previously '**The Two Epochs (Ahriman)**', but this time with '**Joy—the smile of Wisdom**'. It was so lovely for me to feel his palm on my forehead that my heart shrank in anticipation of the loss which was to come any second soon, but which, to my uttermost delight and surprise, kept not actually happening. The Teacher continued talking to us in the same playful spirit, while his hand just wouldn't and didn't unstick itself from my forehead! **The joy of the touch just wouldn't and didn't fade away**. It was a really, really beautiful experience.

Then, recalling the other dream in a sad key I thought how interestingly the



images of the two epochs were in fact presented.

The epoch of the supremacy of Ahriman (in the previous dream): beside me, there were seemingly no people at first, while with those who were actually there we'd sat down on chairs at great distances one from the other; secondly, the Teacher had passed behind me and placed his palm on my forehead, at which the feeling of the immense pain of truth not drawn forth as a real presence and not shared by the world flooded over me; but this touch, however powerfully it entered my soul, was transitory: it faded away as if it had never been, just as the epoch of Ahriman would fade away.

And the epoch in which Ormuzd gains supremacy and remains to reign forever (the current dream): I felt the tight gathering around and the heartfelt nature of our real closeness to the Teacher, to Heaven in a way, and because of this between us too, while the joy of his touch just would not and did not fade away: Ormuzd is the truly powerful one, Ormuzd is the eternal one!

PS. Here I'd like to insert with pleasure the text by Mellen-Thomas Benedict, who in 1982 died of brain cancer and then returned after an hour and a half to life on Earth with memories of one of the most well-researched near-death experiences. Since the 31<sup>st</sup> of March 2017, he is no longer with us, but he provided me with wonderful experiences with his optimistic stories about what he had seen, of what awaits us as humankind in the future, as well as his superb sense of humour which he wraps these in and presents to his audience.

**'The future paradigm is as you've said life is getting easier, solutions are getting easier.** If you think things are getting tougher that means that's a sign you're still in the old paradigm. Because that was the old paradigm. **Things should be getting easier, you should expect them getting easier, and you should operate at an easier level.** Think about it.'

— Mellen, 'The Spirit of Gaia', DVD 2012 —

**'In fifth dimensional awareness if your job is not right for you, you will not be able to stand it.** Your cells and your body will not be able to stand it. **There's a great correction that goes on** as we move into the fifth dimensional awareness and that's for a very good reason. **Once we move into the next realm, which is a manifestation realm where you create your own reality en masse, if we took fear with us we would destroy the world very, very rapidly.** We know the mind-body connection now and how our thoughts and stress can destroy our immune system slowly. If you're in a manifestation

mode and you have this kind of stress and fear, you will destroy your immune system instantly. **Even in this realm we live in now whenever you have a negative thoughts or argue with somebody you're getting more of it than they are and we're starting to begin to realize that.'**

— Mellen, 'Insights from the Other Side', CD 2012 —

## WHITE DOVE

*a dream of mine*

I DREAMT that I am in a room-like space, which seemed to have a second floor too, like a maisonette, but this second 'floor' in fact consisted of the trunk and branches of a large tree, somehow built-in next to one of the walls of the room. The light in the room entered from large, elongated windows situated opposite. On the floor, next to the tree, there were scattered possessions, amongst which there was also a lady's handbag, apparently mine, lying open and full of knick-knacks... Then someone, dad it seemed to me, leaving on his way somewhere reached over and took some small change from my bag: this didn't bother me, although I did wonder why he always had to take from other people's. (This is absolutely not typical for my father and that's why I think that it must be a symbol: the thought within us?)

Then I remember how I, coming down apparently from the 'second floor' of the tree, was holding in my hands two eggs. One was quite ordinary in appearance, a little bit dirtyish and of a normal size like the egg of a hen, while the other one was huge in comparison with it, really white, with a not quite regular oval shape and with a shell that looked soft rather than hard. I don't know where I'd set off to carry them to, but when dad saw me with them he decided that they could also be of use to him and he asked to take them. Then I, I don't know what came over me, but I coveted that big egg with all my soul: 'Nooo!' I said 'I won't give up that egg for anything in the world! Take anything you want from my bag, but I won't let anything happen to that egg!' and I tried to protect it somehow, but they must have taken it from me after all, because I screamed and begged for a while, repeating insistently that I want that egg, I want it... I climbed up onto the tree itself beside 'the She-dove Mother' (perhaps the emotions, the heart): this was a rather big, oversized dove, and she'd settled herself down without stirring as if in a nest for laying. I pleaded with her to intervene and get dad to give me the egg...

Then I saw myself back down with it in my hands and at that point out of the egg began to hatch, and finally did hatch a snow-white tiny dove. This was a

rather proud (but not haughty, let me clarify that) and graceful creature (both real and a little bit as if painted in 3D Studio, of the ‘in breeches’ type), which stepped forth from its shell standing up straight-backed and emanating with its whole appearance that despite its apparent fragility nothing could bother it and prevent it from setting off to tread its path with confidence and courage. I saw that on its small left leg (and so connected to the past) the shell of the egg hung dangling like the really thick skin of a deflated balloon, preventing it from taking steps, and I bent down (at this point I was by now observing everything from a little off to one side) to help it get itself free of it. I freed it and at that point, I woke up.

**I think that the dream is connected with the manifestation of our higher inner essence: the loss of anything earthly and material cannot be compared with not being able to hatch, to manifest life from within.**

## WITH YOUR HUSBAND

*a dream of one of my female friends*

I DREAMT of asking the Teacher Vaklush a question. I’d wordlessly asked him whether it was good or bad to be ‘together’ with your husband often. He answered me that you need to transform this ecstasy you both attain when you merge as one into your way of living, because if you do it without retaining this state in everyday life, then you are not rising up spiritually, but are chaining yourselves down to earth.

**That’s why you need to turn, to transform this state of ecstasy into a psychic force to elevate you, spiritualise you and then you won’t need to be together often, because you’ll live this unity in every moment.**

## CORONATION

*a dream of mine*

I DREAMT that I was present at a coronation. I saw myself in a not especially large hall all lined in pale yellow-pink marble, while at its entrance opposite me the coronation procession came into view. (I have a feeling that this must have been the throne chamber.) At its head walked a priest. He’d just finished the main part of the sacred ritual and he was now taking the crown so as to place it over the chosen one. At that point I heard the Teacher Vaklush say to me (and I saw him as a figure next to the priest, slightly behind him, but not visible to the other people, like I wasn’t either) that now above the crown a little flame had to

appear (invisible to normal sight, but otherwise entirely real). And it appeared! It resembled a small ruby-red droplet and its appearance was actually the sign in a way that the ruler really was achieving the predestined connection with the heavenly powers of which he had to be the conduit and representative. If this little flame didn’t appear though, this would mean that the crowned one is not a true ruler, is not the chosen one who can receive upon himself the will and energies of Heaven: because **the coronation ceremony itself as a sacrament represented in actual fact ‘a concentration of the power of the ruler to connect to the heavenly power’**: this I understood directly formulated whilst still in the dream.

After this, the scene was slightly changed. The priest walked in front, at the head of the procession and now in his hands there was no longer a crown, but a candle. I gazed at the candle, wondering whether in this case too the ruby droplet would appear at the tip of the little flame. And it appeared!

That’s when I woke up and the first thing which I thought about was how to define the colour of the little flame. I started: should I call it wine-red... brick-red... and all at once I realised. One evening before, I’d read an article by the Teacher Vaklush about the zodiac sign Leo in ‘Nur’ magazine, where it was said that the precious stone for this sign was above all the ruby and where naturally there was talk of kingliness, sovereignty and how much responsibility the monarch had to bear. It was obviously this that had provoked me to dream the dream to supplement the words of the Teacher there. The finale with the candle instead of the crown I associate with the lighting up of our inner wakefulness as well as with some other public words of his to the effect that in our time even **without being a king (institutionally, that is without titles or ranks), you may perform kingly deeds.**

## ADVANCED ACADEMY OF TECHNOLOGY

*a dream of mine*

I mean what a dream! I DREAMT that we are apparently at home, but the place is not familiar to me: a female friend of mine, her sister, Mark Hamill (a favourite actor due to his role as Luke Skywalker, of course), and someone else, but I don’t remember who exactly. I dreamt from a point when Mark Hamill had just come to visit us and the unidentified person said: ‘Come on, let’s see what Mark Hamill has come up with!’ It was some kind of innovation, a kind of invention and at these words, I set about taking out the model of this thing from an elongated cardboard box because I was really curious to see it. It even made me wonder how he could have discovered something which had not existed up until now: it struck me as really unusual.

The invention was a sort of flying apparatus with a special drawn-out, flat shape, made of something like black plastic. It was supposed to fly by the pressure of the currents in the atmosphere. I launched it (as paper planes are launched) to try it out and I did actually feel how the density of the air is like a support for it. Since the atmosphere itself is really fluid and changeable, the little flying apparatus now fell sharply downwards, then rose up on the air layers but finally, it fell because it still didn't have any kind of device to regulate its flight. I picked it up and turned to Mark Hamill with the question: 'I mean won't the passengers be rocked about and shaken a lot on that almost entirely open and empty surface, they'll get rolled about from one side of the deck to the other?' In reply, he told me that he had thought up a different variation: on ten levels, with engines stuck to the sides of the main body, and on three launchers maybe. I say 'maybe' because at that moment I could already see something like a big spaceship in the area of space around the Earth all ready for use (a bit like in 'Star Wars' itself actually).

After that he went off to have a lie-down: there was a bed (it was a bedroom) next to the window, so on that then: I don't remember whether we talked about something or whether he talked, but all at once my friend's sister clutched one hand to her forehead, and with the other made a gesture, saying 'Hey wait, wait!' When she passed beside the bed she lowered her head onto the chair at the side next to him and began to tell: 'I see you (*Mark Hamill was who she had in mind*) in **an ancient city in India**. You are studying in what's supposedly an Advanced Academy of Technology. I see a Twin with you too: a light-coloured one.' Here she gave a smile because she was telling me that in fact this Twin was my husband at the time, who is not yet by my side currently, but I didn't understand why she was calling him this: whether she meant the zodiac sign Gemini or a kind of characterisation (*for 'twins' and 'Gemini' the word is one and the same in Bulgarian*). I just recall that she added that he had been 'narrower' before (and she showed me with her hands: narrower in what way, in the shoulders), 'more stretched out' than now. They had apparently been great friends with Mark Hamill in that previous life and I felt a really strong spiritual bond between us. At that moment I began to explain to the current Mark Hamill that **I had been fond of him so much** (him as the best friend of my husband) **because he'd taken an interest in more unusual things and had not wanted to remain like many others merely in the daily grind** (just as in 'Star Wars' indeed). Then he said that he also sees us there and that he, at just this very moment, had done something foolish (in the sense of some kind of silliness, some craziness to make us laugh) and he exclaimed, tutting comically with his hand on his face: 'But how could I have behaved like that?! And right in front of the eyes of the Teachers at that!'

Somewhere around this point I woke up. From what I felt in the dream, I only

know that we'd been really intuitive, but still really quite silly, let's put it like that, and the connection with those named the Teachers was really deep and total, with a full and happy spiritual flowing between us all. (But the wisdom-acquiring era of the mind was still ahead of us, I might add.) Apart from this I had the feeling that this life was connected to Atlantis. **The girl said ancient India, but in the sense of the school for sacred knowledge, that's the way I felt it.** And that flying apparatus, the flat one, strongly resembled those which Annie Besant in 'The Pedigree of Man' writes they had in ancient Atlantis. As far as my husband is concerned though, he seemed to deal with more meditative, abstract kinds of things and not engineering, innovative practical ones. As if he and his friend had studied different specialist subjects at one and the same University.

PS. Today, around two weeks later, I came across something interesting! I was leafing at random through the latest volume I'd got to so far of 'The Secret Doctrine' by Blavatsky and I read:

**'Happy are those who are born, even from the state of being gods, as humans in Bharata-varsha!'**—exclaim the incarnated gods themselves at the time of the Third Root Race. **Bharata usually means India**, but in this particular case it symbolises the chosen country from that time, that considered the best one: **the Land of Initiation and Divine Knowledge.**' Wow!!!

## THE SNAKE-SWORD

*a dream of mine*

I DREAMT that we were gathered somehow in the school of Pythagoras at one time. I felt the presence of the Teacher, but I can't say that I saw a concrete figure (it was just like a sense of 'the Teacher' as a spiritual agency). I also felt a difference between the more advanced students, who had been 'initiated' in various skills and the like, and 'the beginners', who had come recently. I felt like one of 'the beginners', but I was working with a kind of inner sense, which in some way gives me much greater prospects in principle; it was something different from the acquisition of 'skills': something like a depth, which you have developed and which you carry with you.

The atmosphere which prevailed round about was a bit like that described by Ursula Le Guin in 'A Wizard of Earthsea' about the island of Roke, the island of the wizards (high priests) and of true knowledge. The advanced students were battling with 'the illusions'. Throughout the whole time, I was looking at one



moment there from within, at the next I was like an observer with my present consciousness. Towards the end of what I'd been dreaming, my attention was drawn by a 'showcase' performance between the Teacher (whoever he was) and an advanced student. The Teacher threw a light-coloured, almost milky green snake towards the student and, on catching it, the student held it stretched out now between his hands in the form of a sword instead of an actual snake. He threw the sword back to the Teacher and it became a snake once again, and all this they did several times. I perceived it as 'a piece of cake': something which the student has already learned properly and he has no problem at all in the metamorphosis (the transformation) of the snake into a sword.

Since I was standing nearby and watching, the Teacher at one point decided to throw the snake to me too. I, though, had not been trained in this 'magic' and I couldn't make a sword out of the snake; the only thing I could do was to make sure it didn't bite me, to disarm it any way I could, with my 'bare hands'. I've heard that for a snake not to bite you, it has to be held firmly right behind the head and that's how I did it. I grasped it and squeezed it with all my might until I'd disarmed it successfully and then I realised that this was by now the second snake I'd dealt with safely, but it was as if it was at least the third in a row that had been sent to me: in the sense that I hadn't really begun to disarm them without any damage to myself right from the start. Somewhere around this point I woke up, and in that special state from similar dreams which made a deep impression on me.

Well, whether I'd been in that school or not at some time, is of no importance. The most interesting thing was the changing of the snake into a sword: **the sword of the word**, I presume: **'the only weapon of the gods is the Word'** isn't it? The reflex for truth clothed in a verbal reaction! The snake, and precisely such a one, a green one, must be connected to the process of gaining knowledge. The opportunity offered for knowledge (with this life here, with every single thing that happens in it) may forge for you **'the sword of the gods'**, but it may also kill you with its venom (and not only physically, it's more terrible spiritually): it depends on you yourself whether you will seek the knowledge to determine the outcome which is in your favour...

## FUTURE

*a dream of mine*

I'd been in a strange sort of state during the day... You look at this world before your eyes and it makes you wonder... A theatre of constantly repeating, rote-learned scenes... You sit and observe what it is when another dimension is

missing for people... Everything is driven by emotions, and not by thought, not by insight... To see the world with one more sense... But how can you awaken this different sight in others?! There must be a yearning for something more within the person. Yes, well...

Before going to sleep I was radiating a really strong energy of internal connection. I was glad that nothing could ever separate me from the heights any more. So lovely was this bearing upwards of the consciousness that for a while I tossed and turned this way and that in the bed until I fell asleep. And oh, what I DREAMT!

I'd sat down crosslegged on the sofa in my room in my casual clothes for around the house. There I was sitting perched obediently on the sofa ready to listen, and the Teacher Vaklush was walking back and forth in front of me, and pretty energetically at that, as he sometimes did at the lectures at the University of Sofia, and he was talking just as if he was making a speech. Actually I didn't hear a single word at all of his speech, but I understood that it was one of his especially strong ones in terms of the transmission of energy: I felt myself absorbing rays of something emanating from a very high plane and clearly this was gradually taking me up too somehow and leading me onto another level, because I began to feel these things from within.

Behind the Teacher's back something like the materialisation of the earthly plane in a greyish to colourless hue took shape. Life on Earth flowed on monotonously. I was hearing about the incarnation of souls and... I don't know. Ordinary existence continued. Then, in the middle of his speech as he was, he turned aside and talked especially to me, as if right in my ear somewhere behind the scenes. He made a gesture towards the picture of the Earth and with a slightly condescending expression he said that at some point he would do this thing in the world (almost like a little joke for him, it was such a piece of cake to bring it about and without any of those 'caught' in the Matrix noticing either that the picture had, in the best sense, been replaced), something along the lines of ideals and the spiritualisation of views and ideas, I presume. I couldn't understand fully, but I saw how easy it was when you live in... 'the interworld'. Being in the Matrix while as a consciousness you had outgrown it: then it's you that determines it, and not it you. Something like that, the feeling was.

Here I realised that I'd already entered inside the picture. I was there, in the world, and at the same time, I remained outside, unattached to it as a consciousness. I thought with sincere gratitude that those of us who could, would live with inner sight already. Truly 'settlers between Heaven and Earth': I couldn't think of a better way to put it than that in order to explain it. After this first moment of looking around to see where I was (as if a little time had been left to me to get my bearings, to absorb what I was feeling) the Teacher

began to tell me about some sort of events, towards the end of the century (I only remember clearly the second pair of numbers, the year of 98, the first two numbers didn't attract my attention and I don't know which century's end was being spoken about exactly.) Bulgaria... at some kind of Olympics... A Bulgarian would be receive a great deal of attention: as if he had performed a miracle (**the miracle of the spirit before the eyes of the earth-bound person**, as usual) and that this would really turn all gazes towards Bulgaria. At the same time, with the appearance of this person, because of all the clamour raised it would suddenly turn out that he had his identical twin, about which nothing had been known up to this point. It would become clear though that this didn't mean just a twin, but the 'holographic' existence of one being in two outward forms. I don't know whether or not this was meant in the sense that the two outward forms would be superimposed one atop the other until one common form was left?

The only thing they told me very clearly was that the difficult task of this holographic existence would be taken on by someone like Levski: this special person was something like him. (Perhaps because he was simultaneously a social leader as the Apostle of Freedom, as well as a spiritual figure as Deacon Ignatius, while we know the story of his lion's leap from which the epithet Levski, *The Lion-like One*, arose: literally and in the figurative sense of the Lionhearted). While I was starting to understand this, out from 'the bowels of the Earth' his image floated up towards me: only from the shoulders up, but not like an ordinary portrait, instead one which was strangely transparent, in a muted greyish-dark-blue colour with a particularly joyous radiance.

One of the final images was that, as if thanks to all of this Bulgaria would become host to the Olympics for... perhaps precisely for this year of 98. I understood that all this was purposely planned from Up Above, in fact... I could see some acquisition of richness, some kind of fruitful quality bubbling up in preparation within the country. Its aura alone would attract like a magnet everyone who came into contact with it, opening them up to overall, true transformation. The world itself had already awoken in longing for this! With this scene inside me I woke up.

There is also an interesting 'technical detail' surrounding this dream. My state of energy was so fiery that I felt dried out and I woke up to drink water: I drank up half the glass which I leave as a matter of habit on the bedside cupboard next to my head. This was obviously not enough for me though, because when the actual dream started I once again felt really thirsty. While I was listening to the Teacher, sitting still and proper on the sofa, for a moment my attention was diverted to the creeping thought about whether I couldn't just pop off to the kitchen for a second to drink my fill. I don't know what stopped me, but I'm sure that if I had given in to the urge, I would have missed out on the dream.

## QUANTUM COMPUTER

*a dream of mine*

I DREAMT that I'm in a small room, my room, and suddenly from the future, a computer appeared beside me, one which fulfills wishes. It was as if it had materialised in the darkened little room from the Cosmos and I knew that it was a granter of wishes.

It looked really quite ordinary in appearance: just like my big multicolour laser printer, i.e. a big trapezoidal 'lump', tee-hee, with a little built-in window for a monitor on its upper side. When it was activated, I don't know how, above it in space (in inner space that somehow wasn't just physical) many images appeared, again as if in little windows, like the little rectangles on a reel of cinema film, and you could choose from amongst them what to materialise.

In the next instant, I felt the fulfillment of a wish beginning to materialise from the Cosmos and after a little while a small nut appeared next to me, exotic in appearance, which immediately began to crack open and from inside, right before my gaze, a beautiful dress fit for a princess literally bloomed out. As if in a fairytale about Cinderella: obviously I'd emanated such symbolism subconsciously, wow-wee. And that was it.

The most interesting thing was the feeling of how the computer arrived beside me from the future and then how it embodied my wish out of the cosmic matter, which was alive and plastic and just formed itself into the desired materialisation.

PS. When several years later in the book 'Quantum Magic' by Doronin I came to the description of the capabilities which the future quantum computer would have to have, the feeling from the dream immediately floated into my consciousness!

'The states and physical processes which had to be worked with in the construction of a quantum computer do not have a classical analogue. They are non-local states and the process of their manifestation (decoherence) in the form of local elements of reality in essence represent materialisation of objects from nothing. The reverse process of dissolving the local objects and their transition to a non-local state (recoherence) resembles that which in science fiction is called transition into hyperspace, zero penetration, and so on. Externally, this would look like the disappearance of an object from our physical reality: something like the way, according to the testimonies of eye-witnesses, in which UFOs dissolve.

Classical physics describes the reality that has already manifested itself. Quantum theory provides the grounds for the existence of a deeper and more fundamental reality. **Quantum theory closely approaches the quantative description of immaterial objects and non-local correlations, I would say: to the description of the Spirit, or to pure quantum information, while the physics of quantum information investigates the laws of its manifestation in the form of local elements of reality: a kind of manifesting of the Spirit.'**

»«

'At the current time these computers are being worked on at full steam. They call them quantum ones. This device won't require all that much working memory (the operating memory of an ordinary computer) for the processing of information: only a couple of hundred (cells) will be enough. Let's say 300 cells will suffice for the informational resource of this computer to surpass 10 times over the number of particles in the Universe ( $2^{300} = 10^{90}$ )<sup>2</sup>. All of this gigantic mass of information may be transformed in accordance with a single operational action.

This striking difference between the ordinary and the quantum computer can be explained by the fact that the efficacy of the latter grows exponentially with the increase in the number of cells in its memory. In order to gain a more concrete overview in imagining what exponential growth represents, I will remind you of the famous legend of the inventor of chess, whom the Indian Rajah wanted to reward for the interesting new game. The man asked for a prize in grains of wheat, with 1 grain being placed on the first square of the chessboard, on the second: 2, on the third: 4, the fourth 16, and in such a way the grains are multiplied on every successive square. The Rajah was amazed at this humble request, but it turned out that its fulfillment was impossible.

So much wheat could not be found in the whole world. Such a quantity of wheat would be able to cover the entire planet. The granary which could house all this wheat would have to be as high as to reach the Sun. The situation with the quantum computer is the same: the addition of a new cell to the already extant memory squares the overall efficacy of this device.'

— Doronin, 'Quantum Magic' —

PPS. Several more years later the story by Mellen-Thomas Benedict about real observed materialisations also reminded me of this dream.

'I've worked with some manifestors, but I can tell you that it's a non-mental process. I know of no Phds doing manifestations. Not that I'm putting them down but if you get too mental you cut off the magic of life. There's a lot of magic in the Universe. **How I see it when I work with manifestors is that all manifestors manifest with their eyes open.**

I can see energy since I came back from the other side, I can see all sorts of realms of energy. And as I watch them, and photograph them, and film them I can see that they have a fifth dimensional visualization process going on in which you and I may be able to picture something in our head, but the minute you're able to picture it outside of your head it will manifest. Imagining a rose in your head and going over the details getting a picture on your mental screen: that's where most people visualize today. That is a manifestation of a certain thought-form energy. **To manifest a physical phenomenon I really see that to manifest a rose in your hand they have such an intense visualization process that they see in 3D and 4D reality and the energy absolutely fits into that mold. The matter comes from the local area, the atoms right around your hand where it will manifest.**

I've watched this and filmed it happening. And when it's happening, it looks like if you've ever seen a time lapse photography of something jumping around real quick as it goes through the time lapse, this is what it looks like. It looks alive! And then suddenly its matter forms into something. It's an amazing process to watch. I've made films of this, of people that are doing it. **First we have to learn to really engage the non-mental part of our being which is 99% of our being.** There's so much outside of the mental realm. The mental realm can serve us well, but it also gets in the way quite often.'

— Mellen, 'Insights from the Other Side', CD 2012 —

## CHILDREN'S BOOK

*a dream of mine*

I DREAMT of three boys moving around behind my back in the same room as me, and I was stretched out on something like a bed facing it, with the bedding wrapped almost all the way over my head, the way I like to cover myself up, and I was reading a book.



It was a children's one, but a really, really mystical book. I just remember that at the front all the characters were listed, while inside there were something like hypertexts about new dimensions and spaces of the relationships within the plot and all manner of similarly unusual and interesting things that I don't recall. I listened in to the boys beside me talking about how they were studying and what projects they had to do and to construct: i.e. they were letting it be known how serious and diligent they were, hinting that I at the same time was just playing around with, you know, some kind of childish stuff irrelevant to serious study.

I listened to them without letting it show that I was following their remarks and just laughing inwardly to myself, because I knew that the children's book was also schoolwork for me and that actually I had in no way just sat down to laze around with it. Then somewhere behind my back a woman appeared: my aunt Tanya or my mother (I don't remember, I didn't quite see her, but there was that kind of presence), who in my defense began to explain to them that I've only got As and Bs at school, apart from one C last time, and that was due to 'an unhappy love'. When I heard that last bit I turned round to make it clear that 'Oh, I'd developed the topic just as well as I did the other times, but everything's down to luck.' (In this case I had in mind my real exam in philosophy at the Librarian's Institute at which they'd given me a mark of C because I hadn't read the lecturer's own textbook): i.e. what's whoever it was got to do with it, and what do the marks matter so much anyway? I also remember that one of the boys expressed his worry about how he'd do in his 4<sup>th</sup> exam: he was feeling nervous because it really was complicated, but I knew somehow that everything would be alright, because he always coped well and was merely grumbling out loud to us just for the sake of it, to better focus his energy and attention in that direction. Of course, the dream foregrounded the metaphor about our tests in the school of life: that's why the boy was worried, knowing that the trial placed before him was not one of the easiest ones.

PS. I've always associated this dream from long ago with the fact that I unfailingly pursue my inner inspirations and read or take an interest in only those things which are genuinely and truly interesting to me, no matter what other people think of as important. I know that current education prioritises dull materials and memorisation ability rather than insight and the awakening of curiosity in children, but with me the quest for exciting and inspiring knowledge has always been so powerful and irresistible that there was no way anything else could guide me in my personal growth.

After this dream, there are several connected to printed publications, including one of my sister Aleksandra's from 2015 entitled '**You must write**

**books'**, but it was only with the appearance of the current project that it became clear to me that most of them reveal aspects of it. Before I thought she'd been dreaming about the series 'Bright Sparks in the Aura of Bulgaria', but her description is just like it's about this present work:

'I remember some of your formulations: as if you were talking about Levski, but there was something about names unfamiliar to me **(there were at least three such topics you intended to write about regarding different people whose names were unknown to me)**. And it was as if you'd presented some unfamiliar interpretations of their stuff; similarly, if I come to think of it, you have this really lovely book about Mozart, which was by some critic or other...'

She had in mind the research study by Chicherin, of course. Do I have to make it any clearer then, that **in 2015 not even one of my three current main characters had been within the range of my waking consciousness, and yet all three of them had already set out with no way back on their path so I could hear one day about them as well?!**

In another dream, coming again around that time, I was shown some kind of forthcoming great development in a project of mine with the images of **a host of historical creative figures** in the bottom section of opened pages, while at the top some kind of character references of **my team of collaborators** were written, but this top section faded away somehow into the darkness of cosmic space so I don't remember anything concrete about them. What stood out especially clearly for me in the whole picture was the presence of Yavorov amongst the creative figures of the past, all shown to me in historical photographs against a white background. I had no explanation as to why exactly him, since my favourite Bulgarian poet is Teodor Trayanov, whom I of course included in 'Bright Sparks in the Aura of Bulgaria'. Now I am able to make a connection with the fact that Yavorov precisely is the emblematic Bulgarian name from the past for the suicidal poet: for the broken soul (the 'heroes' in the following chapter).

I also have quite a long dream from 2018, which occurred in two parts, since after I'd woken up, I fell asleep again and continued dreaming about the same topic. The first time I saw myself at Sofia airport. It was as if I was coming back home in a hurry with someone after a journey. I was in high spirits and dressed in my ladies' winter/spring overcoat. While we were talking animatedly, the guy with me gave me his communication device. It was a miniature singer's microphone, but all in metal and rounded at both ends. When I took it and had a look, I was so surprised that I even burst out laughing: I didn't expect this thing to

broadcast in both directions. The guy I was in contact with in this way burst out laughing at the other end of the line too and was actually giving me instructions about some sort of materials which I had to collect and prepare as a task, but I hadn't yet done it. He was like someone who was waiting for me to get the job done and he reminded me that it was important for him. After that, I woke up and in the second part of the dream he asked me again whether I was ready with the materials and then I saw that I had some problems with people who were overbearing in their envious selfishness, but I had a way of solving these because I had things under my control *virtually*. Whatever that might mean.

### DOVE-PRINCESS

*a dream of mine*

I DREEEAAMT of an incredibly beautiful, white-white-white little dove, tiny as a thumb. But not just any familiar one! I was sleeping in a bed alongside my mother on my left (once again a symbol of the emotional world perhaps) and, having woken up and looking upwards, I saw this little dove as if blown her way from the Cosmos to me and I reached out towards it with my right hand. I woke my mother up as well, so she too lifted herself up a little to see. It hovered in slight slow motion between her and me, and finally, it landed on my thumb. It had a tail: just as snow white, like an incredibly delicate weave of small semi-circles or semi-squares connected by fine threads trailing out from each of their four corners. (It looks to me now like those amazing seahorses which I saw recently on National Geographic: with draped robes hanging from all over them.) When it landed onto my thumb lying horizontally to my hand, I turned the latter vertically (with my four fingers pointing above) and pulled my thumb inwards in front so that it positioned itself in the centre of my palm and then I saw the whole picture unfold which it wanted to show me, plus it also seemed to be in the womb against a starry background formed by the 'cave' of my palm. The pageantry of its tail arranged itself behind in such a way that below it hung down like a dress fit for a princess, while above its head a crown was formed of bridal veils. It had turned into a princess! A princess bride actually. Indescribable beauty! I thought that it had flown in like a little fairy in order to pass on a message to me: just like in 'Avatar' when those floating ethereal puffballs flew in: the seeds of the Sacred Tree, which landed on the main personage as a sign. Then maybe it vanished: it flew off again, hovering slightly, and I didn't see it again. It left just as it had come. It had passed on the message.

All of this reminded me greatly of the dream '**White dove**': with the continuation of the theme from as long as 13 years ago! At that time, though, I'd

obviously come really close to not actually hatching out the enchantingly beautiful little dove, but I'd really pleaded and obviously a second chance had been granted to me after all...

### PEOPLE-BRUTES

*a dream of mine*

I DREAMT that we were on an educational excursion, only not in the Rhodope Mountains as usual but at the seaside. I was walking along the avenues leading to the beachfronts amidst greenery, with various little bars here and there, people taking a walk like me, and overall just as it usually is. While I was having a walk, I encountered some half-human half-animals too. They were truly beast-like: not just animals but people-brutes; something revolting. One had a pig-like appearance, there was even a little curled pig's tail behind, the other: resembling a beef calf... I don't recall the third. People?!

The next instant I dreamt that a group of us was walking with the Teacher Vaklush, as we walk together to the Cliffs of Orpheus, for example, during the days of the annual Rhodope Seminar of Wisdom. Alongside the Teacher, there are always listeners and people asking various questions. I was further out in front and, remembering the sight of the terrible beast-like creatures that had shocked me, I decided to stop a bit and to ask what this monstrosity was due to. I poked my way in amongst the people and asked the question, while in my consciousness a possible explanation arose: genetic engineering, experiments with animals. He took me by the arm, the hand actually, like with a small child, and began explaining to me, and his taking of my hand seemed to be the aspect which unlocked the world of essences for me. He said that no, it didn't concern genetic engineering. There, in such-and-such a developed European country (the people-animals were actually tourists from there) they'd got themselves locked into overindulgence in everything. They were overindulged to such an extent that they'd started to consume an awful lot of meat (like a thing of value you seek to get rich in), even raw mince, which not only harms but leads to degradation. I felt the energies themselves as an influence... and as effects. Some images of energy simply opened up for me, while the Teacher was formulating them. He said as well that Europe had to be protected from such a culture. Then, I don't know how, for there to be a full programme so to speak, he got onto the effect of nicotine from cigarettes. The destruction of the nervous system with a truly extreme result: paranoia. Nothing about contamination, lungs, and so forth: the essence of the destructive action is the nervous system, he told me. Aaand—so that was it!

## WHITE WIZARD

*a dream of mine*

I DREAMT that I was going (with my sister Aleksandra as a companion) to re-gister at something like an agency, and before me a young man was already in, **dressed from head to toe in snowy white**. I somehow realised that he was a white wizard: **he dealt with white magic and was telling his story**, about which I don't recall a thing. I only remember that I wondered why they'd left me to listen to him and look him over, as if for me to judge whether I'd like him or not. **The white wizard was apparently a white eagle on the inside** actually and he was using magic to be a human being...

While I was looking at him, I and my sister were standing, while he had sat down on something like a single bed... He wasn't bothered by our entrance at all. In fact, I don't even know if he'd noticed us at all, because he continued his tale/interview for the agency, gesticulating actively with his hands. I noticed that he had a short haircut: black hair. It was as if his face was somehow not in my field of vision and yet there was something Asiatic about him as a matter of fact. His figure was slim and lanky. **His hands and especially his fingers made a strong impression on me: gentle and elongated like those of an artist or a pianist**. And that was it. I woke up without there being any action. He was just shown to me.

PS. When the singer Kristian Kostov appeared at the 2017 Eurovision I connected my dream to him and the white magic to his song 'Beautiful Mess'. His entry with this song was so inspiring that I began to watch his old performances from X-Factor again and, on seeing him dressed from head to toe in white in one of them, I remembered the dream. The figure from the dream really was reminiscent of him visually. A little later though, thanks to his interest in Korean pop, EXO came into my range of vision and I gradually realised that the White Wizard is actually Baekhyun with three key details: 1) He was doing an interview for registration with an agency (the way people apply for talent agency like his); 2) The beautiful hands were especially emphasised to me, which with Baekhyun are a distinctive and much-commented upon feature of his; 3) The meaning of 'white' together with 'virtuous, wise' in **Baek**-Hyun's real name. (Apart from that 'Baek' is also the number **100** in Korean.) The interesting thing is that in the years following I watched him in his performances as a source of the purest joy for my soul. I saw in his person an incredibly sunny being, who amazed me so much with his character that more than once the thought crossed my mind that I didn't want anything harmful to happen to him, like badmouthing and so on

in the media arena, which would crush him psychologically. Nobody deserves that, of course! **And the world needs the infectious mental attitude of people like him, who have mastered well the magic of turning the snake into a sword**, let's say (*i.e the challenge into the word ;*) **and help others to draw forth from themselves their own higher, happy, carefree, and optimistic self**. In this regard I would highlight just how awe-inspiringly in synchrony the energetic Tarot reading of Baek by BlueMoonPunch is, from which I include short extracts later on in the chapter devoted to him.

## HONEY-WINE

*a dream of mine*

I DREAMT that I was doing some cleaning up with friends: we were carrying unneeded possessions, drawing boards, and building materials to the cellar and getting our new lodgings in order. At some point, the houseowner turned up cross and dissatisfied because I'd supposedly damaged something of his while cleaning, but actually, I hadn't even set foot where he'd found something broken at all. His accusation was groundless and absurd.

After that, I saw that whilst carrying the heavy boards I'd hurt my big toe (the big toe is a symbol of the will to realisation) with something like a scratchmark from rusty iron and at the same time a bite from a poisonous spider (*i.e. a toxic thought*). At first, there was almost nothing wrong with me externally, but the leg quickly reddened and swelled up towards the knee: it was really, really bad, and by now I couldn't step on it. I was going to die of poisoning any time now if I didn't get help with an antidote. At that moment I was told something essential and really reassuring from somewhere, but I don't remember anything concrete. I just remember how I felt calm and in the end, the help came through a window (I saw a real window, but it's clear it was MS Windows metaphorically *;*): it was an ambulance from the Emergency Ward apparently, although delivered through the window by... I dreamt the real name of an Internet provider! The antivenom, the medicine, was the pouring of honey-wine on the sore spot. They poured honey-wine over the place of the bite and all over the whole of the reddened, swollen area! Metaphorically with something really health-giving as well as nice and sweet.

These last details I've remembered because I extracted the subtext of the images from them in fact. My 'injured state' was a fatal violation of the warmth in the contact between people and could be 'healed' by means of the restoration of 'the internal connection' (*inter-net*) and 'the honey' in relationships between people. It was a really very pleasant feeling as the honey-wine (emotional



compassion) healed and nice and quickly shrank away the infection in the sick leg. The sick leg is a symbol of the weak spot in thought because the gait speaks of the mental activity by which a path is travelled. I suspect that the dream was a reflection of a real event of that time with an unfair accusation of capriciousness and lack of respect for the hierarchies, due to a misunderstanding. Once again it was connected to me 'cleansing', 'getting something into shape', 'beautifying': an official paper-based presentation in this particular case of mine. The man didn't even realise what he'd inflicted on me, while **the incident turned out to be an occasion for me to become aware that people often react sharply in defense of themselves and out of a sense of responsibility, without realising that they aren't perhaps well-informed, and even less so what they are inflicting. But with calmness and cheerfulness in relationships it is much easier to reach the real crux of any situation!**

### LITTLE COCOON

*a dream of mine*

The details have faded for me by now, but in brief: I DREAMT of a tiny baby not long out of the womb brought before my eyes, one tormented, born with a great deal of agony and lack of care. It was obviously born premature, but apart from that it was also really badly wounded. It was curled up on its little arms and legs in an almost fetal shape and on top of the curled up arms was to be found its head that was turned in my direction. I felt how wounded it was and that it was barely hanging on to life, and one of its little eyes, turned my way, the right one, was like a bloody hole, so badly injured that nothing could be seen except a bloody hollow. It was injured somewhere on the legs too, but I think I just sensed this, I didn't see a clear image.

My heart shrank at his appearance, because I had no idea how to relieve his agonies and the pain, and then a lady appeared: from my left side. She turned towards me silently and with just a gesture of the head she indicated I should look. Then she placed the little baby in a small tub with several inches of fresh milk in it and began gently to pour it over his little body and head. I felt that this soothed and gradually healed his wounds, including the eye, which could definitely not bear anything else touching it: it was in such a bad condition. It wasn't even easy for the little baby to tolerate this procedure, but with every pouring it gained new strength and became a hint more healthy. There was for a short while an image of washing it with plenty of lukewarm water, which babies are usually bathed with. It had half-closed its eyes, but there was no longer pain. And after a little while the image changed totally. The procedure had now

finished. The little baby was now laid down to sleep and to gather strength: I saw it again with arms and legs tucked under its small body, but now it emanated the feeling of a healthy little cocoon. It seemed as if wrapped in white radiance from the bath with milk (I detected a slightly sky-blue hue too), but completely material somehow. Just as if it was wrapped in nappies, but with the form of a cocoon on its body: it itself looked exactly like a little cocoon. A really nice sight, the one which I woke up with.

Returning to the image during the day, I interpreted it such that the milk is care and love, which may be given to a being along with the warm water of warm feelings. Apart from that, when recalling the dream with a special feeling of affection, I more and more think that this is the image of my wounded soul in the past, which in this life, little by little, is being healed. **The wounded soul of the world needs to be healed with a gentle approach.**

### ENVIRONMENTALISTS

*a dream of mine*

There was something like a general assembly of some sort: there were quite a lot of us, of all kinds. One of the places, as an image in the dream, was connected to environmentalists. I saw filming with more than one camera on something like a hillside, or like at an abandoned quarry for construction. The other place was in a building with communist-era fitted carpets, that's where the assembly was, but there was no jumping between scenes, they were connected.

Related perhaps to that filming, I somehow understood that there were some young guys who were waiting for us: they were like **children with a mission**. They were waiting for something to attract them, to see something, and more concretely a 16-year-old boy was visualised for me. At first, he was somewhere far away, in his own world, kind of involved with computers: he was doing something on his laptop, I guess. He raised his head: after seeing something on television or video perhaps, I don't know, and he came. To me. His elder sister led him.

We all were starting to work together on something obviously, along with the environmentalists, but without any kind of organisation yet... There was just an influx of people who didn't know anything concrete at the moment and what exactly they had to do. I thought about how there was a lack of goal-centred thinking, of the sense of a purpose... At that point several people from amongst the main activists, let's say, had by now come down from an upper floor into some place which still had a carpet flooring, with little sofas and tables all in that commie-era style: i.e. a bit poor-looking, there were no luxuries. (The

luxury would come later according to the **'Photo collage'** dream of a friend, but we'll have stayed the same, just as humble :))

Dissatisfied with the lack of order, a female friend sat down on the floor Japanese style, and began laying out some bits of paper by her side, like a sheet of printed A4 cut up into separate little strips: 30-40 such strips were arranged next to her, each one of them a separate concrete task...

The energy itself which came along with this image was really the most lovely thing. I only had to look at them and I was flabbergasted, they just did my head in! The pose of sitting Japanese style is probably an allusion precisely to the stunning Japanese talent for being organised and their accomplished self-discipline. So then, I was gazing with eyes wide open and I was pushing aside the people next to me to see what it was she'd done and created: concrete information about tighter specification and channelling of our work had simply come to us obviously. I remember some more details too, yet the most essential thing was that **lines of contact to people from all over the world were already opened for the realisation of anything whatsoever, only channelling and organisation were needed.**

## SHAMBALA

*a dream of my sister's Aleksandra Vali's,  
told to me and commented on by me online*

There was a hall full of spread-around tiny droplets—beautiful glittering pearly globules that began to rain in **milky green**. I danced in the rain until at one point I began to fly ethereally: a dance without stepping on the ground anymore and not like other times trying to fly like swimming with my arms or pushing off the floor with my legs. I was just dancing in the air, floating from one end to the other, and where there were people to see me (I remember even gently petting a woman), they thought I was an angel—that's how ethereal this flying was. But I knew I was real and not a spirit—I could just do something many others couldn't.

Ralie Alita: Wow, you're dancing in the rain of educational higher knowledge! The description reminds me of Shambala with its fabulous decorations, same as those of the coming down from Heaven, from the heights within us, New Jerusalem (Revelation 21:18)—a symbol of the new consciousness and way of living that the Sixth Root Race will manifest. (For more, see **'Shambala—Academy of Initiation and Knowledge'** by Vaklush Tolev in **'Bright Sparks in the Aura of Bulgaria.'**) The new human being is just like that—spiritualised in their earthly presence, yeah!

**'The new race is scattered over the whole globe, in the least anticipated places.** In accordance with a multitude of conditions, the magnets are placed there where people least expect. **The net of the race being born encompasses remote lands,** but only a part of the world determines the world destinies. I am not going to name it. The history of all movements has marked it out sufficiently legibly.'

— Agni Yoga: Fiery world 1, §197 —

With parenthood the children were talked down to so often and I assumed it wasn't for me. But this child kept coming over, and over, and over again—day after day, week after week, month after month—in my dreams. One night I was in half-wake, half-dream state, and this boy comes in again and he shows me a beautiful scene of himself and all these other orbs of light. **They're all connected like an ocean, a web-work of light—so bright, and luminous, and beautiful.** But it wasn't just the beauty of it. I was having a whole system experience of a vibrational frequency massage where every cell of my being was vibrating at a level that almost felt beyond the physical realm. I felt my system getting this beautiful healing and upgrade as he was visiting and he said: 'Look at all of these orbs of light. Each of us has scoured the Cosmos and we've decided that we want to come to Earth now, during this exciting time of transformation.' This is in 2013. He says: 'There's a whole wave of us coming right around now to blanket the Earth with a fresh new consciousness and we are picking you specifically because you disagree with the old paradigm of parenting. All those old ideas about parenthood and education with school like sit at a little desk and do boring little workbooks, I couldn't wait to get out of that system and go do real things with my life.' He's showing me the seed of all these spirit babies and says: **'We're going to come here and show you a new way of being human.** Everything that you disagree with about the old paradigm is true but we cannot tell you about the new one, **we need bodies to show you the new way.** The time has come. You are going to be my parents but of course, you have free will to choose. Just know, this web-work that I'm showing you, each and every one of us scoured the Cosmos and decided to come at precisely coordinated times to this realm. **We have decided precisely which geographic location, which culture, which family, which timing... The order of all of our arrivals is so beautifully orchestrated.** There's no possibility that I could explain to you in a way that you can really understand while you're in the physical realm but please take my word for it that it is all elegantly designed: the precise arrival and timing of every one of us. There are interdependencies between all of our incarnations so that we can specifically blanket the Earth with this geometry of beauty, of light, of luminosity. If you choose not to conceive me...' He went and he disappeared the whole scene. 'We'll just have to go back to the drawing board and figure out a new permutation that works for everybody. So no pressure of anything.'

— D-r Edith Ubuntu Chan in an interview by Melissa Denyce, 2023 —



## THE CREATIVE FIGURES OF THE PAST

‘Pain, which has not become wisdom, is suffering;  
Pain, which has become wisdom, is radiance.’

— Vaklush, ‘Nur’ magazine 1/1998 —

‘Suffering ceases to be suffering  
at the moment in which it finds meaning.’

— Viktor E. Frankl, ‘Man’s Search for Meaning’—

‘We’re all part of the same being, we’re becoming aware that all human beings are the same being. And so if your foot’s hurting you know it. **And in the fifth-dimensional awareness, if someone else is hurting in the world, you’re going to feel it. And that’s to sensitize us to take care of the rest of the world.** We will know its pain intimately. **What mankind is processing now is what I call universal pain.**’

— Mellen, ‘Insights from The Other Side’, CD 2012 —

‘Evolution is the most noble suffering, but I cannot agree to joys being granted only transcendence. **Joy is the Smile of Wisdom!** Admiration is one of the most lofty gifts of the human being, because to admire you must evaluate, and **the emanation whose energy gifts you with admiration is one of those rungs on the ladder which I have called walking between Spirit and Matter.**’

— Vaklush, ‘Nur’ magazine 3/1998 —



## AKUTAGAWA, SALINGER, DOSTOEVSKY, and BOTTICELLI with the torments of the soul

Storyteller **RALIE ALITA**

*‘Education is that which remains if one  
has forgotten everything he learned in school.’  
‘The only thing that interferes with my learning is my education.’  
— Albert Einstein —*

I discovered for myself the world literary classics which have remained my favourites to this day—Akutagawa, Salinger, and Dostoevsky—almost at the same time. I remember that I was constantly looking for books about Japan or by Japanese authors, and about eastern cultures in general, in the central bookshop in the city of Vidin where I’d gone to study at the English Language High School after 7-th grade, that is after the age of 14. One day I came across a volume in the ‘World Classics’ series with selected pieces by the Japanese writer Ryūnosuke Akutagawa, born in the hour, day, and year of the Dragon, wow, and so named after this **‘Dragon Emissary’!**

There were editions by other Japanese men of letters, but AKUTAGAWA was the one who impressed me with his subtle sensitivity and perceptiveness regarding psychological realities, as well as with his high morals and striving for perfection in complete unity of form and content. The sincerity of the inner person and the poeticism of his means of expression impressed me. The autobiographical elements in his works were especially interesting for me, expressing his true thoughts and feelings, which collided with the wall of established, but for him outgrown views and traditions. **I think that precisely the inner maturity, even if not demonstrated with any great confidence, which is destined to shatter the external ‘crutches’ of an outward norm which supported until yesterday, but is now suffocating, is at the base of Akutagawa’s drama as well as that of many other people when they do not find a way to free their consciousness from ‘the guilt’** that they are different and ‘wrong’ according to the norms of the present in their authenticity and they want to change, to perfect and ‘recreate’ something in the world in accordance with the truth felt within themselves.

SALINGER for his part was amongst the authors studied in English language classes at school and I and two of my closest female friends were really delighted to find a book of his in the same bookshop, namely the collection

‘Nine stories. The Glass Family’. The novellas about the Glass family in particular grabbed my interest along with the pieces of eastern wisdom quoted in them. The characters’ protest against established but redundant knowledge and their searching for a different view of the world really appealed to me. In the descriptions of the main personage, the poet/clairvoyant Seymour, I felt a strong affinity with the personality of Akutagawa even in the fact that they both committed suicide. **The riddle ‘see more’ implanted in the name of the character by Salinger made such an impression on me that from then on I have always sought the meanings in people’s names to unlock the secret embedded in their earthly journey of realisation.**

Thanks to Salinger, and more specifically to his short story ‘Teddy’ I myself unexpectedly came to the realisation that my mental worldview is (non-dogmatically) religious. I had had no idea of that before.

Quite a few years later a female friend from the circle of people around the Teacher Vakilush directed me especially to pay attention to the artist Sandro BOTTICELLI. I don’t know whether I would have taken an interest in his personality otherwise, but it happened that I came across a volume in the series ‘The History of Art’ one day, in which I saw his lesser-known paintings and in one of them I recognised a special person from my present, then afterwards in an album of his works two more people I know today. Since his story really intrigued me, immediately an antiquarian book from before the 9<sup>th</sup> of September 1944 (the start of the communist regime in Bulgaria) was brought to me, containing penetrating analyses of his work and the personality of the artist, in which the similarity to Salinger’s poet/clairvoyant can also be observed.

DOSTOEVSKY was the third world literary classic, the encounter with whose worldview elated me during my school years. The seeking and finding of conceptual insights amongst his works filled me with gratitude, admiration, and enthusiasm. In the figure of his ‘Idiot’ I also found points of resemblance with Seymour and Akutagawa, but his materials in ‘A Writer’s Diary’ and others like ‘The Dream of the Ridiculous Man’ or ‘The Great Inquisitor’ in ‘The Brothers Karamazov’ were particularly interesting for me.

Since I myself was really pleased with the quotes scattered like beads of pearl in all kinds of places in Salinger’s novellas, I present below some passages from my particular favourites by him as well as others.

### selected quotes from AKUTAGAWA

- I don’t expect recognition in future times. The public’s assessments constantly miss the whole point. For the public there’s nothing worth saying these days anyway. Let’s assume, though, that the existence of

an ideal public is possible, but is the existence of absolute beauty in the world of art possible? The eyes I have now for the world are just the eyes I have now for the world, and are certainly not my future ones. Even if all-encompassing beauty existed, I am not going to sit and hide my works. It's clear that I don't expect recognition in future times. Sometimes I imagine that in 15-20, and especially in 100 years, no-one will know that I even existed.<sup>1</sup> At the same time, my collected works, lying covered in dust in the corner of some shelf at the antiquarian's will patiently await their reader. Perhaps somewhere, in a library, a lonely volume will become food for the pitiless bookworms and will lie there gnawed away and nibbled to bits, so that not a letter can be read. And yet... I think: and yet...

And yet perhaps someone will notice my works by chance and will read a short story, or even just some lines of it? And perhaps, oh, vain reverie, perhaps this story or several lines will stun my unknown future reader like a beautiful, though fleeting, dream.

— 'The Chōkōdō Chronicles: Life in the Future' —

- Rain drenched, treading asphalt. The rain ferocious. In the downpour he breathed in the rubber coat odor. Before his eyes an aerial power line released **sparks of violet**. Strangely he was moved. Tucked away in his jacket pocket, meant for publication in the group magazine, was his manuscript. Walking on in the rain, once more he looked back at the line. Unremittingly it emitted its prickly sparks. Though he considered all of human existence, there was nothing special worth having. But those violet blossoms of fire, those **awesome fireworks in the sky**, to hold them, he would give his life.

— 'A Fool's Life: Sparks' —

- A badly dressed man was wearing a nice hat. Most people were of the opinion that in such a case it would be better for him not to put on this hat. But the issue was that, with the exception of the hat, he wasn't wearing anything nice on himself. His appearance was thought shabby.

Someone's short stories are sentimental, somebody else's plays are intellectual: it's the same with the case of the hat. If only your hat is nice, then instead of going around without it, it's better to make an effort to find some equally nice shoes, a jacket, and a coat. **Sentimental writers ought not to suppress feelings, but strive to instill life in the intellect.**

**This is not so much a matter of art, as of life itself.** I have not yet heard of a monk who solely via his striving to suppress his five senses has become a great monk. A great monk is someone who, having gained mastery over

his five senses, **is engulfed by a different flame**. Look at Unsui even, who on hearing of the castration of the monks, taught his disciples: 'Manhood has to be fully manifested.'

**Everything which we have within ourselves we have to develop to the utmost extent. This is the only way given to the person to attain perfection and enlightenment.**

— 'The Chōkōdō Chronicles: Life in the Future' —

- The way they ask if there are people on Mars it's as if they are asking whether there are people who we can perceive with the aid of our five senses. But life is not limited to the framework of what we can perceive thanks to our five senses. If we assume that the form of existence of the Martian people is located outside the range of perception of our five senses, then it is not out of the question that in this evening hour they, together with the autumn wind which makes the Cantonese trees turn yellow, drift through Ginza in crowds.

— 'The Pygmy's Proverbs: Mars' —

### selected quotes from SALINGER

- In a seer, what part of the human anatomy would necessarily be required to take the most abuse? The eyes, certainly... However contradictory the coroner's report—whether he pronounces Consumption or Loneliness or Suicide to be the cause of death—isn't it plain how the true artist-seer actually dies? I say (and everything that follows in these pages all too possibly stands or falls on my being at least nearly right)—I say that **the true artist-seer, the heavenly fool who can and does produce beauty, is mainly dazzled to death by his own scruples, the blinding shapes and colors of his own sacred human conscience.**

- My point being... that the more personal Seymour's poems appear to be, or are, the less revealing the content is of any known details of his actual daily life in this Western world. My brother Walker, in fact, contends (and let us hope that his abbot never gets wind of it<sup>2</sup>) that Seymour, in many of his most effective poems, **seems to be drawing on the ups and**

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<sup>1</sup> Currently one of the most prestigious Japanese prizes for literature bears his name. It was inaugurated in 1935 and is awarded twice annually.—Editor's note.

<sup>2</sup> The idea of rebirth is actually present in the Teaching of Christ, but was excluded from dogma at the Fifth Ecumenical Council. See Malachi 4:5 in connection with Matthew 11:14 and Matthew 17:10-13; also John 9:2.—Editor's note.

downs of former, singularly memorable existences in... Benares, feudal Japan, and metropolitan Atlantis.

- At their most effective, I believe, Chinese and Japanese classical verses are intelligible utterances that please or enlighten or enlarge the invited eavesdropper to within an inch of his life. They may be, and often are, fine for the ear particularly, **but for the most part I'd say that unless a Chinese or Japanese poet's real forte is knowing** a good persimmon or a good crab or a good mosquito bite on a good arm when he sees one, then no matter how long or unusual or fascinating his semantic or intellectual intestines may be, or how beguiling they sound when twanged, no one in the Mysterious East speaks seriously of him as a poet, if at all... **The miracle of Chinese and Japanese verse is that one pure poet's voice is absolutely the same as another's and at once absolutely distinctive and different.**

- **In the first place, there is very evidently one rather terrible hallmark common to all persons who look for God, and apparently with enormous success, in the queerest imaginable places—e.g., in radio announcers, in newspapers, in taxicabs with crooked meters, literally everywhere... The hallmark, then, of the advanced religious, nonsectarian or any other** (and I graciously include in the definition of an 'advanced religious,' odious though the phrase is, all Christians on the great Vivekananda's terms; i.e., 'See Christ, then you are a Christian; all else is talk') **—the hallmark most commonly identifying this person is that he very frequently behaves like a fool, even an imbecile. It's a trial to a family that has a real grandee in it if he can't always be relied on to behave like one.**

— 'Seymour, an Introduction' —

- I mean treasure is treasure, for heaven's sake. What's the difference whether the treasure is money, or property, or even culture, or even just plain knowledge? It all seemed like exactly the same thing to me, if you take off the wrapping—and it still does! Sometimes I think that knowledge—when it's knowledge for knowledge's sake, anyway—is the worst of all... I don't think it would have all got me quite so down if just once in a while—just once in a while—there was at least some polite little perfunctory implication **that knowledge should lead to wisdom**, and that if it doesn't, it's just a disgusting waste of time!

- Dr. Suzuki says somewhere that to be in a state of pure consciousness—satori—is to be with God before he said, *Let there be light*. Seymour and I thought it might be a good thing to hold back this light from you and Franny (at least as far as we were able), and all the many lower, more

fashionable lighting effects—the arts, sciences, classics, languages—**till you were both able at least to conceive of a state of being where the mind knows the source of all light.**

— 'Franny and Zooey' —

- Nicholson looked up at him...

'What would you do if you could change the educational system?'... 'Ever think about that at all?'...

'Well... I'm not too sure what I'd do,' Teddy said. 'I know I'm pretty sure I wouldn't start with the things schools usually start with.' He folded his arms, and reflected briefly. 'I think I'd first just assemble all the children together and show them how to meditate. **I'd try to show them how to find out who they are, not just what their names are and things like that...** I guess, even before that, I'd get them to empty out everything their parents and everybody ever told them... I mean if you tell them the grass is green, it makes them start expecting the grass to look a certain way—your way—instead of some other way that may be just as good, and may be much better... Besides, if they wanted to learn all that other stuff—names and colors and things—they could do it, if they felt like it, later on when they were older. **But I'd want them to begin with all the real ways of looking at things, not just the way all the other apple-eaters look at things.**

— 'Nine Stories: Teddy' —

#### selected quotes from DOSTOEVSKY

- My article, *The Verdict*, refers to the basic and loftiest idea of human existence—**the necessity and inevitability of a belief in the immortality of the human soul.**

However, to me personally, one of the most dreaded apprehensions for our future—even our near future—is the fact that, in my view, in much too large a portion of our Russian educated stratum, by some strange... well, let us say, predestination—there is spreading with ever-increasing rapidity complete disbelief in one's soul and in its immortality. And not only does this disbelief strengthen itself by a sort of conviction (as yet we have but few convictions of any kind), but also by some strange universal indifference—at times even scoffing at this loftiest idea of human existence. God knows by virtue of what laws it spreads among us, and it is indifference not only toward this particular idea, but toward everything that is vital for the truth of life, or everything that generates



and nourishes life, that brings health, that annihilates decomposition and fetidness. In our day, this indifference—compared, let us say, with the feelings of other, European, nations—is almost a Russian peculiarity. It has long ago penetrated the Russian educated family, having almost destroyed it. **Neither man nor nation can exist without a sublime idea. And on Earth there is but one sublime idea—namely, the idea of the immortality of man's soul—since all other 'sublime' ideas, which give life to man, are merely derived from this one idea.** On this point, I may be contradicted, but as yet I am not going to argue, and I am setting forth my idea arbitrarily.

Moreover, I assert that the realization of one's utter impotence to help, to render some service, or to bring alleviation to suffering mankind—and at the same time when there is a firm conviction of the existence of that suffering, *may convert in one's heart love for mankind into a hatred of it*. Gentlemen of castiron ideas, of course, will not believe this and will be utterly unable to understand it: to them, love of mankind and its happiness are such cheap things; everything is so conveniently fixed; everything has been set and described so long ago that these things are not worth being given a thought to. But I intend to make them really laugh: **I assert (again, as yet, without any proof) that love of mankind is unthinkable, unintelligible, and altogether impossible without the accompanying faith in the immortality of man's soul.**

Those who, having deprived man of the faith in his immortality, are seeking to substitute for it—as life's loftiest aim—'love of mankind,' those, I maintain, are lifting their arm against themselves, since in lieu of love of mankind they are planting in the heart of him who has lost his faith seeds of hatred of mankind. **Let pundits of cast-iron ideas shrug their shoulders at this assertion. But this thought is wiser than their wisdom, and unhesitatingly I believe that some day humankind will embrace it as an axiom although, once more, I am setting forth this idea without any supporting proof.**

I even assert and venture to say that love of mankind in general, as an idea, is one of the most incomprehensible ideas for the human mind. Precisely as an idea. Sentiment alone can vindicate it. However, sentiment is possible precisely only in the presence of the accompanying conviction of the immortality of man's soul. (Another arbitrary assertion.)

**In a word, the idea of immortality is life itself — 'animated life,' its ultimate formula, the mainspring of truth and just consciousness for humankind.**

— 'A Writer's Diary: Arbitrary Assertions' —

### selected quotes about BOTTICELLI

- **Even in his early work, Botticelli stood out from the other artists of his generation with his spiritual severity.** While his colleagues strove to portray the movement of the body, *he was obsessed with the trials of the soul.*

But his religious aspirations are intertwined with *an almost painful thirst for physical beauty*. When the humanist philosophers from the circle around the Medicis were persuading him that it was possible for the residents of Olympus to be depicted as symbols of Christian virtues, we can imagine how eagerly he accepted their arguments.

**There is nothing more alien to the frivolous, rounded antique gods, as full of juice as fruit, than his *anxious divinities*.**

— Kenneth Clark, 'Looking at pictures' —

- With how many strange and contradictory phenomena is his creative path strewn! A 13-year-old boy, who according to the sorrowful words of his father, 'sits and reads, and is sickly', grows into an artist whose visions are now enveloped in the veil of melancholic loneliness, now by the dry and scorching breath of burning asceticism.

**This joyfully devoted portrayer of feminine beauty and child-like grace**, this inexhaustible inventor of hairstyles and stylish costumes **is sometimes overcome by a mystical enthusiasm** and tries to reveal the coming divine events with quotations from the Revelation of John.

— Dr Christo Gandev, 'The Italian Renaissance and Botticelli' —

- Just as in the clear visions of youth and maturity, where **the blade of a subtle melancholy and a painful sorrow is not alien to him**, so in the tense and often tragically moralistic fantasies of old age, the expressive power of Botticelli's spirit scarcely fades.

Not only that, but **however sincerely and intimately the drama in the soul of the artist is experienced, so every image and every action is projected onto the starry vastnesses of legend.** Botticelli's imagination has always been fired there where motion passes over into repose, and life becomes a pondered memory.

The great value of his painterly poetry is reinforced by the boundless variety of his lyrical tone.

— Roberto Silvagni, 1943 —

### selected quotes about and by SAINT-EXUPÉRY

• Poet, writer, and pilot, **Saint Exupéry could speak of equal success about biology, physics, astronomy, sociology, psychology, psychoanalysis, the creations of the inventors, music...** He not only talked about all of this but, as his 'Notebooks' published after his death show, he discussed with intensity material from the various sciences and arts about the progress of human knowledge, about the movement of the human race. Reading the 'Notebooks' provides great pleasure.

This little book deserves to take its place alongside the 'Pensées' of Pascal.

— Marcel Migeo, 'Saint Exupéry' —

• **Man's spirit is not concerned with objects... but with the significance that relates objects to one another... It is true that a sudden illumination may now and then light up a destiny and impel a man in a new direction. But illumination is only a sudden insight of the spirit at the end of a long and gradual preparation.**

What I do see more clearly now is the prime agent of victory. He who bears in his heart a cathedral to be built is already victorious. He who seeks to become sexton of a finished cathedral is already defeated. Victory is the fruit of love. Only love can say what face shall emerge from the clay. Only love can guide man towards that face. Intelligence is valid only as it serves love. **Neither the mind nor the reason are creators. If the sculptor be but skill and mind, his hands will be without genius.**

What ought we be? That is the essential question, the question that concerns spirit and not intelligence. For **spirit impregnates intelligence with the creation that is to come forth. And later, intelligence would mould it into its final form.**

It is easy to establish a society upon the foundation of rigid rules. It is easy to shape the kind of man who submits blindly and without protest to a master, or to the precepts of a dogma. **The real task is to succeed in setting man free by making him master of himself.**

But what do we mean by setting man free? You cannot free a man who dwells in a desert and is an unfeeling brute. There is no liberty except the liberty of someone making his way towards something. Such a man can be set free if you will teach him the meaning of thirst, and how to trace a path to a well.

— Saint Exupéry, 'Flight to Arras' —

### selected quotes about MARLOWE

• Actually, amongst the critics there are more than a few adherents of the view of a bohemian debonair air accompanying the dazzling genius of Marlowe and blemishing his completeness. They do everything they can to portray the poet as a still not fully grown, unsettled, fiery youth, highly appealing in his impulsiveness, but not capable of overall accomplishment. Moreover, this immaturity is said to be purely his alone, a psychological peculiarity of character, since no-one notices it in the early work of his peer, Shakespeare. But for the picture to be still fuller, we are obliged to say that not all critics accept this theory of immaturity. Some are even convinced that **Marlowe is an exceptional intellect, encompassing within a short time the whole of ancient and new knowledge and growing from this foundation into an independent, original, and brilliant thinker.**

Marko Marinov talks expansively of how unusually well-read the poet was: '...The play 'Tamburlaine the Great' offers us a picture of a mind at the same time wide-ranging and open to the problems of the time. It shows a sincere and even profound thinker, undoubtedly the most serious amongst the people of his profession: the kind of person **who could have been amongst the most original minds of the era if his love for beauty had not been even greater than his love of the truth.**'

With regard to the actual composition of the plays, a whole throng of capable and zealous researchers from the twenties until now have shown that the poet's dramas are perhaps not so very 'fragmented' as it may seem to us at first sight. In the final analysis the safest position for researchers of Marlowe is, it seems, to synthesise, as T.S. Eliot does, **the two apparently irreconcilable views** about him as '**a poet of the impetuous imagination**' and as '**a purposeful and considered master.**'<sup>1</sup>

And yet the critical interpretations of the works of Marlowe from the forties of our century until now continue to be alarmingly lacking in unity and contradictory. The debate is waged with ferocity on the most essential questions as to the type of drama which Marlowe created, about the significance of its structure, about the new dramatic hero, and in the last analysis about the conceptual and aesthetic positions of the author. In a word, the whole opus of Marlowe in its literary/historical aspect is the object of a discussion of the most vehement kind. But what does the problem consist of more precisely? A contemporary critic rightly noted: 'The characters in these plays disrupt the moral order and that's why

<sup>1</sup> This characterisation is reminiscent of critics' perception and attitude towards Plotinus's theosophy. See the material 'Plotinus, the human Olympian'—Editor's note.

they have to suffer, but what's to be done when above all else what is remembered by spectators or readers is the Marlowesque audacity: the disruption!

These critics demonstrate though that Marlowe employs **the old schematic structures in an ironic way, filling them with new content, and in this way he turns them upside-down or smashes them apart**: he exposes their redundancy in the new cultural and historical context.

Douglas Cole emphasises that **moral forces and principles, 'which at one time were abstracted from human nature and presented separately as external agents, are now inside within the human's own essence. The battle between good and evil is waged in the actual mind of Marlowe's Faust.'** For the fate of the human being it is no longer Fortuna who is responsible, but his own free will. If this fate is tragic, the tragedy is not a product of some kind of hostile Universe, which encloses the human being with insurmountable circumstances, but of his own mistaken choice. It's precisely this understanding of the independence and responsibility of the human which distances Marlowe from the stoic distinction between individual and world. **This creates the preconditions for the emergence of the figure of the Superhuman as potential master of his fate.**

As Levin himself remarked: 'Tragedy is based on morality and as the perspective of the world beyond is obscured, so does the feeling of the here-and-now intensify. Furthermore, as the individual is elevated to tragic stature, it frees him for action, but his deeds are measured according to a scale of values; **and the stature of Marlowe's characters is so elevated that we have to ask ourselves whether he doesn't pose a threat to this scale.'** At this juncture the anti-renaissance adherents enter the discussion, who as objectivists **do not in the least consider that the central personages of Marlowe are heroic superhumans, treating them instead as madmen**, rogues and sinners, puffed up to absurd dimensions by their own self-regard, though in fact they constitute non-entities. In such a way the superman turns into a clown, into 'humour', as for example Michael Hathaway sees it.

So, then, Marlowe is not just a religious atheist, he is also a revolutionary traditionalist. This paradoxality in critical evaluation is rooted in the very nature of his dramas. They are simply **crucified** between viewpoints opposed one to the other even at a purely textual level. It is reasonable for us to ask: what is this *duality* of suggestion due to in Marlowe?

The double knowledge of the world as both earthly and other-worldly, two realities, the connection between which is broken, leads also to a doubleness in the relationship to each of its constituents, and to each

divisible element of these constituents too. **The unity of viewpoint is disrupted and seemingly lost forever.** Now for every question, the viewpoints are two at the minimum and each of them contains the truth regardless of their opposition. The world is beautiful and sinful, the human being is divine and base. These extremities in the perception of the world which during the Middle Ages were reconciled in the name of an overall hierarchy of existence are now transformed into irreconcilable polarities, between which the new, emancipated individual is **crucified**.

— Shurbanov, 'Between Pathos and Irony' —

### selected quotes about and by SALLUST

- Sallust with his historical monographs is presented as one of the most fierce critics of morals amongst the higher social circles of which he was part. A gifted narrator and master of historical prose, he has left us some of the strongest psychological portraits of historical personages in the whole of antique historiography.

— From the editorial team of 'Historical Essays', 1982 —

- All that has a beginning has an end; all that comes into existence grows and wanes. **Only the spirit, incorruptible and eternal ruler of mankind, animates and governs all things, yet is itself not dependent on anything.** • **The leader and ruler of man's life is the spirit**, and when this advances to glory by the path of virtue, it has power and potency in abundance, as well as fame; and it needs not fortune, since fortune can neither give to any man honesty, diligence, and other good qualities, nor can it take them away... But if men had as great a regard for honourable enterprises as they have ardour in pursuing what is foreign to their interests, and bound to be unprofitable and often even dangerous, **they would control fate rather than be controlled by it.** • Harmony makes small things grow. Lack of it makes big things decay. • The glory that riches and appearance confer is fleeting and frail, while virtue is bright and eternally excellent. • **The memory of what others have accomplished kindles in the breasts of noble men a flame that is not quenched** until their own prowess has won similar glory and renown. In these degenerate days, however, one cannot find a man who does not seek to rival his ancestors in wealth and extravagance, instead of uprightness and industry. • All our power lies in both mind and body; we employ the mind to rule, the body rather to serve; the one we have in common with the Gods, the other with the brutes.

— Sallust, 'Historical Essays: the Jugurthine War' and more —



## MOZART AND EINSTEIN

personal perception and the suprapersonal Universe

Storyteller **RALIE ALITA**

In my early childhood years, music didn't interest me. My passions were books and drawing. The turning point which opened my senses to the world of music, and in particular the classical kind, to an almost cosmic experience, was my meeting with the unsuspected psychological depths in the character and works of Mozart.

I remember how one evening I went into the common lounge for our floor of the dorm of the English Language High School, where I'd gone to study after 7-th grade. The lounge was our place to watch television in. That evening some of my schoolmates were watching with interest a documentary film about Einstein in complete darkness and silence. I sat down and watched with them. From this experience, I remember most distinctly the words of Einstein about his favourite classical composer Mozart. The documentary film underlined the love of the scientist for Mozart and his music with its special characteristics and that he was so deeply captivated by it in particular because he detected in Mozart's music **a personal experience of the suprapersonal Universe**. That is, the composer immersed him in the universal truth of reality through his own deeply personal perception of existence. Something like the voice of a poet being exactly like that of someone else, and yet distinctive, different ;)

At around the same time, I watched the film 'Amadeus' by Miloš Forman too and I saw this apparent 'fool' or 'idiot' about which Salinger and Dostoevsky talked, and which we see in the critical studies about Marlowe. The behaviour of the musician in the film appeared childish and careless, but was that really his true nature?

The moment in which Mozart was revealed in awe-inspiring depths before me, was when the following year I was visiting my aunt's family in Sofia and I found the academic etude of Chicherin about him in their home library. The book by this impassioned and extraordinarily well-read political and cultural activist is an utterly exceptional and deeply emotional analysis of Mozart's innovative spirit, universality, inner ambivalence and synthesis. It abounds in valuable descriptions extracted from musicological works by all manner of authors from around the world and was in fact written in the last several months of Chicherin's life in the form of an inspired letter to his brother so that he wouldn't take with him to the grave all that he had discerned with particular piety and passion in the person and music of Mozart through long years of reverence and love for the composer and his works.

### selected quotes from the **LETTERS OF WOLFGANG MOZART to his father**

- I cannot write poetically, for I am no poet. I cannot make use of light and shadow, for I am no painter; I can neither by movement nor by gesture express my thoughts and feelings, for I am no dancer; but I can by tones, for I am a musician. Only the Lord knows how much I love you, how dear you are to me and that's why I humbly hope that you too will continue to love me in the same way and be lenient towards my sins, both voluntary and involuntary, and towards **my works**, which, if God so wills it, will **become wiser along with me**.

- But at the same time, just as feelings, no matter whether they are strong or not, should never be expressed in such a way as to provoke disgust, so music too, even in the most terrible situations, ought not to grate on the ear, but on the contrary: it ought to provide pleasure to the listeners and consequently to remain music.

- In as much as death, if we judge in a sober fashion, is an inescapable fate, which awaits us all, during the last few years I managed to teach myself to become accustomed to this good mistress of humanity so that her appearance no longer scares me. I think of her calmly and with a humbled soul. **I am thankful to God that he gave me the opportunity to realise that death is a key with which we open the door to the kingdom of true bliss...** That is why every day I utter a prayer of thanks to my Creator and with all my heart I wish for my brethren to share with me these feelings.

### selected quotes from **'MOZART: AN ACADEMIC ETUDE' by Chicherin**

- Specht relates the speech by Felix Mottl at the Mozart Festival in Salzburg at the beginning of the 20<sup>th</sup> century. 'He spoke about Mozart and in his voice, in which there was normally a great deal of the simple-heartedness typical of Viennese speech, there appeared a fervent pathos, **when he took a stand against those who did not hear in the composer anything other than merry mischief, lightly floating grace and sweetness; who detected nothing of the lofty and the sacred, of the tragic severity, of the extreme power and above all of the extraordinary courage in his work**, which has enriched music with unexpected possibilities and with unexpected achievements in the sphere of sound combination, of expressiveness, harmony, form and in melodic voice-leading. *Mozart is the boldest innovator of all who have ever lived*, he said.'

- Mersman says that with Mozart 'material sound' passes over into 'symbolic sound', he talks of the objectivity, the naked force, the global universality of Mozart. 'Not only to express the dark regions of the soul but also, by expressing them, to overcome them: here then is what lies as a hidden decree behind many of his motifs.' Here most precisely is the positive reception of univeseral life and the overcoming of sorrow in it without the annihilation of sorrow. This is one of the fundamental elements of that unheard-of complexity of Mozart's, which is so hard to capture and even harder to formulate in words.

- Rochlitz finds that 'the spirit of the artist in its rarity and exceptionality, magnificent and lofty, **arrives like a phenomenon from another world.**'

- Camille Bellaigue notes that: 'In the form of Mozart's music, in its body I would say, lives a divine soul: a Mozartian phrase is the ideal line which combines, and in which in the best possible concord are combined the material order and that of the spirit.'

- Inner contradictions, **the problem of the borderline between the two worlds, the quest for an ever deeper synthesis, the quest for monism, of unifying atmospheres and of the fundamental forces of the world:** here then is what distinguishes the works of Mozart. Mozart is a synthesis not only between the past and the future but also between external clarity and internal enigma, an organic merging of polarities in a unified, internal state of the ultimate complexity.

- What Mozart and Bach have in common is that their power, it seems, **grows in parallel with the narrowing of the space to which it is bound.** Employing just a hint, **Mozart imparts the whole of his power to the very smallest thing in terms of duration and of visibility.** This is one of the reasons for the current turning towards Mozart, in whom to the greatest possible degree there is precisely intensification and concentration.

#### selected quotes from

#### 'EINSTEIN: LIFE, DEATH AND IMMORTALITY' by Kuznetsov

- Every juxtaposition with the style of creation of another thinker or artist reveals some new side to the world view and psychology of the originator of the theory of relativity.

Einstein's musical sympathies were above all directed towards the works of Bach, Haydn, Schubert... **But it is Mozart who remains the object of his passion and sovereign of his thoughts.** What side of Einstein's genius does the juxtaposition of Einstein and Mozart reveal? How are they connected, and are they indeed connected: his love for Mozart's creations

and the less than obvious but deeply essential peculiarities of his thinking, his scientific ideals?

- Einstein's starting point is the idea of the independence of the fundamental definitions of motion from the choice of initial system. This idea in an extremely complex and hidden manner is connected to his interest in the objective 'suprapersonal' world, to this interest which is not only the centre of his scientific questing but also a constant psychological background to his life's work. The reverently elevated attitude of Einstein to the objective harmony of existence, which is so innate to him, is also connected to such a background. In the music of Mozart the harmony of the world not only colours the personal moods, it not only becomes an arrangement of existence and its plan but above all else it becomes a personal mood too, it acquires a personal, intimate, emotional effect; it is connected not only to *the logic* of the attainment of the world but also to *the romance* of this attainment. Let's look from this point of view at the '**mischievous and gracious**' component of Mozartian music. It is intertwined with '**the powerful and sublime**'. This intertwining, as we shall see, is the main thing which brings Mozart and Einstein close together.

- In his aphorisms about science Einstein says: 'Music and research work in the field of physics are different by origin, but they are connected to each other by the unity of their goals: by the striving for the unknown to be expressed. Their reactions are different, but they complement each other.' Science reveals the unknown in nature. Music reveals the unknown in the human soul: furthermore it reveals that which cannot be revealed in any other way except through music. But these components are additional ones. **For Einstein, the main tenor of the human soul is the acquisition of knowledge of the world.** Precisely of the soul. Not only of the intellect but also of the emotional life, because **science, as he understands it, is a deeply emotional process.**

- For the culture of the 18<sup>th</sup> century dissonances are out-of-tune notes. The new musical culture begun by Mozart speaks of dissonances and employs them widely. The very newest musical culture of today now knows of no dissonances: for it this is a new harmony. Mozart is the one who '**inaugurates the period of dissonances and passes a watershed in this regard.**' But actually this evolution is completely analogous to Einstein's '**fleeing the miraculous**' and the correlation between the personal paradox and the paradoxical theory. In classical science the paradoxes are separate dissonances. Our physicist forefathers were inclined to regard paradoxical conclusions which contradict the principles claimed to be an

a priori or empirically absolute certainty as criminally out-of-tune notes. At the end of the 19<sup>th</sup> century the results of Michelson's experiment, or the radiation of the black body, became dissonances, while in the 20<sup>th</sup> century in the theory of relativity and in quantum physics they are no longer dissonances, but are natural consequences of the paradoxical theory: of the 'new harmony'.

### selected quotes by EINSTEIN

- The only truly valuable thing is intuition.
- Science is a magnificent thing if a person is not forced to make his living with it. Everyone has to earn a livelihood having chosen a profession which he is sure he is capable of mastering. **Only when we are not obliged to report to anyone, can we find joy in scientific pursuits.**
- But here I have recently learnt to find that which may lead one to the depths, and make me reject everything else, all of that which overburdens the mind and distracts from the essential. The obstacle though consisted in the fact that for the examination, willy-nilly, I had to stuff myself with the whole of this 'great wisdom'. This coercion disgusted me to such an extent that all year after I'd passed the final exam every contemplation of scientific problems was toxic for me. Apart from that, I must say that we in Switzerland suffered from this coercion which suffocates true scientific work significantly less than students in many other places. We had two exams all in all; for the rest of the time we could do pretty much what we wanted. Those who like me had a friend who attended all the lectures regularly and strictly processed their content felt especially good. This gave me the freedom to select my tutorial sessions up to just a couple of months before the exam, a freedom I made extensive use of. The unclear conscience connected to this I accepted as something unavoidable, being a considerably lesser evil in addition. Actually, **it is almost a miracle that the modern methods of education have not completely stifled sacred curiosity**, since this tender sapling requires, alongside encouragement, above all else freedom: without this it inevitably perishes. **It is a great mistake to think that the sense of duty and compulsion can aid one in finding joy in seeking and in discovering.** It seems to me that even a healthy, voracious animal would lose its craving for food if we managed to force it with the aid of the whip to eat constantly even when it is not hungry, and especially if the food forcibly provided to it is not chosen by it.

(‘Einstein on Einstein: Autobiographical and Scientific Reflections’)

## PLOTINUS, THE HUMAN-OLYMPIAN or the man who became a god

Storyteller **RALIE ALITA**

I have many more pearls collected in my pouch, those who've caught my attention from the legacy of the creative thinkers of the past, but I will stop briefly just at this name: **Plotinus, the father of intuitive vision.**

In contrast to Plato, Plotinus is almost unknown outside the circle of those studying as specialists the philosophical thought of antiquity. And this is no wonder as in his world of ideals Plotinus is closer to the revelatory knowledge of Christ than to the questing of more widespread philosophical thinking.

That is why he became the forefather of a new term: 'theosophy', i.e. 'God-wisdom', with which he distinguishes his views from the philosophical accomplishments of the mind, since his method of gaining knowledge is not rooted in musings, but in a direct merging, in **ecstatic knowledge and intuition**, which **the Children of the Day** today and in the future **are destined to make a real form of sense perception.**

Philosophy seeks knowledge, while revelation gives it to all other people before they are yet ready to attain it alone as a level, and the teaching of Plotinus, **combining the external formula of mental expression with the ecstatic knowledge of the inner person** remains to a large extent unappreciated and uncomprehended by the culture of official thought. An excellent example of the attitude towards Plotinus is the formulation by Bertrand Russell in 'A History of Western Philosophy':

'A philosophical system may be judged important for various different kinds of reasons. The first and most obvious is that we think it may be true. Not many students of philosophy at the present time would feel this about Plotinus; Dean Inge is, in this respect, a rare exception. But truth is not the only merit that a metaphysic can possess. It may have beauty, and this is certainly to be found in Plotinus. Like Spinoza, he **has a certain kind of moral purity and loftiness**, which is very impressive. He is always sincere, never shrill or censorious, invariably concerned to tell the reader, as simply as he can, what he believes to be important. **Whatever one may think of him as a theoretical philosopher, it is impossible not to love him as a man.**'



Yeah! To experience veneration towards someone with our heart is more than enough to absorb the energy presented and emanated by them, and with this we are capable of elevating our own consciousness as well. Isn't the significance of the example of exalted personalities precisely this, even though we may not always understand them, but from their presence we can always be touched by the admiration which is awoken in our souls. To read and listen about Plotinus and his ideas was for me the true pleasure of seeing sincerely sought and actually embodied in real life that perfection towards which we consciously or not are heading in our evolutionary development.

In the conceptions of Plotinus there are even seeds to prepare our thinking for the Spiritual Wave of Wisdom and it is hardly a chance coincidence that precisely his term 'theosophy' forms the basis of the name of the Theosophical Society, which is encharged by the Higher World with the task of bringing forth the secret knowledge as a universal feast for humanity in our modern era. 'When the secret knowledge is lost, when God-wisdom is lost, the human being remains who declares only that he is of God' says Vaklush in his study devoted to Theosophy. 'That is why humanity, following the Indian wisdoms, following Buddhism, following Christianity even, is once more reminded that there is a rung of the ladder on which everyone must realise himself as son of God,' he concludes.

Since it is not possible in this compilation volume to expand widely and at length on just one topic, with great difficulty I managed to limit myself to a selection of several of the more interesting quotes to me by and about Plotinus.

### selected quotes about PLOTINUS

- There are reports extant as to his elevated moods and to his deep influence on his students. Porphyry tells that Plotinus was not only a distinguished teacher of philosophy, but also a very good person, to whom many parents entrusted the education of their children prior to their own deaths and to whom a great many came as if before a judge capable of resolving their conflicts. • My wish is for the reader to feel that to which Porphyry testifies when he says of his teacher that he wrote 'tersely and wittily with such brevity that the thoughts were more than the words'.
- Plotinus thought everything over from beginning to end in his mind, then afterwards wrote down the finished argument with such ease as if he was copying from a completed text. [ Just as Mozart often wrote his music ;)—Editor's note. ]

— Tsotcho Boyadjiev, foreword to 'Enneads' by Plotinus (Bulgarian, 1996) —

- What was the great thing in Plotinus's conception, when he talks of this theosophy, of this God-wisdom, a fruit namely of that ecstasy which the intuition bestows, i.e. the knowledge of the intuitive body? He has a very strange thought: **We must strive not to be sinless, but to be gods.** [It concerns a different level of consciousness and action.—Editor's note]

- It is no accident that Plotinus gives rise to the thought of our becoming gods and that it becomes his conduct, his path. Both in his spiritual manifestation, in his cultural aspects as well as on his personal path, Plotinus is a living humility, a moral paragon, an ascetic. And asceticism means training, i.e. he had mastered himself. **It is not important for you to be a desert hermit, it is important for you to be an ascetic, i.e. to master yourself.**

- Hermes, the god, wanted to tell the humans: 'You are my brothers and sisters.' Plotinus, the human, said: 'We are equal to the gods!' With this spiritual treasure which he gave to the world, he destined himself to be called the Human-Olympian, the man who became god: with his vision, with his metaphysical theory, with his moral doctrine.

- The assertion that Plotinus is a man-god is neither speculation nor imagination, but a reality of what he left behind, only I further develop this in the manner of thinking that he knew. Plotinus thought by means of intuition: the great, the splendid thing that he gifted to us in the world history of philosophy and religion. That's why I call him Olympian: an Olympian in essence, in imagination, in inspiration, in revelation.

- Neoplatonism has as its task to change the comprehension of the two worlds conclusively, those which Plato, and henceforth Aristotle left on the world stage of philosophical thought: the world of ideals and the world of tangible things.

- **Plotinus performs a unification** between Platonism with its ideological side and the Aristotelian teaching. But he is an original, he is one of a kind, because he differs both from Plato and from Aristotle and from the Stoics, who apprehended the World Beyond in a different way.

— Vaklush, 'Nur' magazine 4, 5/1994 —

- His objections to Gnosticism are of two sorts. On the one hand, he says that Soul, when it creates the material world, does so from its memory of the divine, and not because it is fallen; the world of sense, he thinks, is as good as a sensible world can be. He feels strongly the beauty of things perceived by the senses. The Gnostics think that nothing divine is associated with the sun, moon, and stars; they were created by an evil spirit; only the soul of man, among things perceived, has any goodness.

But Plotinus is firmly persuaded that **the heavenly bodies are the bodies of god-like beings**, immeasurably superior to man.

— Bertrand Russell, 'A History of Western Philosophy' —

### selected quotes from PLOTINUS

- How can one see the 'inconceivable beauty' which remains in a way within the sacred temple, not venturing outside, lest the uninitiated should see it? Indeed, let him who is able go and follow it inside, leaving outside the sight of his eyes, not allowing himself to turn back to the splendour of the bodies he previously saw. For when he does see beauty in bodies, he should not run after them, but realize that they are images and traces and shadows, and flee towards that of which they are images.

- What is our course and what is our means of flight? We should not rely on our feet to get us there, for our feet just take us everywhere on Earth, one place after another. Nor should we saddle up a horse or prepare some sea-going vessel. We should put aside all this and stop looking; just to close our eyes, and **invoke a new manner of seeing... a wakefulness that is the birthright of us all, though few put it to use.**

- What, then, is that inner way of looking? Having just awakened, the soul is not yet able to look at the bright objects before it. The soul must first be accustomed to look at beautiful practices, next beautiful works—not those works that the crafts produce, but those that men who are called 'good' produce—next, to look at the soul of those who produce these beautiful works. **How, then, can you see the kind of beauty that a good soul has? Go back into yourself and look.** If you do not yet see yourself as beautiful, then be like a sculptor who, making a statue that is supposed to be beautiful, removes a part here and polishes a part there so that he makes the latter smooth and the former just right until he has given the statue a beautiful face. In the same way, you should remove superfluities and straighten things that are crooked, work on the things that are dark, making them bright, and not stop 'working on your statue' until the divine splendour of virtue shines in you, until you see 'Self-Mastery enthroned on the holy seat'.

- **If you have become** this and have seen it and find yourself in a purified state, you have no impediment to becoming one in this way nor do you have something else mixed in with yourself, but you are **entirely yourself, true light alone** [...]; if you see that you have become this, at that moment you have become sight, and you can be confident about yourself, and you have at this moment ascended here, no longer in need

of someone to show you. Just open your eyes and see, for this alone is the eye that sees the great beauty.

- For the one who sees has a kinship with that which is seen, and he must make himself the same as it if he is to attain the sight. For no eye has ever seen the sun without becoming sun-like, nor could a soul ever see beauty without becoming beautiful. **You must first actually become wholly god-like and wholly beautiful if you intend to see God and beauty.**

- And it is agreed that there are penalties and punishments here, so how can it be right to complain about the world-city that gives to each what he deserves? Here in this world-city virtue is honoured, and vice receives the dishonour that befits it, and there are not merely statues of gods but gods themselves beholding the world from above, who 'easily elude' the responsibility that human beings attribute to them, putting all things in order from beginning to end and, in the exchange of lives, **giving each the lot that he deserves in accordance with his previous lives.** And the human being who fails to recognize this lot is of the more impetuous kind with a crude view of divine matters. He ought, rather, to try to become the best human being he possibly can, and he shouldn't think that he alone is able to become excellent—for if he thinks like this he is not yet excellent—but that other human beings can become excellent, too, and further that there are good daemons and, what is more, gods—both those that are in the sensible world while looking to the intelligible world and most of all the controlling principle of the sensible universe, a soul most blessed. And from there one ought then to sing the praises of the intelligible gods, and then above all of these, of the Great King of that world whose greatness is revealed most especially in the multiplicity of the gods. For what those who understand God's power do is not to reduce divinity to a single God but to show that divinity is as profuse as God Himself shows it to be when He, while remaining who He is, creates all the numerous gods **who depend on Him and derive their existence from Him and through Him.**

- Each one of us is part of the Soul of the Universe.

- The stars are like letters that inscribe themselves at every moment in the sky. Everything in the world is full of signs. All events are coordinated. All things depend on each other. Everything breathes together.

- God is not external to anyone, but is present with all things, though they are ignorant that He is so.

- Knowledge, if it does not determine action, is dead to us.

— 'The Enneads' —



## THE CHILDREN OF THE FUTURE

'In all of the Gospel narrative in only one place does Christ prophesy the Children of the Day: when he appears to His disciples, who have set off by boat to catch fish. After they return at daybreak without a catch, He asks them from afar whether they have something to eat. They say: *No*. Then He shows them the Way: *Cast your net from the right side*—the day of the future. He tells them to say farewell to the left, i.e. to the past. He does not call them 'of the Day', because their turn had not yet come. But He asks them: *Children, do you have something to eat?* You see how spontaneously something came now so that the Children of the Day have something from the Heavens, which will be 'eaten'. Why has the world not found this name until now? Because it is not of the world, but of the initiated in the world! Now you can appreciate what the idea of us making the House of Wisdom means. A few years ago one of our friends asked me: *If we give you a millions levs, what will you do?* I answered him: *I will buy a television channel*. Not a television set: a television channel. So: *Childreen, do you have something to eat?*—He asked. And we said now: ***Your Day has come, Children of the Day!***

— Vaklush, 'Nur' magazine 1/2021 —

'A person may allow himself to criticise, but when an individual heads a social community, he must learn to tolerate reproaches. It is fine to criticise, but take your place there where your social courage can bear it. An individual marked out to be a statesman or a great politician must teach himself something: they'll scorn him, but he mustn't scorn. He must have social courage. Your inner, awoken or not yet awoken God: he delights in his co-deity (sabozhnik), although the human being with his thinking is not on good terms. That's why I speak of a social kinship. **It is this which will not cease to urge you to make history.**'

— Vaklush, 'Nur' magazine 3/2001 —



## LET THE CHILDREN COME TO ME

Storyteller **RALIE ALITA**

*‘Let the little children come to me, and do not hinder them,  
for the Kingdom of Heaven belongs to such as these.’  
— Matthew 19:14 —*

**H**owever much I love the creative thinkers of the past, the Children of the Future are those who make my everyday life brim over with joyful excitement that in their personages the difficult era of the mind is fading away.

If I employ some special qualities of my ‘dreamt-of’ chosen ones, I’d describe the Children of the Day now being born as insightful introverts with an intuitive lightness in thinking, who at the same time communicate really well with the external world, because they love people and feel a sense of vocation in whatever they are involved in. They are simultaneously open to external influences and unshakeable in their inner foundations. Entertaining, smiling, well-intentioned in their daily life, and incredibly goal-oriented, tenacious, and strong-willed in their professional and social activities. With a refined reflex for truth which protects them from the speculation and dishonorable battles which the world constantly provides. Emotionally compassionate towards people’s woes and the problems of the planet, as well as highly motivated to make their contribution to relieving and overcoming them. Amazingly creative in their ability to turn the negative into the positive, to see the fun side in things, to find what’s valuable and positive in every situation and to learn from every difficulty without despair. Of course, I can quote again chosen words of the Teacher Vaklush that **‘The Children of the Day are the blaze of freedom’** or that **‘They are not messengers, but liberators’**, but it is extremely delightful to be presented with a visible example as well in order to illustrate the important, though not the sole characteristics.

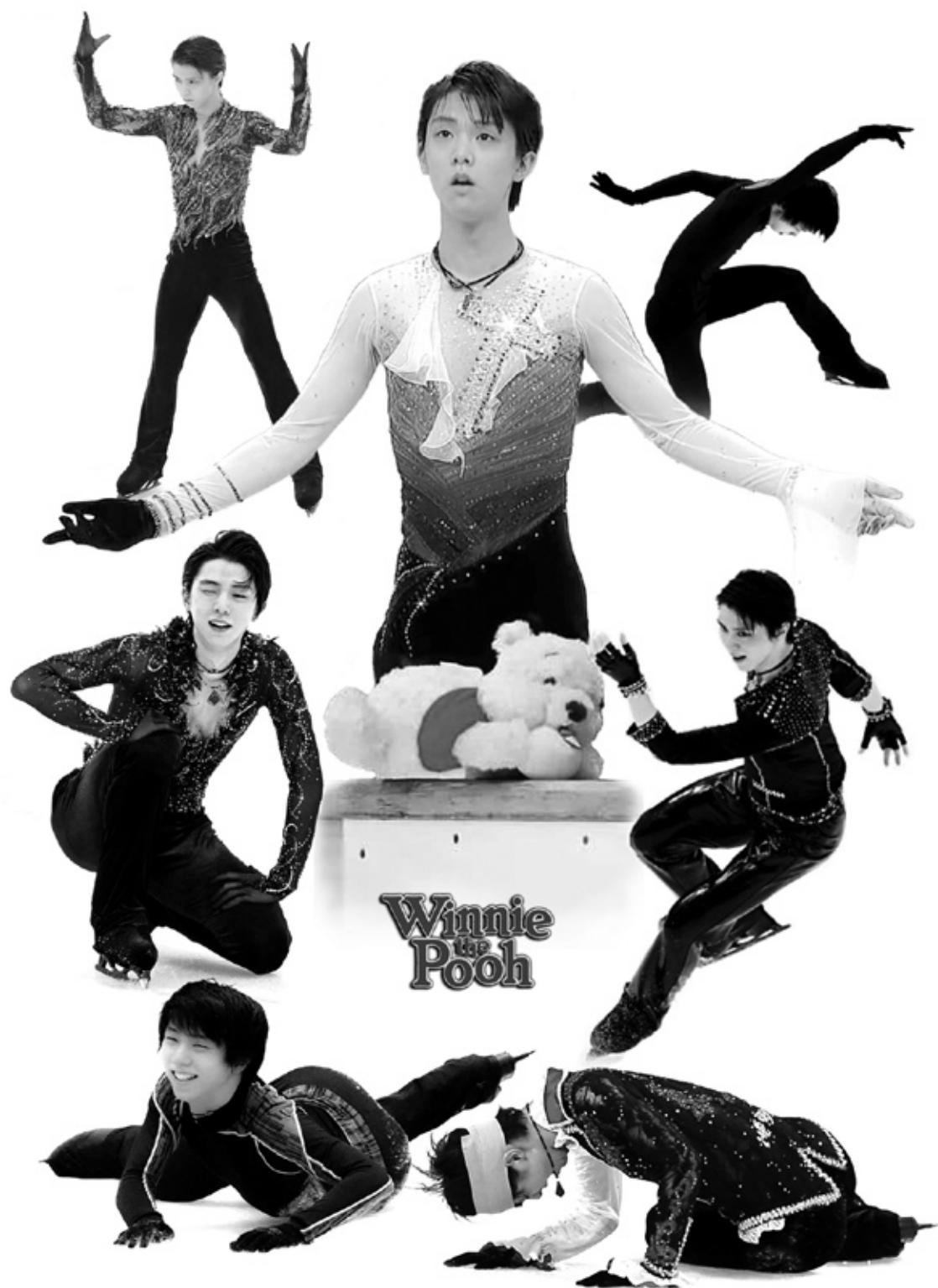
Baekhyun and Yuzuru, no matter their age by now, are, when outside their vocational activities on the musical stage or the ice-rink, just as spontaneous and funny as children. The atmosphere around them changes visibly to a mood of exultation and inspiration not only in their everyday relations but also as a whole in their field of performance, regardless of the fact that the latter is not easy in the beginning. With unconcealed interest, I observed in figure-skating how even in terms of pure physiognomy, in the new generation of athletes there is a marked child-like purity of mind. The rivalry is still present, but there are also visible signs of compassion, there is recognition of and inspiration from the peak accomplishments of the others, there is understanding too that you

are there above all to show the world something of the qualities and perfection which you have attained, and that this is what’s most important. Actually, in Baekhyun’s circle too, a youthful emanation is to the fore and is not connected to age, but precisely to the specific nature of the aura radiating from within. Let’s not deceive ourselves however that the child-like aspect of the character makes them immature or poor at their professions. On the contrary. It helps them to perfect themselves and the world in essence and in depth. From what I see in terms of energies with both my special chosen ones of fate, I would say that in the professional path of Yuzuru the will of a Caesar is underlined: a strongly pronounced spirit of a social leader who inspires respect, and yet despite all this, in the background there is likewise something of the thinking of a magus, i.e. he literally combines in one Uesugi Kenshin and Seimei from his musical programmes. With Baekhyun it could be said that it is exactly the other way around: the White Wizard of the Light is unmistakably his visage, but well-concealed behind it (and behind the Child) there is a decisive, uncompromising Caesar.

On Boyan’s path on the other hand a different characteristic and important feature is especially visible: **the Children of the Day do not seek to achieve status in what’s already established or prestigious in order to validate their inner value in the eyes of the outer world.** For them it is truly important to serve: whether it be in solving pressing world problems or as an example and inspiration, or in anything else, and their path is not determined by traditions, but instead by the real needs of the day which have touched their soul. It’s precisely in this way that they become invaluable in their contribution.

Especially in the circumstances of the western pragmatic world, to renounce the supporting structure of a completed prestigious education only to set off on the uncertain path of the heart without the external props of formalities in a CV, as Boyan did, well... for me this is virtually a feat in the beneficial use of your energy. Here I would like to mention with pleasure the heroes of my native country: like Lazar (the initiator of an ever more largescale campaign ‘Bottle caps for a Future’), or George (the creator of an increasingly influential podcast ‘The Superhuman with Georgi Nenov’), who in the battle between mind and soul, instead of a profitable but, to them, pointless carrier path, and one launched in the much-coveted foreign country too, very quickly chose to invest their energy in something which is their true passion.

To be well educated is undeniably needed and important, yes! But it is even more important for the attained knowledge to be in the service of life, and not of the ego-reality. This small volume continues on its way with materials which I’ve devoted over time to the inspiring deeds and character traits of the three chosen ones mentioned above and whatever else around them.



# YUZURU HANYU

## THE WARRIOR WITH WINGS

lyrics from the song **History Maker**  
in the Japanese anime **Yuri on Ice**,  
devoted to figure skating

Can you hear my heartbeat?  
I've got a feeling it's never too late  
I close my eyes and see myself  
How my dreams will come true

Don't stop us now, the moment of truth  
We were born to make history  
**We'll make it happen, we'll turn it around**  
**YES, WE WERE BORN TO MAKE HISTORY**

## HEAVEN AND EARTH IN ONE

material from 08.02.2022, published exactly 4 days  
after Yuzuru Hanyu revealed himself to my gaze

Storyteller **RALIE ALITA**

**'I never feel like a champion.  
I'm always a challenger.'**

— Yuzuru Hanyu for CBC Sports —

Let's start with the video on the Youtube channel 'Fan of Figure Skating' portraying historically what is special in the quadruple jumps of Yuzuru Hanyu. In brief, as the sports commentators note:

**'It isn't just the quads, it's the quality of the quads. It isn't just the jumps, the skating is beautiful. The delicate touch. The speed. Every detail. Everything from top to bottom.'**

We may say that what's unique in Yuzuru's performances is the wholeness of the beautiful union between artistry and technical mastery, elegance and stamina, child-like playfulness, and true drive too.

Yes, there are people who've conquered the heights of their chosen fields and do not just win prizes, public attention, or material goods, but who first and foremost win hearts. With their whole ambience, conduct and reactions to everything that happens to them, around them and in the world they turn into an inexhaustible source of joy and inspiration to those watching. This is just the case with the Japanese figure skater 'the miracle on ice', Yuzuru Hanyu. He is one of those people who fully embody the principle that it is not only achievements which are important, but above all the Path and the way in which one has trodden it. This is precisely the message in the music, selected by Yuzuru himself, 'Heaven and Earth' (2020), from the movie devoted to one of the most noteworthy rulers in the history of Japan, Uesugi Kenshin, whose preserved sayings are a paradigm for the Japanese today.

*'My free programme may be called 'battle in the silence of the world'. Uesugi Kenshin truly loved the battle within himself, although he constantly took a stand in external conflicts. The way this message fits into my story is that I love figure skating and I focus solely on this in the competition,'* comments Yuzuru. He adds: *'I decided that it would be nice to talk about the value of battles. If only for an instant even it might enlighten or give strength to someone so they can fight, it would be wonderful.'*

Some of the sayings of UESUGI KENSHIN, named due to his invincibility in the battles he entered 'the Dragon of Echigo' and 'God of War'

- **By not displaying arrogance you won't lose the respect of people.**
- **By not having personal ambitions, you will do that which is necessary and righteous.**
- **Keep your mind clear and you will be fearless.**
- **Remain with an optimistic attitude and you will live in inner peace.**

It is an interesting detail that in the movie version the worldviews of Uesugi are judged to be childish by his opponents, because they bear the spirit of idealism and moral purity. In complete unison, the child-like cute moments and radiant smile seem to be the constant accompaniment to Yuzuru, sometimes even in the actual competitions on ice as well. I noticed an extraordinary grace and ease in his performances right from the first video which came by chance to my attention around half a year before I discovered him truly. In my second encounter with his performances I saw that the elegance and ethereality emanated by Yuzuru on the ice are an essential part of his radiant, optimistic, purposeful and insightful character.

To be a two-time Olympic champion is not an easy accomplishment. All the more so after unanticipated and even shockingly serious injuries, as in his case. But on getting to know Yuzuru's path over the years to the heights of figure skating in more detail, I saw his unassailable belief, child-like in its charm, that everything is attainable and that he can do it.

A video with a compilation of him falling and getting up comically was especially amusing for me. As not just one commentator has observed, when Yuzuru is at his best, his jumps are phenomenal, and when he is not, his falls are spectacular. In general, **having fallen, he gets up with a smile. When he's fallen, he pats himself down comically and carries on. When falling, he doesn't perceive the world to have ended and his dreams to be now over. When falling, he doesn't follow the mental trap of self-pity, regretfulness, and accusation,** but like my bias from EXO, Baekhyun, he just accepts that by investing new efforts next time things will be better, and better, and better... And why not?

Here then is the lightness which is to be seen in his performances. There is a freedom from gravity in his mentality! It's an essential part of his character. The miracle of such personalities truly leads us on to new worlds of joy attained



in earthly existence: 'Look, I did it!' In other words: 'Take heart, take courage! I have overcome the world!' (John 16:33)

This means that you can too, but first of course you have to take up your cross and to tread the Path :) Without despair. In order to demonstrate resurrection though, first you have to let them... write you off.

From a television broadcast with an appearance by  
Yuzuru and comments on his performances

*Presenter:* Oh, what a look! Like a fierce **deity**. Although your expression softened quickly after that: what were you actually thinking in that moment?

*Yuzuru:* 'I finally did it!' That's what I thought. I seemed to say something to myself like: 'Did you see?! Did you see that?! I can do it!'

*Presenter:* It looks like some kind of **beast** lives inside you! :)

*(PS. When all is said and done, whether coincidentally or not, Yuzuru Hanyu was ranked 4<sup>th</sup> in the Olympics, having failed to hold his position while landing the cherished quadruple Axel (4A). As we know, the figure 4 is the Cross of the Crucifixion, when the battle is waged between the Spirit and matter, and with all my heart I hope Yuzuru will have the strength to accomplish his mission successfully with the conquest of the material in the field of figure skating!)*

It was extremely interesting for me to explore what his path to recovery was after the severe injury before the 2018 Olympics. Once again from the point of view of his attitude to the world. It was as if it had happened not to stop him, but for him to come to know his own capabilities and the abilities of the human body, which with delicate and systematic work can be unlocked and perfected in order to serve better and better on the path chosen.

Yuzuru thought up his own exercises to improve mobility before it was at all possible for him to step onto the ice again. He studied the human anatomy intensively and other closely-related sports disciplines, like gymnastics and long jump, in order to understand the mechanisms of successful performances. In 2020 he graduated from the prestigious research institute Waseda in Japan in the study and creation of motion graphic technology for 3D visualisations and analysis of captured jumps with which to improve the capabilities of those training. Even as a teenager he created his own computer programme for calculating the overall technical complexity of his performances. And not

only that. About his three-month enforced break before the Winter Olympics in Korea, 2018, Yuzuru tells in an interview: 'There were many different areas of knowledge which intrigued me enough for me to learn more.' And after some questioning for clarification on the part of the journalist: 'It seems as if you've been making progress during your injury?', he answered: **'Yes, I discovered things which I'd missed during my usual training sessions. In one sense this turned out to be a good opportunity for me to learn new things.'**

From another video on the above-mentioned Youtube channel devoted to several genius figure, we find out that Yuzuru has created the innovative method of training himself, where apart from the specific light exercises in the period when he was recovering from the injury he imagined his movements on the ice in his mind and landed from his jumps mentally. It is not even all that important whether this year Yuzuru will successfully land the unattainable 4.5 rotation jump in Beijing, because he has already done it within himself, but nonetheless I wholeheartedly wish him to accomplish what was inconceivable until yesterday on the ice-rink in order to give courage and a smile to everyone who is waiting for the barrier to be passed! Let him do it when everything is gathered into one focal point of personal inner power, concentration, lightness and the external conditions provided. **When the battle within is won, it is a matter of time for this already realised mental possibility to receive its physical manifestation as well,** becoming finally the common property of other people too.

- Yuzuru on the quadruple Axel:

**'This is like a wall created by humanity. The wall of the possibility of making 4.5 rotations in the air. Since this wall is so steep and high, I have the feeling I'm climbing a peak.'**

- A question to the famous Japanese gymnast Kōhei Uchimura: 'What do you think of Yuzuru's dream to accomplish a quadruple Axel?' His answer: **'That's not a battle with someone else, that's a battle with one's self.'** Somewhere else he says that there is no human being who can pass through this wall, but that Yuzuru could nevertheless make this breakthrough.

- In his interview, the Russian trainer Alexei Mishin says that he does not believe that it is possible for this jump to be executed, but then **Yuzuru invited him for a private conversation which lasted 40 minutes, and after it Mishin not only changed his opinion but does not cease to emphasise his admiration for the personality and character of Hanyu.**

• From the film *The Right Stuff*: ‘There was a demon that lived in the air. They said whoever challenged him would die. The controllers would freeze up. The plane would buffet wildly and they would disintegrate. The demon lived at Mach 1 on the meter of 750 m/h where the air could no longer move out of the way. He lived **behind the barrier through which they said no man could ever pass**. They called it ‘the sound barrier’. According to some, the sound barrier could not be passed. The engineer will say that it is an absolute parameter, like the earth’s density.’

The sound barrier, the ‘**impenetrable**’ wall of air, was passed for the first time in the written history of mankind by the American test pilot Chuck Yeager, born on the 13<sup>th</sup> of February 1923 and departing this world on the 7<sup>th</sup> of December 2020.

Only a few days ago I was listening to Mellen-Thomas Benedict talk in an interview how he realised in his near-death experience that **human beings are healed**, in the World Beyond, of the traumas of our earthly life **with the Light of Higher Consciousness** in which we are bathed, **erasing our silly limiting beliefs** which we can and do create here. **Thus Yuzuru has to rewrite within himself and after that for the world the belief in what IS and what IS NOT possible** to be accomplished, in order to make his dream an established earthly reality.

**‘And the whole world will follow you, while you are overcoming obstacles. And then everyone will go there.’**

— Tatiana Tarasova (coach) about Yuzuru, Worlds 2019 —

*(PS. Well, several months after the Beijing Olympics we already know that the young figure skater and fan of Yuzuru, Ilya Malinin, has succeeded in landing this ‘unattainable’ jump pretty nicely in training sessions, and even better in competition later! Nevertheless, all the magic in Yuzuru’s integrity of performance is seemingly something that only a few are capable of emulating, which is normal and understandable actually.)*

By rewriting our mental self-programming at a watershed moment in our life, we factually heal ourselves of our apparently ‘incurable’ illnesses. Perhaps that’s why we are told **to be like children: to bear purity in our consciousness, with which to bring about the Heavenly Kingdom on Earth**. I wish the era in which we will have made this connection between inside and outside reality to be already waiting for us just around the corner!

As Mellen puts it beautifully in an interview from around 2006/2007:

‘In fact, you want to be here, and you want to have Heaven on Earth. That’s the true joy! Now, being on Earth without spirit is hell and being on the other side without a body is not all that it’s cracked up to be. **But putting the two together is the perfect situation.**’

**Heaven and Earth in one!**

## SUPERSTAR CONNECTING THE WORLD

material from 19.02.2022

Storyteller **RALIE ALITA**

*‘A living, breathing, and skating legend.’*

— Rod Black, TSN Canada —

*‘He is admired and adored everywhere he goes.’*

— Chris Howath, EuroSport —

The battle for the new era has not ended obviously, but although Yuzuru Hanyu did not quite manage to land the dreamed-of quadruple Axel, his attempt to write his name once again in the history of figure skating did not go unappreciated and was certified by ISU at the evaluation of the performance. After the initial tears, which he could not hide from the cameras, this news brought to him by a reporter removed the whole accumulated load from his shoulders and Hanyu bloomed with a surprised and happy smile like a little child whose tremendous labour had nevertheless been noted.

Here follows a post from the official Instagram account of the Beijing 22 Olympics, from February, 10<sup>th</sup>.

*Yuzuru: ‘I honestly left everything out there. I have nothing left to give. I was in top gear right from the start and thought I rotated the Axel well. I went for it, and it’s something I’ll cherish forever.’*

***Sometimes, if you are striving to make history, you have to stake everything.*** *Yuzuru Hanyu fell during his attempt at a quadruple Axel: a jump which has not been performed successfully so far in the history of figure skating, and he missed out on the men’s podium. But the two-time Olympic champion gave everything he had in an attempt to conquer the challenge he’d taken up in his childhood already. Thank you, Yuzuru Hanyu, for always inspiring us to follow our dreams.*

The Chief Executive Officer (CEO) of the Olympic Broadcasting Company (OBC), which provided the public television broadcasting of the Beijing Winter Olympics, was interviewed by Kyodo News, and praised the world-renowned figure skating men's single skater, Yuzuru Hanyu.

**'He is an athlete who transcends sports. A unique Superstar who crosses the boundaries of countries and cultures and connects people around the world. Hanyu is an athlete with amazing abilities and very enthusiastic and attractive qualities,'** said Exarchos. 'People want to meet him and learn about him.'

OBC is strengthening its Digital strategy, in which Yuzuru Hanyu is seen as a very important athlete, Exarchos said:

**'Hanyu has created a positive atmosphere that day and was helpful in solving many problems and differences.** We need more athletes like him.'

In conclusion let's recall Yuzuru's moving and energy-filled words regarding the earthquake in Japan which left an ineradicable trace in his consciousness. He was **16 years old** when his hometown was shaken by the natural disaster with a magnitude of 9 on the scale, taking thousands of human lives and causing the explosion at the nuclear power station in Fukushima, which dislodged the Earth's axis by approx. 10-25 cm.

**'During the night of 11<sup>th</sup> March 2011 on the first day of the earthquake I saw the starry sky which is always above us. Like those stars, everyone can be a little light. In the smiles of people I found the strength to go on** just as I found the strength in the stars on that night.

Just like the starry sky, we shine more brightly when we come together as one. **If my performance can bring people from all over the world together, then I'm truly lucky.** I don't think that many figure skaters can have such luck, so for me it's truly an honour to be Yuzuru Hanyu. As Yuzuru Hanyu, I want to share his love, his figure skating; to value and to perfect him.'

## MESSAGE FROM THE DREAMLANDS

material from episode 17 of the Youtube series  
Free Vision Mini Reaction, published 22.03.2022

Storyteller **RALIE ALITA**

Let's begin by tracing the path of Yuzuru Hanyu and his influence on those observing him, via selected reviews from the official commentators on the sports events from various television stations and nations.

### **Skate America 2012, Parisienne Walkways**

- eng, man: **We're seeing something special here** as what's his foot-work entrance into the triple Axel. Off with one foot. He doesn't even put the other foot down. And then choreography on the landing. I want to see people do that on a single Axel, let alone a triple. That is an incredibly difficult entrance! **He's only in the second year of competitive competition but he is so fun to watch...**
- eng, woman: Oh, my Word! 95.07!
- Kurt, that's a new world scoring record for the short program.
- eng, man: He is 17, what's he gonna do?!

### **World Championships 2012, Romeo & Juliet**

- eng, woman: Just 17 years of age he is so exciting to watch because **he holds nothing back.**

### **Grand Prix Final, 2013**

The result for his short programme is 99.84 points. A new world record.

### **Olympics 2014, Parisienne Walkways**

The result for his short programme is 101.45 points, a new world record. Yuzuru is the first figure skater who has passed the barrier of 100 points for this programme, of 200 points for his free skating, and of 300 points overall with 19 world records altogether up until the present.

### **Olympics 2014, Notte Stellata Gala**

- eng, woman: Yuzuru Hanyu, double gold medalist, **just gave a master class on what figure skating actually is.**
- eng, man: **Amazing the control that he has, not only on the ice but in**



**his life.** He controls his choreography, he controls his music. He is just a master of this game.

- eng, woman: **With this gala performance he showed that he has studied the history of the sport:** there were little hints the whole time. I think that is one of the best gala performances I've ever witnessed.

#### **NHK Trophy 2015, Seimei**

- eng, man: This could be huge. Oh, look at that! 216 points, that is ridiculous! That is just in a different realm to anything we have seen before. Unbelievable, well done...

#### **World Championships 2015, Seimei**

- eng, man 1: Where is he going? It is amazing. Oh, yes! A new world record. And all Brian Orser could do is laugh because it is beyond the comprehension really. An insane score that! Two week ago nobody had ever gone over 300 points.
- eng, man 2: Now he's done it twice. With ease.
- eng, man 1: Yeah! **He's taken the sport to a new level.**
- eng, man 2: **But it looks like he's always gonna have his feel on the ground, Yuzuru. That's another wonderful thing about him.**

#### **Olympics 2018, Seimei**

- eng, man 1: **The Greatest of All Time.** He is The Goat, Yuzuru Hanyu!
- eng, man 2: Yes, The G.O.A.T., as The Greatest of All Time. There is no one like him, Yuzuru Hanyu!
- eng, man 3: **A genius in action.**

—

- eng, woman: **They told the warrior 'You can not withstand the storm', but the warrior replied 'I am the storm'.** That quote was said by the CCTV commentator Chen Yin when Yuzuru Hanyu finished his performance and got his second gold medal in Pyeongchang Olympic figure skating (2018). Not only did he win back to back Olympic medals but he also became the first male single skater to achieve a Super Slam.

- 
- eng, man 1: **The way he weaves the transitions into the program, and choreography, and everything together: this is what we talk about, the package.** Goodness me! He is very special to watch.
  - eng, man 2: **It's not just the fact that he's nailed those elements, it's the manner in which it is done.** The quality coming in the transitions.
  - eng, man 1: **He balances the artistic score and the technical score like**

**no-one** I've ever seen! **The best ever. It was perfection.** That short program was a masterpiece of epic proportions. He was stunning from start to finish.

#### **World Championships 2019, Origin**

- eng, woman: Saitama explode for Yuzuru Hanyu as we always knew it would but that was incredible. How does he do that?! **I swear, that man is not human!** Unbelievable performance from Yuzuru Hanyu.

—

- ru, woman 1: What he did just now is not his ceiling. His ceiling is even higher. Even he doesn't know it, even for him it's not known where he's going. **He is truly a master of his profession and leads the whole world behind him, breaking through the ceiling with his own head for everyone else. Thank you!**

- ru, man 1: You know this is unreal madness, some kind of surrealism. **It's surrealism and yet it's reality.**

- ru, man 2: Living paradoxes sometimes happen in our lives, when we literally break through the fourth dimension and find ourselves there where we imagine ourselves to be.

- ru, man 1: The next figure skater is coming out onto the ice. Actually, I don't know how he's going to get past because there are...

- ru, man 2: Everything is strewn with...

- ru, man 1: Hundreds of those... yellow...

- ru, man 2: Little yellow bears.

- ru, man 1: Yellow teddy bears, or Winnie the Pooh, I don't know what this is.

- ru, man 2: We have definitely never seen such a large number of teddy bears before!

#### **Tara Lipinski, 1998 Olympic women's champion, about Yuzuru in an interview for NBC at Olympics 2022**

'It is just such a privilege to watch him skate and compete **He is not once-in-a-generation talent**, he's once in-a-discipline talent. When will you see someone like Yuzuru come again? **He is so special.**'

#### **Yuzuru in an interview, 19.05.2022**

**Question:** How do you cope with the quickly changing state of the game on the ice and the strong competition?

**Answer:** There really are very strong opponents in the men's competitions and there really are many amazing figure skaters. Of course, I also want to win the competitions but **in the course of**

the whole performance with all the jumps, rotations, dance steps and so on in unison with the melody, those parts are particularly important to me, and I've always placed emphasis on them, which are outside the jumps and technical elements, but are highly necessary for the integration of everything with the musical line.

[ Skating casually, Yuzuru does a spontaneous jump and pretty pirouette in perfect synchronicity with the lyrics line 'the greatest of all time' in the song which is playing in the hall while he practices with other figure skaters on the ice :) ]

#### Brian Orser about Yuzuru in an interview for the Olympics Youtube channel

'I have to say, he is the greatest of all time. That's for sure. I marvel when I watch him on practices. He is a hard worker, and he loves to skate. Maybe that's what it is, he just loves to skate.'

*'True genius is impossible without heart;  
for no amount of intellect alone or of imagination,  
no, nor of both together, can make genius.  
Love, love, love is the soul of genius.'*

— Gottfried von Jacquin in Mozart's Album —

So, following the multitude of inspiring comments, let's move on to my story. This Free Vision episode, 17, is inspired by the latest portion of exciting synchronicities which have come my way recently. I love the fairytale reality of the dreamlands and I especially like seeing significant dreams come true. Like the one of Yuzuru Hanyu and his quadruple Axel. I couldn't get to sleep from enthusiastic thinking about how much he reminds me in all kinds of aspects, even with his exceptional musicality, my newest unearthly discovery Yuzuru Hanyu that is, of my favourite k-pop idols like EXO, NCT, WayV, and especially my absolute favourite Baekhyun who is the funniest and most playful of all time in the k-pop music industry, as well as the genius one there. Just like Yuzuru in the field of figure skating. A few examples...

#### Yuzuru at 11 years of age in a documentary film about him

- 'Usually at school you could say I am constantly joking. **I am the person who obviously makes everyone laugh.**'
- After the interview what caught Hanyu's attention was... the audio eq-

uipment for recording the interview. During the interview the next day... the same thing happened :) It seems somehow that playing with the audio equipment during the interview is something particularly appealing.'

- 'Perhaps I ought to become a TV guy too,' he laughs.

#### Olympics 2022, Haru Yo Koi Gala

- eng, woman: A genius, Hanyu Yuzuru is a genius. Nobody, no-one can skate as he does. No-one uses the music like Yuzuru Hanyu does.
- eng, man: Skating to Haru Yo Koi, 'May Spring Come'—the lyrics refer to transcending the sky. There're many who feel he has transcended the sport.

#### World Championship 2019, Origin

- ru, man 1: There are geniuses in the world and we are seeing one genius amongst them.
- ru, man 2: Wow, there's never been anything like that! According to the new system [in force since 2018, i.e. once again he is the first to pass these milestones] no-one has made it to 200 points up to now. He's gone through the ceiling of 300! That itself is enough. Yuzuru Hanyu is flying off into the sky.
- ru, man 1: That's what's called: 'Catch me if you can!'

—  
Yes, there is nobody like Yuzuru in his sphere of expression, even if we only bear in mind the way in which he steps or rather bounds onto the podium when he has gained the first place :) As an Italian commentator will note: **'Yuzuru Hanyu is a true artist on the ice. He even has his own way of jumping onto the podium.'**

One great difference between the two which I see however is that Baekhyun still conceals his true power behind childish behaviour, while Yuzuru, despite the similar child-like character, shows his spirit and power on the battlefield with exceptional firmness, consistency and awareness in his path to the summit as a figure skater. A true embodiment of his name, which may be summarised as 'Warrior with Wings' (or 'Warrior-Poet' if we integrate the other nuance as well, of a tightened string on a musical instrument). **'To rise up and live purposefully, that is Yuzuru Hanyu.** May God bless you in your journey, our dear warrior with wings,' is how a Youtube blogger sums him up beautifully in one of his videos.

He is so graceful, artistic, ethereal and at the same time with a strong will, decisive, resilient. **'Harmony is achieved when hardness is coupled with**

**softness**', it has been said and he is the living confirmation of this with his very existence! **This doesn't concern only figure skating and everything like it when such people are on the world stage. They are living legends, born to serve humanity.** They are first-class human beings, which all of us are fated to be sooner or later. Inspiring models for us all to learn from. **'We are in the presence of real greatness'**, will exclaim another sports commentator about Yuzuru Hanyu, and what marks out the greatness in each of us from theirs is that they have walked the whole way for this to be able to shine out on the podium or the stage for us, but above all they have made the journey in their development as human beings in real life, which gives them the status of something rare and beyond the ordinary. In the final analysis this is the coveted goal of all of us. As the Light said to Mellen in his near-death experience: if someone achieves something, that means anyone could. When they have made the journey, of course ;)

I decided to make this material in order to send a message to both of them, Baekhyun and Yuzuru, in connection with one of my many special dreams. I can't say exactly what lies behind the image which was shown to me in this dream several years ago, long before I learnt of their existence. I only know that it was important and was gifted to me in a deep state of inspiration and enthusiasm. That was the feeling I woke up with. It is the same state I enter into when I watch or read something connected to people who inspire me strongly, filling me with awe and boundless elation.

In my dream, a boy came along with a friend of his and showed me something like a pyramid drawn on a piece of card with unclear diagrams off to one side. He and his friend were dressed in Aikido training outfits: a white top and a blue-black hakama. He told me that someone would rise up to the peak of his field of activity when he was around 30-31 years of age (*PS. this reminds me now of the difference of 1 year in the Korean counting system*). Then the number 31 (only) appeared in the air around the top of the pyramid. There was also the letter A included in the message as a symbol of achievement or symbol of the top of the pyramid. And that was about all, but not entirely. The same day one of my friends dreamt a very deep, exalted dream too, which he shared with me enthusiastically right after he'd woken up. His dream (**'Photo Collage'**) **was about the spiritual group in which we were now working on the planet**, but there had been people he didn't know in reality, he said. It was about some kind of transformation as an inspiring achievement, with the dream involving a miracle that had happened, etc.

My dream drifted into my consciousness recently while I was watching videos about Yuzuru Hanyu and in one the female figure skater Fumie Suguri was quoted, commenting on his challenge with the quadruple Axel and concluding

that for the next Olympics he would be 31 years old and, bearing in mind his physical fitness he would still be in a condition to compete, in her view.

Well, we know his words: that he might fall and die attempting to achieve the impossible, but wouldn't stop and abandon his dream. 'I might collapse and die on stage, but I would like to make my debut,' says the young Baekhyun similarly when his chronic illness was on the verge of halting this debut of his. Boys, I beg you, please don't die any time soon! **The task is for us finally to bring Heaven on Earth** and you are able to do it in your fields.

Since we're talking about 'Heaven and Earth', I'm genuinely amazed at how significant the message is, not only **about the inner battle of Yuzuru**, who selected this musical soundtrack to his choreography in 2020. The story resonates with something revealed to me in precisely 2020, which once again grabbed my attention thanks to Yuzuru. This time it was Kai from EXO who led me to a surprising discovery. While I was talking to a fan of both Kai and Yuzuru, I remembered episode 2 of my FV Mini Reaction video series **dedicated to the conclusion of an old cycle and the entrance into a new one**, as well as the Master number 22 of ultimate materialisation.

I watched the episode again in order to refresh my memory (see the material 'Absence of despair') and to my surprise the main symbol there was Heaven and Earth in one, perceived and expressed literally! All of this was placed, seemingly not accidentally, on the shoulders of Kai from EXO and Ten from WayV as members of the group SuperM. As we know, SuperM are **the superheroes** of k-pop as a concept.

'Kai' in Chinese means 'to open' (the door to the new world) and 'victory' (over the old, so to speak), while 'Ten' is the English number 10: the start of a new cycle, but likewise it means Heaven in Japan. Wow! Is it mere coincidence that more than once the renowned Russian trainer Alexei Mishin talks with true admiration about Yuzuru as a **'Heaven Inhabitant'**?!

#### **Alexei Mishin about Yuzuru in an interview for TV Channel 1**

In this 'skating within himself', **when he is at his best surely there is something coming from the 'Heaven Inhabitant'**. He even has a kind of body type that is absolutely heavenly. An exceptional slimmess. Such (thin) legs, arms... And this allows him to make the most difficult jumps with ease. But it's not even the many **'rotations in the air' which are the most impressive thing with him. The most striking thing is his personality itself. He has a personality which is absolutely... mesmerizing.**



Or is it just one more coincidence that Yuzuru is presented as one of the contemporary world heroes in Google's official video about searches in 2019, under the motto **'superheroes who can fly'**? And guess what?! This mentioned episode 2 of mine started to attract my attention even before that, when several times I heard the emblematic phrase of Yuzuru's in the videos: 'Efforts will be made, but they won't be in vain!' This is in utter unison with the other main topic included there: about the Sisyphus task as an explanation.

Thinking about the magic of real life, both about Baekhyun and Yuzuru, I imagine how wonderful it would be for us to witness a collaboration between the two. Can we for example imagine a music video by Baekhyun which tells the story of what a person must overcome in order to achieve something unimaginable at the moment, like Yuzuru Hanyu's 4A or Boyan's 'impossible' ocean clean-up! Baekhyun, Yuzuru, you can do it! Or whatever gives meaning to your life...

Incidentally, episode 17, which serves as a base for this material, was born in my imagination while I was trying to get to sleep at the end of the day, on 22.02.2022 :)

## FIGURE SKATING

*a dream of mine from 27.08.2021*

As a kind of afterword to the material above, I'd like to share something which I discovered several days after I'd already posted the episode on Youtube. While I was casually scrolling through the pages of my latest file of recorded dreams, I suddenly saw one that I'd entitled 'Figure skating' and which I'd completely forgotten about, because I hadn't taken an interest in the topic before discovering Yuzuru.

The dream is quite interesting in the way of details, but the main thing is: **to overcome fear to achieve the unthinkable. And not to listen to what others think and say, but to follow your inner voice serenely to master the elements within yourself and in the world.**

In short, it was a lovely dream. A red sunset with a slight blurring of the picture, which lent a softness of feeling. I was watching ethereally gracious pirouettes, beautifully executed figures and rotations of the most different kinds, but it wasn't on an ice-rink. It was on a broad roadway: tarmacked, flat, and smooth. Then I saw the boy, who was the main character, breaking away from the route, that is from the stable earth beneath his feet, and setting off to skate on the waves of the lake which spread out at one side of the tarmacked road. It was only when he left in that direction that his presence stood out for

me, attracting my attention with his activity and although he had his back to me by now, somehow I understood that this was Kris (Kristian Kostov, but in the dream he was just Kris). Now I would say that his name is an excellent choice of symbol for someone walking, or skating, on water :)

The waves were big and downright ferocious, like those at the end of 'Star Wars: The Rise of Luke Skywalker': huge, dark-blue waves with white foamy skeins at the top. It ought to be impossible for a person to skate without ice under his feet and I was scared just by the sight of where the boy was going, but he wasn't afraid and he carried on without worrying in the least right to the centre of the lake! (The centre of the world's attention?) He was skating undisturbed on these waves, without sinking. On reaching the centre of the lake though, it was as if he finally began to listen to those who were frightened and thought that what he was doing was impossible. At that point, he really did begin to sink, but his figure all at once turned out to be so tall, so high above everything that I saw from afar that the water barely reached his waist. Even when falling, he was far, far beyond everything ordinary: he loomed up above the waves with his feet standing firmly on the bottom. And here I woke up.

Now I think that this dream of mine is about Yuzuru Hanyu's attempt to go beyond the routine and to achieve what is inconceivable for now. To leave the comfort of the broad and safe road. Even the fact that he did not succeed in holding his position and fell at the end of his attempt to perform the unattainable 4A jump at that Olympics in Beijing did not harm him at all: he is so far beyond mere sport and medals already. Now he is even more loved and respected, while his inspirational figure stands out as gigantic against the background of all manner of fears.

**From an interview with Yuzuru by FNN Live News, Fuji TV, on 19.07.2022**

**Question:** I was there at the Helsinki World Championships (2017) and interviewed you after the free skate program (Hope & Legacy), and you, who were always **calm and collected**, said you couldn't remember anything. I was impressed by the fact that you said you couldn't remember how the free skating was finished.

**Yuzuru:** At that time, I should have said 'I entered a zone', like a flowing river, for example, like water flowing from a mountain into a river. It's like a law of nature that the body moves subconsciously, and it's hard to get into that state, and in that sense it was a very impressive game for me.

## THE LEADERS OF THE NEW ERA

material from 09.06.2022

Storyteller **RALIE ALITA**

*'One tiny fragile flower—left behind injured, and almost dying. I can hear the pain, the crying. Because I was there before, like you—injured, left unhealed, being lost in the devastated ground. But I'm alive—survived because I discovered a light and a hope, and now is my turn to show you the light and the hope. You are loved and you have me helping and encouraging you. So you are going to blossom and find hope and joy in life.'*

— Yuzuru about his program Hana wa Saku: 'Flowers will Bloom' —

It is no accident that I start with this beautiful text, which I saw in comments below Yuzuru's videos from the performances in his programme Hana wa Saku ('Flowers will Bloom'), dedicated to the victims of the largest earthquake in written history in Japan on the 11<sup>th</sup> of March 2011, which severely affected his hometown.

**In this fragile flower I see an image of our soul:** abandoned, neglected, wounded and unhealed, cast out and finding no place in the world of pragmatic, earthly life with its cold and aggressive interests and its striving for external power. In such a world our soul-princess, instead of being raised on a pedestal is cast out, downtrodden and deserted. **There are, though, personalities in the world, who with the power of the spirit can return her in all her splendour and radiance, magnificent dignity and majesty, to reign in utter reality in the hearts of people and to inspire them to personal feats, as is her mission.**

Moving us to tears, both joyful and sorrowful, such is what we see on Yuzuru's path, while the critical moment of his encounter with the terrible destructiveness of the earthquake in 2011 is seemingly a special symbol with him. This experience colours his thinking and places in his heart the cross with which he sets off not merely to conquer his personal summits in sport but towards self-actualisation in service of the world. **It's precisely this spiritual attitude in some personalities which distinguishes them as something special in my eyes. Not only do their achievements speak for them, it is their character which is all-conquering.** Of course, their concrete presence on the Earth, in which we see them as inspirers and leaders, is only the tip of the iceberg of their millenniums of work on themselves before that.

*'We shed tears at the painful reality once again.  
Please say that we could change things if we would like!'*

— lyrics from the song MAMA by EXO —

I think that in Yuzuru's personality, as in Baekhyun's from EXO, I recognise the archetype of the coming Children of the Day: these 'visible theogonic beings' of the future, born into the present. As the Teacher of Wisdom Vakilush says:

**'Heaven is in need of the Children of the Day, because they reinvent the world. They are simply born into providence: they are the awaited awakening, which gives birth to the awoken god.'**

Isn't it precisely the divine spark within us which people like Yuzuru touch? Don't they summon to life our awe and respect for something measureless, special, amazing, even with those moments when they are at their weakest? Don't they win over the hearts of people all over the world with the rhythm of their spirit, outside the contours of cultural differences and national borders?

It is a real pleasure to see and hear with what respect and enthusiasm this elegant and apparently fragile creature is talked about not only by fans of this sport from all over the world, not only by his fellow figure skaters, not only by commentators on sports events even, but also by renowned trainers like Alexei Mishin or like Arutyunyan, who literally overwhelms Yuzuru with his recognition that he is a fan and wants his autograph.

**In this material though we'll pay attention to the sad side of Yuzuru's path to greatness too.** Until 2015, despite setting several world records already, he had still not established himself as a great and true exception in his sport. Even his title of Olympic champion at Sochi in 2014 did not perhaps contribute as much to his global popularity as his story of how one should never give up which was dramatically conveyed by him at the Chinese Cup several months after the Olympic gold. During his warm-up for the free skating programme Yuzuru and the Chinese figure skater Yan Han unintentionally collided so badly on the ice that Yuzu in particular was left lying on the rink for what seemed an eternity until the medical team came to take him away. All the while his main thought was that his performances on the ice-rink were over for him.

Once first aid had been administered, with a bandaged head and chin bleeding despite the elastoplast, Yuzuru came out for his performance on the ice and with an extreme effort of will he managed to finish, falling 5 times in

all and injuring himself still further. It is impossible to describe in words the energy of determination and dignity exuded from his slim, tender figure while he picked himself up again and again after the latest fall in this ordeal of the spirit. I personally am ready to shed tears every time I watch the scenes from the performance, and I'm far from the only one. That dramatic day turned many spectators into his ardent fans and left the commentator Chen Yin of Chinese National Television CCTV so shocked that from that moment on she reports on all of his appearances with real passion. This experience was probably key for Hanyu himself too because in this situation he palpably experienced the love of the public and of the jury: and we see him burst into tears of gratitude at the end.

When, following a break of two weeks, Yuzuru stepped onto the ice again, the pain was so intense that he seriously thought about withdrawing from the NHK trophy competition which was due to take place a week later and for which he was registered as the representative of Japan. Nonetheless the desire not to miss out on the chance given to him to be ranked for the Grand Prix final prevailed and he decided to try.

'For him to skate here again is a psychological ordeal. Come on, Yuzuru, you can do it!' we'll hear the commentators remark with empathy. In both programmes Hanyu failed to execute some of the planned quadruple jumps, and was ranked 4<sup>th</sup> overall. Although he didn't reach the podium, he slipped in last on the list for the final with the significant score of 22 points!

It's interesting that in the interviews following the championship Yuzuru points not to the injury as a cause of his lack of success, because in training sessions he'd done all the quadruple jumps, but to his psychological weakness, which he wants to find a way of overcoming. At the Grand Prix 2014 final he showed that he had succeeded, focusing on his performances the admiration of the public and the exultant reactions of the commentators, although physically he had still not recovered completely. He won the title with a lead of almost 35 points from the runner-up and a lead of 45 from the third place. Here were born the noteworthy words of Carol Lane of CBC TV:

**'There are good skaters and there are great skaters and then there is Yuzuru Hanyu who is on a whole other level.'**

At this sports event, we also hear another English language comment, which is akin to that one about the Inhabitant of Heaven by Alexei Mishin:

**'And I can't get over how calm his upper body is when he jumps and lands. Jumps like that possibly are dropped from Heaven.'**

This period marks **the great inner battle of Yuzuru with the past**, is how I'd sum it up. His battle to win not only medals, but also hearts, because at his first victory at the Senior National Championship in Japan in 2013 he was still not recognised and loved. In 2012 we saw him jump up and down like a little child so joyously and enthusiastically because of the bronze medal in the Japanese championship, so that he even made his rivals on the stand smile with his behaviour. In 2013 though he looked down sadly and almost guiltily from the victor's podium because he was booed by the public, who had other favourites. The scorn of some people was so great that they threw a white towel at his head while he was talking with his trainer beside the rink. Seen from the sidelines, the situation looked downright funny, but in Japanese culture to throw a white towel is a sign of a deadly curse. That's how we can explain the words I heard Yuzuru say once: that he doesn't want people to hate him for the fact that he wins.

We can safely conclude that overcoming all of the difficulties up to now have turned him imperceptibly from an excellent figure skater into an artist and a creator on the ice. His programme Seimei, to the music from the movie about the Japanese magus from the 10<sup>th</sup> century, is a watershed. His wish is to popularise with it the delicacy and power of Japan. And he succeeded! He spectacularly passed the barrier of 200 points for the free skate programme and 300 points overall for both programmes more than once, but what's more important is that he matured conceptually while he was developing that composition. He consulted the actor, Namura Mansai, playing the role of Seimei in the movie and learnt a great many things from him. He paid attention to every detail in order to instill a special meaning in each movement and in the final analysis:

**'How shall I put it? I started to perceive my existence from a wider perspective.** Thanks to Mansai-San, who taught me to pay attention to everything and to think about the meaning of things, I felt the depth in skating. I began **to feel joy in the search for artistic development.**'

Yuzuru also adopted from Namura Mansai the emblematic expression:

**'I will lead harmony between Heaven, Earth, and Man with righteousness.'**

Well now, the Children of the Day today would say that they'll lead with **wisdom**, because this is the new paradigm and the new challenge, but more important than looking for the particular word is to actually work with the energies of the inner person, as Yuzuru Hanyu does.



### selected quotes by YUZURU HANYU

- ‘There was a period when a lot of things happened, including groundless rumours accompanied by criticism. Sometimes I wondered what point there was for me to live. The thought of death crossed my mind more than once.’

- ‘I’m definitely not the only one who suffers from endless criticism. It might seem a bit much coming from me as a public figure, but a lot of people suffer from this. Whatever I say, I’ll be criticised.’

- ‘I’ve always thought of myself as just a figure skater, just a skater called Yuzuru Hanyu. Why do I have to bear such a heavy burden?!’

- ‘When I won the Junior Championship in Japan for the first time, I was in 4<sup>th</sup> grade at primary school. That was the first time I felt a reward for my hard work. Soon after that the rink in my hometown was closed. [For 2 years.] I’ve always had a lot of difficulties. **Despite that I was able to continue skating thanks to the support of people.** So I really appreciate that. **Now I myself can become a light for someone.**’

—

**A question to Yuzuru after his victory in the Olympics in 2014:** What in your view does this victory mean for people from your hometown, who have suffered so badly?

**Answer:** Although I won at the Olympic games, which seems like a great achievement, my hard work did not provide real help to the people there. So I feel a strong sense of helplessness. My feeling is that I’ve done absolutely nothing.

**Explanation:** In order to contribute something real for the rink in his hometown and to the reconstruction of the region afflicted by the earthquake, Hanyu donated his prize money from both Olympics in Sochi and PyeongChang to the sum of \$60000 and \$100000, as well as all of the earnings from the sale of his autobiography ‘Blue Flames’ to the value of approx. \$250000. So the gold medal which seems to him useless as real aid, in practice gave real financial support, **but what we cannot measure visibly is his contribution as an inspirational figure, which is surely infinitely more.**

His autobiography ‘Blue Flames’ is in the form of a series of interviews with a wealth of illustrative material. Its title emerged when a photo for the cover was chosen. ‘The blue elements appearing in the costume are reminiscent of a blue flame. **They also symbolise the calmness in the character of Yuzuru and his fiery, warrior-like spirit,**’ explains the editor of the volume Kaori Okubo.

### EARTHQUAKE

*a dream of mine from 13.10.2020*

Since this seems like the most appropriate place here, I’m sharing another interesting dream. I’d fallen asleep in the early dawn hours that day and I woke up with the experience of an unusual, almost enthusiasm-inducing earthquake. It was a long dream, in two parts. I linked the first part to the yellow/tabloid journalism and the tussles for power in society. I saw myself in a hall for holding some kind of general assembly where there were only a few of us scattered here and there amongst the rows, waiting for everyone to gather and to begin. The tribune for the chairpersons up front made an impression on me with its incredibly high lectern behind which, even if you wanted to, you couldn’t see the people leading the meeting when they stood there. It was like a high protective wall rising up: an image of the distance between the governing and the governed, I assume?

While I was ambling around on the righthand side of the hall and looking for somebody for a chat, at one point I saw in front of the first row of seats a pile of clothes on the ground, tossed there like laundry, and when I gave them a light kick to find out what it was, yellow water flowed out from them. The kicking seemed to release this water, which trickled away like a rivulet towards the podium and, once it got to the lectern, spurted up as if alive in a thin stream upwards, reaching up into something like a conduit leading inwards along by the leaders’ seats and then draining away somehow through the appropriate channels. Really interesting, almost peculiar was the image of the water jumping up into the little gutter. A symbol of gossiping and social squabbles, I presume, which magically drained away to where they should go.

After that, when I turned to sit back down in the place I’d set off for, I suddenly saw that everything in this part of the hall was immersed in clear water. I couldn’t sit there any more. **The feeling was of something left in the past, covered with the rising waters of a new stage in existence.** Only on a small raised platform which formed the end of the last row of seats were two people left, whom I’d already noticed sort of standing there watching from afar and from up above. The water covered everything as far as them, but they were a little higher up and they just sat on the ‘stand’ without showing in any way that they wanted to budge from there at all. The rest of us though had nothing left to do in this place. We set off to leave with my sister and others in a hurry and I saw that we were walking along **a narrow pathway** made of stone, a couple of metres in length, which linked the exit of our hall with the raised back part of a massive Chinese temple. It appeared that to get to this high part of the temple, you had to climb the ladder next to its wall, and right at the top there

was a perpendicular stone path which linked the hall with the temple.

Then came the coolest part: with the earthquake! It was a really nice earthquake, it felt just like freeing oneself from earthly gravity. It happened when I was already quite close to the threshold of something like a little tunnel leading to the temple and I literally took off from the unexpected shockwave of air. It was a little terrifying, as is normal for an earthquake, but the prevailing feeling was that you are taking off from the energy lifting you upwards. I took a couple of flying steps in the air, just as if there was no gravity, swaying about a bit and thinking in my shock about how I could slip inside the shelter of the temple as quickly as possible and then once I'd set foot in there, everything quietened down.

It turned out that we were on something like a balcony. The whole pathway/tunnel, from one end of the other of this raised part of the temple was like a balcony with a beautifully constructed stone parapet on one side and a rear supporting wall of the temple on the other. We hung over the parapet to see what was down below. The place was huge, on a Chinese scale, and was full of a numerous and mixed, colorful, crowd. Many people had gathered as if for a celebration, as if for a liturgy. The next moment, right behind my back, I spotted Lucas from WayV, who also wanted to take a peek to see the people below. He had come up to us like a close friend and I think I was dreaming of him precisely because he has an evangelical name and the group's name translates from Chinese as All-mighty Deity, while in English it could be interpreted as the Way of Victory. A wonderful play on words with real meanings in both languages, how cool is that?! So the temple of the All-mighty was full!!

When I woke up, I recalled the expression of the Teacher Vaklush about **the earthquake in the thinking of mankind, which the Spiritual Waves cause**, just as when the veil in the temple in front of the Holy of Holies is torn by the earthquake, when Christ expires in order to show with his Teaching that in reality there is no death and that it is time for us to live in different world of ideals, and from there with a new actuality in our relationships. Incidentally, while I was describing the flight through the air I remembered 'Moonwalk' by WayV, the lyrics of which are, as usual for SM, full of meanings metaphorically!

**Matias de Stefano in an interview by Aubrey Marcus, 22.12.2021**

Atlanteans were creating a civilization that said: **'We are making people into gods and goddesses.'** So the main advertisement of that civilization was: **'We are here to be divine.'** There were people that accomplished to recognise that they were divine. They manifested being **light** and became an example for everyone. That's why gods walked in between humans.

## YUZURU HANYU ANNOUNCES THE BEGINNING OF A NEW ERA

*material from 25.07.2022*

Storyteller **RALIE ALITA**

**'Brave and bold!** The two-time champion of the Winter Olympics may not be in a position to make a formal defense of his title, but he did it in his own way.'

With these words one of the many television commentators on the Winter Olympics in Beijing in 2022 sums up the thoughts of many people from all over the world who have fixed their gaze on Yuzuru Hanyu's attempt to show one more time that the spirit within is what captivates and fills with admiration, rather than a single evaluation according to some scale or rules.

Yuzuru remained 4<sup>th</sup> in the final ranking for male figure skaters in Beijing, but the challenge of trying to successfully jump the quadruple Axel and to very nearly make it is more exhilarating than all medals in the world. And the absolutely most exciting thing is when you simultaneously turn the sport into a fine art...

After his strong performances winning everyone over with spirit, technical flair and beauty on the 'Fantasy on Ice' tour in the middle of 2022, resembling a concert with live music and with the involvement of figure skaters from all over the world, at the beginning of the new sporting season, or on the 19<sup>th</sup> of July 2022 to be precise, Yuzuru gave a press conference at which he announced his decision to withdraw from participation in sporting events in future and to continue as a professional athlete in the way which brings him the most joy and satisfaction. Choosing his words very carefully, Yuzuru stresses that for him this is not the end of his career as a figure skater, but a new phase with the opportunity to be on a bigger stage as a professional sportsman. He plans to continue working intensively and to show us his skills, including mastering and executing the quadruple Axel, though not in competitions any more, but rather as an athlete who primarily challenges himself.

During his enforced break after the Olympics in February in Beijing, where

yet again he injured his ankle seriously (just before the free skate programme), his thoughts were focused on simply becoming better and stronger. He thought a great deal about the era in which he grew up as a figure skater, when the athletes of the ice had demonstrated performances not necessarily sprinkled with lots of jumps, but touching the hearts of the public, and he took the decision to begin a new stage in his career concentrating first and foremost on that direction. For Yuzuru, as we know, what has always been of the utmost significance is the balance between technique and artistry, i.e. between the two extremes in the sphere of his occupation, and he actually plans to continue his professional path in the pursuit of precisely this ideal of his for figure skating by investing effort in perfecting himself and becoming better and better in just this regard. What finer statement than this could we imagine?!

Because if the delight of the soul is lacking in the path taken, what is the satisfaction of the mind in having accomplished something in terms of results, actually worth? The reverse is completely valid too, of course: what is the joy of the soul worth when there is nothing constructive in the result? The mind is important in its applied and disciplining will, but it has to listen to the incorruptibility of the heart too. **The leaders of the new era for me do just this: they follow their spirit from within in the inspiring union of mind and soul.**

It was especially interesting for me to watch the influx of media headlines reporting on the event following his press conference. While most just announced that he was ‘retiring’ from his competitive career, as usually happens, others had really heard that the news was not just that alone, drawing our attention to the fact that there is something much more with headlines like:

- ‘This is the end of an era for the competitor Yuzuru, but also the beginning of a new one for the legend.’,
  - ‘The prince of the ice Yuzuru puts an end to a legendary career and sets off on a new journey’,
    - ‘The champion of figure skating will continue to give his everything as a pro too’,
      - ‘The world awaits a sequel: Chapter 2 is coming for Yuzuru’,
- and so on.

*(The result of this statement is Yuzuru’s first solo spectacle: the 90-minute show entitled ‘Prologue’ was staged in several cities, starting with Yokohama on 04.11.2022. The next one, in February 2023, ‘Gift’, took place at the iconic*

*venue for world concerts and sports events Tokyo Dome with 55,000 seats. Yuzuru was the first figure skater ever to perform there.—Author’s Note.)*

As an especially nice conclusion to the topic I’ve selected and present below lines from an interview by Asah TV with Yuzuru from 19.07.2022.

**Question:** This time you’re coming down from the stage of ‘Victory and Defeat’, can I understand it like this?

**Yuzuru:** I think it is not so much a step down, as a step up from the phase of ‘Victory and Defeat’ to the next phase. This is also in a certain sense a sort of ‘retirement’, but I am happy that I’m crossing the boundary between amateur and professional figure skater in a completely different frame of mind. Perhaps I can’t compare and compete with other figure skaters in terms of scores any more, but I have always competed with myself, I fight with my past self, I fight and imagine myself saying ‘Look, now I’m better’. Apart from that I’ll continue to fight with everyone’s expectations and to surpass them. I’ll continue skating with a strong will.

**Question:** Aren’t you going to have a rest from tomorrow?

**Yuzuru:** I’ve not had a rest, I was training until late in the evening, including visualisation when I wasn’t on the ice. Withdrawing creates a negative mood and makes people feel abandoned, but I will be better next time, so you better look forward to it!

**Question:** Is this the feeling of graduating? A new beginning?

**Yuzuru:** This is the ‘new beginning’ I was talking about with Shuzo-san when I was **16 years old**, and **now I’m standing on the starting line**.

**The LOGO of**      »  
Yuzuru Hanyu  
FOR HIS PATH  
as professional athlete

the circles on the ice  
are made by himself







# BYUN BAEKHYUN

## THE WHITE WIZARD OF THE LIGHT and the Korean Wave

lyrics from the song **History**  
by the Korean pop group **EXO**,  
of which Baekhyun is a member

edited in English by Ralie Alita

Black and white  
Still North and South  
Scene of endless war  
The despair of the sun in half been torn

I've been running in a vicious circle for so long  
**It's me now standing at the new starting point**  
Woven by mistakes, as I learn I get stronger and grow  
Big and great is the day we find out that the sun is one whole

A new step into the future all together we take  
On this planet Earth, I need you and you want me  
Every, every, every day we make our History

Break it! Old standing rules break apart  
Move it! All those lies clear out

No more shaking like that

**Magic! When time passes away  
as on replay, the heartache is washed away  
Traveling through time and space  
we reach this dreamed bright place at the end**

## **'A HEART THAT WON'T WEEP FOR THE OFFENDED, BUT WILL LEAD THEM TO THE SOURCE OF CONSOLATION'**

*material from episode 8 of the Youtube series  
Free Vision Mini Reaction, published 29.03.2021*

Storyteller **RALIE ALITA**

**'The god of K-pop is back!'** exclaims Seungmin of Stray Kids in his social media profile on the occasion of the release of the latest album by Baekhyun, Bambi (2021).

**'Baekhyun hyung, who has gradually turned into a musical monster!'** are the words of Hyuk from VIXX about the same album by Baekhyun. The Bambi album really is Baekhyun's best so far. Vocally, emotionally... on another level. Gorgeous from beginning to end. With a natural out-pouring of vocal virtuosity, boasting a richness of nuances. Pure art...

— Ralie Alita, ep. 9 from FVMR —

I've been accumulating impressions for this overall recap for months and finally its time has come. I'm doing something like this for Baekhyun because he embodies, in my opinion, certain special character traits that need to be pointed out. At times I am so fascinated by something I notice about him that I even begin to wonder whether it's possible for such a creature to really exist in flesh and blood. Be patient, please, to hear what a multitude of favourite figures he stands out amongst for me. Hold on! The earthquake is coming :)

Every time I've written materials about the Korean Wave, there was something extra which I wanted to include about Baekhyun, but I refrained because it weighed things down and was getting off the main topic, which I pile up with plenty of details of all kinds anyway. I have countless world favourites, who gave succour and light to my consciousness with their achievements and creative works. It's a real pleasure to research their cultural legacy and mental outlook. One of the first genius people out there who captivated my mind and soul long-term was Salinger with his poet-cum-clairvoyant Seymour, whose name is written differently, but sounds like 'see more'.

I was 16 when I discovered Salinger for myself with his novellas about 'The Glass Family' and the short story 'Teddy', and one title is a special favourite of mine with its metaphor to this day, 'Raise High the Roof Beam, Carpenters'. Which is to say: let's aim higher. I couldn't help but sense an echo of this in the song 'Raise the Roof' by the group NCT. Plus not long ago, in Lee Soo Man's

conversations with BoA on the occasion of celebrating her 20-year presence on the k-pop scene, I heard him say to her the phrase 'Stay Hungry, Stay Foolish' (in other words to keep empty your 'cup' for new ideas, to stay open to 'new thAngs'), which is the beautiful and once again metaphorical conclusion to the cult speech by Steve Jobs to students at Stanford in 2005. But apart from the purely intellectual hunger which the other favourites of mine satisfy, there is for example someone like Mozart, who is just balm for my soul.

When k-pop entered my field of vision too in the spring of 2017 I hadn't the slightest idea of what a territory of joy I was setting foot in. Truly the Promised Land in music as I commented in the first episode of the video series dedicated to the Korean Wave (see *'The New Jerusalem in music'*). It was Baekhyun who gradually revealed himself to me as one of the main culprits for this feeling.

As I constantly emphasise throughout my k-pop materials, there is no other figure in the world pop music industry who brings me such intense and pure joy, along with the feeling of a strength of character hidden in his wise and loving nature. I sometimes sense this strength of character in his gaze, and in the dawning of my interest in EXO when I still didn't have a 'chosen one', a bias, I recall that this was my first impression about him. I had no idea then how cheerful and fun he is in fact. His gaze said to me that he could be cold and remorseless (not cruel, let me clarify) when it's necessary. And that's wonderful, in the final analysis. Maybe I'd noticed the energy of a leader in him.

**Kind by nature, but not spineless or a weak character.**

His fortune slip from the New Year's traditional filo pastry pie in episode 22 of my Mini Veggie series speaks for itself: **'A heart that won't weep for the offended, but will lead them to the source of consolation.'** (*'Nur' magazine 1/1998*) The leader is not a boss, but someone who captivates people with their charisma and guides them: to the source of consolation in his case. I definitely see him as someone who wishes everything to happen his way, but in the most pleasant way possible for those around him too. He skillfully uses exactly what we talked about in episode 5, dedicated to Thank-U by U-Know, namely the smile and laughter in order to wind those nearby around his little finger and to lead them a merry dance if possible :))) **The sweetest type of manipulator, who turns the toughest atmosphere into a pleasant home-like one!**

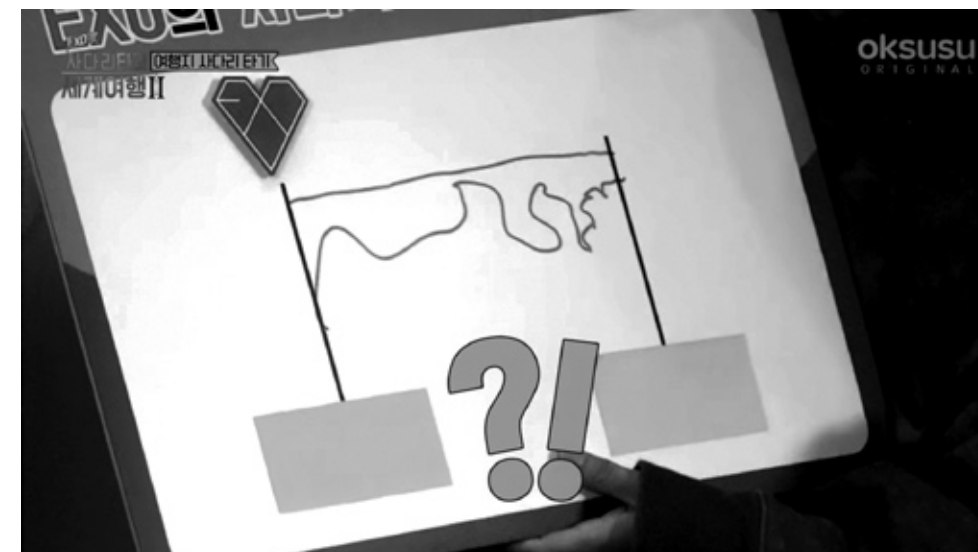
When I got to know more about him, I really, really liked **how good he is at doing things (in such a natural and spontaneous way) quirkily and illogically so that he makes people smile and have fun** (while incidentally also pretty often winning in their various TV games, but without trying too hard, which is an important detail). Regarding his anything-but-ordinary mind, it is enough to give just a single example from EXO's TV reality show 'Travel the World on EXO's Ladder, part 2'. In order to decide what the destination for the journey in their



show will be, each of the members has to draw a line on their ladder. I don't think it's hard to guess which one of all the lines is his exactly :) (see screenshots in the free pdf version of the book here: [www.fvision.eu](http://www.fvision.eu)). Kai's comment 'That's his mind, his mind!!' hits the bull's eye. Even in just an ordinary image like this, we can see **the flexibility of the serpent**, which was chosen as a universal symbol of **wisdom** because of that very trait.

It's no accident that Baekhyun acquired the label of **Genius Idol** so quickly and we know how much he himself values smart people. **I'd never imagined though that someone would dream of putting on glasses too just like the whizkids of the class!** I laugh every time I recall this confession of his. Tell me, then, how can a person fail to laugh when they see him wearing glasses which in reality are just the frames :)))

**Another great thing about him, for me, is how he loves simplicity. I detect a bent for authenticity here and depth.** With his outfit and demeanor, he sometimes even reminds me of that drunken guy in martial arts movies (although he's actually the one who is proverbial for not liking alcoholic drinks and for his intolerance to them), **who unexpectedly turns out to be a true master** and trains the protagonist in some special techniques. He also sends me back to my important first impressions of Metallica. When I opened up to them in 2005 and started researching their videos and photos, I found the simplicity in their 'costumes', in contrast to the traditions of their genre, truly attractive.



Chen to Baekhyun after he drew his line:  
**Uhhh, what's wrong with you, what are you doing?**

*Kai: It's his mind, his mind!*

*Sub-title after Chen's line, which crosses Baekhyun's one:*  
**The Ladder of EXO which on the third line  
has already turned into a maze :)**





This made a genuine impression on me and made me smile because I felt it as an inner indifference to external ‘fashions’, as an intact, specifically inward gaze. By way of confirmation, I heard them say later somewhere that it really was a conscious choice of theirs.

With Baekhyun in the context of simplicity, I sense that **he loves to keep people close to himself and that in life they are what’s important to him. That’s why he breaks boundaries, removes barriers, shortens distances, and does not rely on them liking him for his outward appearance, glamour, and social status, but rather for himself and the strength of his character.**

(Let’s make it clear though that I adore the stage costumes of my favourite k-pop groups, especially of the sport-techno-military uniform type. I like the aesthetic of something special and high quality there! The situations in my examples are just different.)

What else...? Of course, I am deeply in love with his calming and richly nuanced voice, but let’s turn our attention to his manner of dancing. When one day, once again before I knew much about EXO and Korean pop, I kept on replaying the dance practice for the song Electric Kiss with a constant smile on my face, the boy with the ballet-like steps caught my attention. It wasn’t Kai who had studied ballet: his movements in this choreography were impressively sharp, but Baekhyun, for whom the ballet nuances are like something he’s born with. This was the moment when I noticed this specific **leisurely air, grace, and artistry in him** in relation to the dances. He brought me a lot of smiles in this respect...

So, Baekhyun became for me, metaphorically speaking, this friend of mine who brings never-ending joy and light to my daily life. He teaches me how to see the world from its brighter side. He gives me back the feeling of those ancient forgotten times when as humanity we lived in the abundance of soulful intimacy and bliss. **His unique talent to make people smile with his far from ordinary approach to a given situation is winningly astounding.**

Our mind is that watershed in evolution that can either chain us down into the deepest suffering of feeling separated and all alone in the world or tune us to the sense of being connected and in touch with the whole Universe. **Baekhyun has definitely mastered the ability to transform the joy-killing worldview into one that makes you smile and inspires.** We observe him as this playful child, but **I can also see in him this far-from-ordinary teacher** with a refined ‘reflex for truth’. In one of SuperM’s many promotional activities, they stressed how Kai gets more and more amusing in behavior, and Baekhyun then stated playfully: ‘Kai has learnt from me, Kai is my personal student!’ And guess what, those wishing to learn from him in this respect could make quite a long queue if they all line up: with Taeyong from NCT right at the front :)))

In terms of character, I was also delighted by what Baek shared in his last interview for W Korea (2021): how he fights against this inclination for laziness which can always pay us a visit. It sends a wonderful message about everyday self-mastery. And by the way, I like his mullet hairstyles, especially the one for his photo session at W Korea... He reminds me of a proud and free American Indian from the ancient Atlantean times. So it’s from there then: this intense and penetrating gaze which he impressed me with at the beginning ;)

Even at the dawn of my interest, when I had no idea of the concepts and themes in k-pop, I began to notice how the songs are vividly connected in some way with the performers and what moves them as real people. Especially when it comes to the connection with the fans, who are the external, but inseparable part of the meaning of any public artistic expression. I was especially impressed by the tiny details bringing the artists’ real life into their videos, such as their logo here and there, their name, and so on. It’s engaging and somehow draws us into their artistic reality.

This intertwining of reality and the artistic product is constant and so influent with SM that at some point they become one. Baekhyun in the EXO concept rules the Light as his superpower. Just as in his everyday personal life, he conveys such features with his character. **He truly is that white wizard who radiates light and healing energy all around him. The soothing effect of his voice is especially typical of him,** which is something we can find noted in countless comments. Just as his manner of teaching life lessons like a kind teacher to little children is typical and greatly reassuring. And let me mention something fascinating!

While I was working on my material about SuperM, on twitter under №1 the hashtag about a **Whitehaired One** (#WhiteHair) for Baekhyun exploded, because of how kind he looked when reading letters from fans in the aeroplane whilst **in white from head to toe**, including his hair. Then several months ago, when I had started to sketch out my impressions for this material, I saw on twitter that the voting in his poll about what hairstyle he should show us in his next music video had just ended in favour of seeing him once again with white hair. **By a constellation of circumstances in both cases, the date was October 13<sup>th</sup>, with one year in between. The 13<sup>th</sup> of October in the Teaching of Wisdom is marked as the celebration of the Children of the Day, for whom there is no longer Night since they bring out their inner light to shine.**

*(PS. Isn’t it striking how in the story of Nelly and Ellie which reached me months later the key date of the 13<sup>th</sup> is repeated too with a gap of one year and marked the change in the course of their destiny!:) See the material ‘1.11—Day of Super Synergy’.)*

Synchronicities are a very pleasant and high-energy phenomenon, which always make me smile and give me the feeling of connectedness of everything in the world on a fine energy level. Baekhyun's energy flow is so vivid that he probably experiences interesting coincidences all the time, but even we may observe quite a lot of them from afar. In the pre-show live stream by SuperM for the song '100' (Hundred) I was curious what number of question he would draw: of course, he didn't disappoint, with the awesome 77, which Kai once again did not fail to notice! In the pre-show livestream for 'Tiger Inside', Baek himself remarked with a smile how out of the seven bags, one for each of the group, by chance the bag with the number 4 was left with him at the end, which is his stage number in EXO.

If I continue a little further down this line, I'd mention that with my first steps in k-pop, I paid attention with interest to how Baekhyun has chosen precisely the figure 4 as his stage number. This number speaks of stability and emotional maturity and symbolises the Cross, the Crucifixion, where a battle is waged between the Spirit and matter. That is the battle for spiritualising and mastering the material world, viz 'the Matrix', which is exactly SuperM's concept, and he somehow naturally headed their super team :) I was even more impressed when I found out that the number 4 in Korea is something like the fatal 13 in the West. Because essentially they have the same energy.

One day I noticed in a concert by EXO-CBX that Baekhyun's shirt had 4s (fours) written all over it along with the word 'fearless'. Someone explained to me that fearless is his favourite word, which he applied in the designs of his fashion line Privé.

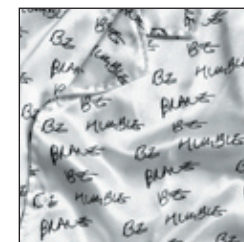
Soon after that, I came across a heiromantic palm reading for him by an elderly gentleman, Tony Leggett, with a channel on Youtube, and I was deeply surprised at how his reading began with the fact that a palm like his scares him a little (being so unusual) and that Baek might actually be fearless! He noted the presence of real strength and power and described Baekhyun as generous and kind towards those around him, someone who understands things, as well as good at being himself and at selling anything whatsoever.

**'The star of popularity in the service of the Universe.'**

This description of the star on his palm, which I saw in the form of someone's comment on Baek's twitter profile appealed to me very much.

Let's finish up with another of his key phrases, highlighted in his fashion line: **'Be brave. Be humble.'**

To be brave and humble at the same time is the best harmony of extremes for me.



‘  
I like the words  
**FEARLESS** and  
**HUMBLE**  
because I want  
to be humble  
while being brave.

— BAEKHYUN —



**'Overcoming fear will mark the threshold  
of the new consciousness.'**

— Agni Yoga § 538 —

'In one of my visits with The Light, I was told that the Near-death experience would become more and more popular and it would have an effect on the entire world when a critical mass was hit where all these people have died and come back and they're telling you there's a lot more going on than what we think. Getting over this fear of death is one of the first phases of self-initiation because once you get over the fear of death and realize that you have been alive forever already and you will be alive no matter what, no one could manipulate you. The old fears don't manipulate you anymore.'

— Mellen-Thomas Benedict in an interview on 02.04.2009 —

PS. For completeness, I'll share here a few more synchronicities which once again were left out of my main material like, for example, the fact that in one of SuperM's games the secret mission of being the **S-Man** fell, out of everyone, to Baek. And how not?! Who better embodies the symbolism? ;)

In EXO's show programme 'Arcade 2', he was also in his element on more than one occasion. In episode 5 for example they were playing 'Werewolves against people' and Kai did not delay in pointing out jokingly what an accurate role had fallen to Baek in the cards distributed between the players.

*Baek:* I swapped their roles, I am The Troublemaker.

*Kai:* Wait a minute, are you really The Troublemaker?

*Baek:* It's really me, haha.

*Kai:* If it's actually you, then you really have drawn the card that suits you the most! Hahaha.

In the next round a new card entered the game, and with it whoever it fell to could win individually if they were killed. Baek got the role of Werewolf which the players/people have to recognise and kill in order to win. But when he was pondering over which role was the best in order to win, Baek decided out loud that it had to be the new card itself. Some minutes later he realised to his surprise that in the swaps made by the other players, the card really had come to him as if by magic! And he won individually in the end of course, as if there'd ever been any doubt :)))

With a smile I also welcomed the title of the song '100' (Hundred) by SuperM, because the number 100 is pronounced 'Baek' in Korean and even during their BeyondLive concert they joked and laughed about his name in this context. The song itself has a two-way link to the song 'Limitless' by NCT, because in the lyrics of 'Limitless' the number 100 is mentioned, while in the video we see in several places the sign of infinity, which in the song by SuperM is present in the title already as a way of writing the two zeroes. When I'd got to know the lyrics of 'Limitless' before, I'd thought that obviously it hadn't been an accident that Baekhyun had emphasised this meaning of his name in his twitter account: @B\_hundred\_Hyun, although it was strange for me for some number to be stressed instead of the beautiful other meaning of 'white'. I now know that in Korean culture the round figures with a one up front (10, 100, 1000...) have the value of some kind of achievement. Apart from the fact that he just loves to play on words, let's say.

Shall I also note that the current book is dedicated to the 100<sup>th</sup> anniversary of the Teacher of Wisdom's birth and with this also to **the Children of the Day** being born around the world?! :)))

## BAEKHYUN OF EXO AND HIS SUPERPOWER LIGHT NOT ONLY IN THE CONCEPT OF THE 'OUT-OF-THIS-WORLD' KOREAN PERFORMERS

*extract from the energy tarot reading for Baekhyun  
by BlueMoonPunch, performed on 02.03.2020*



**B**efore I got down to the reading of energies with the cards, I just focused on his core projection and started to check whether I would have any strong images which could be of use or show something significant. The only thing which I actually saw was this spinning ball of light which was swirling inside by itself and while spinning it metamorphosed from one form to another. I noted that this ought to be related to self-transformation, but in the actual reading of the energy afterwards, I saw that this aspect of transformation is something that he rather projects towards other people and not solely towards himself. The allusions to the Sun both here (the revolving ball resembled the Sun at one point), and in the energy reading led me to the thought that the transformation is mostly towards the conscious mind, above all towards gaining awareness and apprehension.

**So yes, the first tarot card in the reading of his energies was the Sun. It shows his most remarkable manifestation, fitting in entirely with what I saw in or around his energy core. In his case though there is some sort of duality: I was seeing Baekhyun both as a little child, and as the real Sun in the image of the card. There is a side to him which is very stable, literally with his feet**





⚡ **SuperM** with leader Baekhyun in fun fan-made collages from the group's show appearances.

set firmly on the ground and yet with his head in the clouds: that is the more carefree and open side of him, the Child. On the other side, the Sun itself, he is in a higher state of mind, there is more awareness, his range of perception is very broad and this is his more authoritative, or more controlling and mindful side.

In the image of The Sun card, there is a bunch of sunflowers positioned behind the Child and in front of the Sun. I saw this as a line of division between the carefree Child and the more serious Sun. Specifically, I perceived each sunflower as a separate person, like a part of the public. I assume that in relation to the Sun it would make sense to say that his more controlling, more self-aware state is the one he is in on the stage or in front of an audience when he has to transmit this particular image and perform effectively.

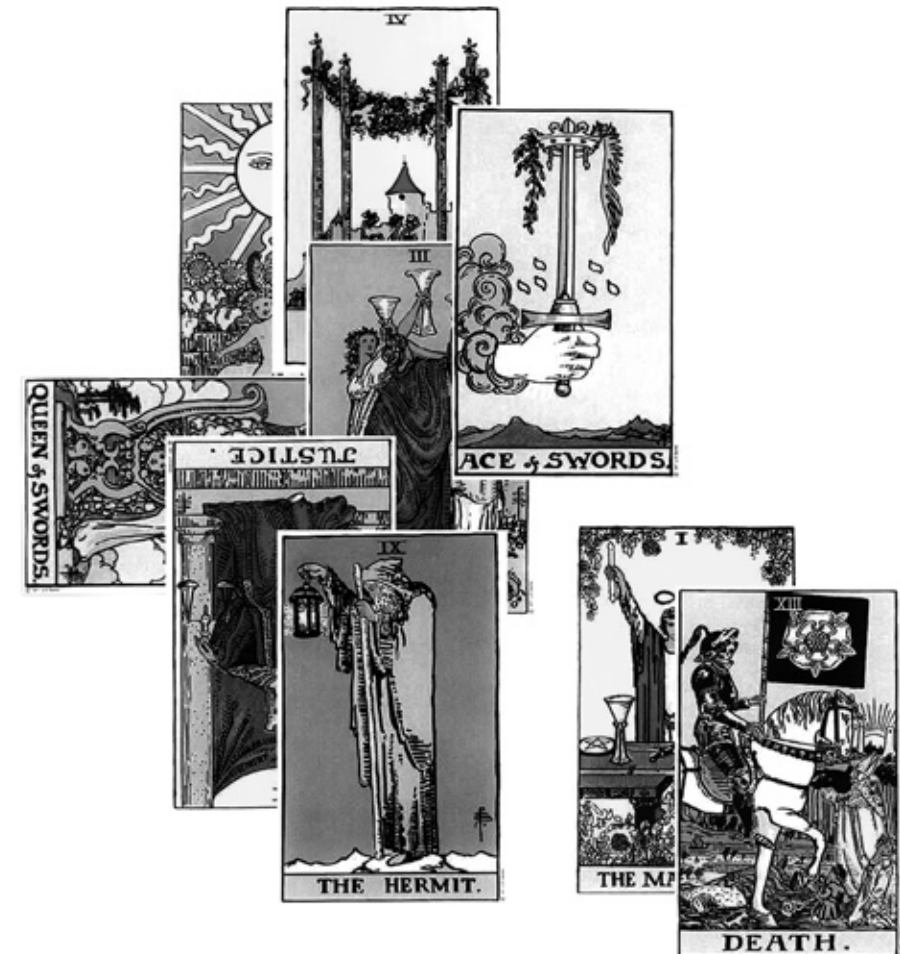
Undoubtedly of significance is the fact that from the two perspectives in the image, the Sun is what can see the sunflowers, i.e. the public, very clearly, while the kid has its back turned to them and yet the sunflowers are actually looking at the Child. It's as if despite the performance of the Sun, the more serious essence and truly vibrant expression of this specific image, the public still prefers the open and frivolous, more personal side of his, the one which he seemingly keeps to himself in his everyday life. It's really interesting.

And so, between the two sides a great deal of creative energy is exchanged, because the powerful representation and strength of the Sun is present, acting from behind as Protector of the Child, which is rich in imagination and investigates the world. **Both sides definitely nourish each other and there is no opposition in any way between them.** The Four of Wands complements the Sun, showing that this energy itself, as a whole, creates structures, it's something fundamental, since everything may be built upon it. He can build on his own ideas or his own energy, just as other people, like the other boys in EXO, or perhaps the producers in the company can also build on his foundations. He projects a lot of energy of 'innovativity' within the Four of Wands.

As for where this energy is mostly projected, he has the 'fallen' Queen of

Swords. The card fell to one side and usually I don't consider this position in readings, but in this case it felt really stable there and settled in this position. On the other side was the fully upright Ace of Swords, while between them was the Three of Cups. **Almost literally, it seems that this shows intensified mental activity as an essential characteristic of his.**

The way I see it, here the Three of Cups speaks of a multitude of people who exchange and showcase Cups, Water: creativity and inspiration. This is a really joyful and free space, but it feels like something more personal, there is a sense that precisely this space is where the Child could run about and have fun: that's why the authoritative, highly logical and intellectual Queen of Swords is lying down. He seems to be still in business mode, he is still doing work, but everything that could restrict his creative flow within the Three of Cups, like for example the thought of the image of the Sun or overthinking how the audience



would perceive their work, is put aside.

After that, when everything is brought to light and all ideas are spread out, then comes the Ace of Swords. It literally rises above the Three of Cups, connecting the card to the structure-forming Four of Wands, which makes the connection back to the Sun, which is linked to the Child, which overturns the Queen on one side and returns to that creative workspace of the Three of Cups. It looks like he works in this recurring cycle.

The Ace of Swords is an interesting presence because it still doesn't feel like an authoritative energy, despite the fact that it is in charge of the process. **It's as if he has a lot of power and control, but in a very concrete way he decides not to wave it around.** The image which I had in this connection is of a military official who leads other knights to war with a sword held high versus the image of a military official leading other knights through a dark and unfamiliar forest with a sword held high. The first figure has a strong intention of leading and commanding, holding up the sword in an offensive manner, while the other figure **in his accentuated intention of guiding the others, raises the sword only as a matter of necessity to defend against potential danger.**

In principle, it looks as if he is completely capable of leading and govern a creative process all the way from inspiration to the final physical product, but he refrains from using this full power of his for some reason. I feel like his authority is more towards himself, as if the Sun holds its composure, keeps its serious expression, whilst meanwhile observing and guarding over the Child below. None of this authority leaves the personal headspace.

In addition to all this symbolism, The Hermit's lantern, this guiding light, takes me back to the image of the military official, who leads other knights through a dark forest. **This is not so much about giving them orders, but just showing them the way, laying down ideas to them, presenting potentials, shining a light,** and saying 'this is also an option'. This could also be the reverse energy of Justice, rather than the taking of final decisions, he is more likely to present externally options for others to work with within that creative space.

Finally, The Magician came out with Death in reverse in order to show, as I mentioned, that the initial image I saw, **of the spinning ball of light, is not connected to self-transformation, but shows the energy of transformation projected outwardly, his ability to change things externally.**

What comes to mind as an association is that he needs to awaken his Queen of Swords, to make her stand up, be more of her authority, and have more faith in her own ability to lead. As I said before, he literally works from the core, and it's just that he provides little hiccups to the process with his own self-perception where he believes he has no stability or solid base even though that's literally all his core is.

## EXO, WHO ARE MAKING HISTORY

*from my first material dedicated to EXO,  
published on 27.06.2018 and included in the series  
'Bright Sparks in the Aura of Bulgaria'  
(in the volume 'The Way to Resurrection')*

Storyteller **RALIE ALITA**

'The world of new boy band EXO-K and EXO-M presented by SM Entertainment is opened! EXO-K and EXO-M are new boy groups who will lead the world music industry from now on! They are making their debut on the same day with the same song in Korea and China. Since it's something that has never been tried before, it will be good enough to capture the attention of fans not only in Korea and China but all over the world.'

— from the description in the video of EXO's debut concert —

**EXO** made their debut with cult-like status, with almost cinematic aplomb, in the momentous year of 2012 and, thanks to a particular constellation of circumstances, on the even more momentous date, conceptually, of the **8<sup>th</sup> of April, the real historical date of Christ's Resurrection** (and back in 2012 the date was the official Easter Day and most likely it was chosen for that very reason). **They stood out straight away with their fantasy concept of coming to Earth from another planet and of possessing super-powers,** the most real of which are actually their exceptional choreographic dancing and their vocal harmonies, with which they won me over instantaneously in the first video of theirs I came across.

»«

Apart from the overall pleasure from the musical production on offer, at first I found it a whole lot of fun the fact that the members of the group were so numerous and how I couldn't tell the difference between them at first glance: most of them seemed almost the same to me, with their interesting hairstyles and futuristic styling. Nevertheless, I ended up liking three out of the multitude most of all—Luhan, Sehun and Baekhyun, in that order: these actually resemble each other quite a lot visually and they're the ones with the most benign air about them. Once I'd got to know more details about the group from interviews, Baekhyun turned out to be the one that gained a lasting hold on my attention.

Although he's not the youngest in terms of years, he spontaneously and with ease conveys the impression of the restless child and the life and soul of the party: the natural jokester, babbler and pampered kid, whilst the two of

them—he and Sehun, who is the youngest in reality, are like brothers, indulging each other's whims (although Sehun is the height of seriousness and reserve in front of the public).

What's more important about Baekhyun, though, is that aside from his banter, he actually has a highly dramatic side and presence. I subsequently saw that these two things really have been noted about him:

**'Baekhyun is a jokester.** He's the mood-maker of the group. He often gets yelled at by Suho for fooling around. **But he also has a serious side to him. You often see him sit down and share deep-talks with others.'**

— EXO's Manager Lee Seung Hwan, [www.koreaboo.com](http://www.koreaboo.com) —

»«

(PS. Similarly, Suho, the leader of EXO, is much more unrestrained, too, lately in the best sense of the word!) In conclusion, they all have a specific youthful energy of lively, cheery, and nice kids, which is highlighted even in some lines in Korean TV dramas. Even Kai, who is apparently the sexiest in appearance in EXO, is somehow innocent and pure, which is just what the manager mentioned above emphasises.

»«

So now is the moment to emphasise the exceptional conceptual creativity of the team behind EXO, who obviously select carefully and stimulate the creation of songs with a specific sound, often imbued with special messages. Maybe that's the other thing that draws me like a magnet in their case, but **more important is the high quality and the multi-layered and intuitive nature with which ideas are presented** both visually and lyrically, and that includes the teasers.

»«

Last but not least, we can register the link between the maze, which is their logo, and **their name**, which **is embedded** in the albums and tours of the group **in different variations of English words with particular Latin roots bearing Biblical nuances**. One of these words is **EXOdus**, the title of a song and of an album, and which means Exit, but precisely in the Biblical sense—that is **EXO seek and offer a Way Out of the maze of the earthly, of the mortal, yeah!** After that we'll see albums or tours like **EX'act** (a pun with multiple meanings: something like EXO in action as well as the general meaning of accurate and precise, but with a touch of 'former'); then we see the tour **EXOluxion** (i.e. EXO's evolution in mastering the X-powers), and then **EXOrDIUM** (an introduction to the history of EXO and their descent to Earth), then **ElyXiOn**, which is to say the Promised Land of the planet EXO—a paradise where only the chosen ones (the

fandom :) can enter...

**I'd like to mention finally, as a kind of lyrical digression, what interesting things and connections emerge when a person digs around in the details of something!** In this case, as most of the members of EXO appear in TV productions too, I had a look at extracts from the Korean drama, *Scarlet Heart Ryeo*, with the involvement of Baekhyun in a supporting role as one of the princes in a remote historical epoch.

I watched a few of his scenes, including his dramatic death and in the end I somehow came across a cut from an episode without his participation which greatly surprised me. The girl in this extract is obviously the main character in the drama and it turns out that she is dreaming everything from the distant past which happens in the film, but actually she doesn't just dream it but remembers it after being in a coma... **And it's in just this episode's cut, when she realises that her dreams are in fact reality, that they repeat the name of Bulgaria five times and Bulgarian folklore motifs are to be heard at one point!**

In short, the person who as tour guide is explaining to a group of people about Bulgaria and Bulgarian rose oil then stops by the girl and start talking to her. Looking at the badge on her lapel, he underscores the link between her surname and the historical epoch which is represented by the brand of cosmetic products whose Sales Representative she actually is.

'An amusing coincidence'—the girl comments but he quite seriously replies that 'There is no such thing as a chance coincidence'. After that the topic of Bulgaria and Bulgarian rose oil is once again raised and Bulgarian folk motifs are to be heard and upon hearing them she turns once more to her memories of the distant past and begins to feel dizzy.

Leaving the commercial exhibition, on her way back home she comes across an exhibition of paintings from the historical period in question and she realises that her dreams are reality. Her beloved had been **a wise ruler, under whom slaves had been freed** (here, we can't help but see a link with **the rule of the Bulgarians** under whom **there was never any institution of slavery**) and major social reforms are conducted. The drama ends with an open door for the two of them to meet in the present...

PS. After I'd looked up data about the historical fate of the ruler from the serial, King Gwangjong, I would assume that he really must have been a very special person: he must have been one of the enlightened figures in the history of our humanity, to which his policy of government is testimony as is his personal life because in contrast to his father, who brought to the world 25 sons and I don't know how many daughters by many women, he had only 5 children and they were all from his wife, queen Daemok.



## THE NEW JERUSALEM IN MUSIC

material from episode 1 of the Youtube series  
Free Vision Mini Reaction, published 13.01.2021

Storyteller **RALIE ALITA**



Did you pay attention to the photo? The snake-ring of Kun from WayV forms the letters SM together with his fingers!

I don't know what is meant to be signified by the SM in the choice of the snake as a symbol, which is present everywhere in their output in all kinds of forms, but the universal archetypal image has the meaning of wisdom, because it is flexible. It finds a way out of every situation. It finds what may act on reality so that you can make your way forward. That's why Baekhyun of EXO has come with this lovely name (in some of its meanings it is 'white', 'wise, virtuous'), which he embodies so well. The white flower-serpent is the poetic image of him, dreamt of by his mother before he was born. Along with a white piglet: in a dream of his father's, to make it clear about his antics as well :) Esoterically the snake is the divine power within us, the Serpent-Fire Kundalini, which pulsates on awakening, winds itself around our spinal column and 'blooms' in the chakras.

Until the middle of 2017 I didn't have the slightest idea about the existence of the k-pop phenomenon and the Korean Wave. I am an admirer of classical music originally and pop music had never been in my field of vision. Of course I had heard Gangnam Style, but as a global spectacle and not as an idea of value. The comic nature of the performance is the focus there. The emergence of Kristian

Kostov with the song Beautiful Mess at Eurovision 2017 became the reason for me to hear the expression 'k-pop' for the first time in my life. He got compared to a k-pop idol, because he has Asiatic features. His mother is a native of Kazakhstan, his father is a Bulgarian, and he grew up and lives mainly in Russia. His image in the Eurovision was highly captivating and symbolic, integrating the multinationality within him. His song too was captivating with its message of universal and suprapersonal love. He is a fan of BTS, but turned out to be the trigger for me to discover EXO.

More than once I tried to find out what sort of musical genre this was, his favourite, but nothing managed to grab my attention: the videos I came across seemed too garish and musically they didn't touch me either, until, at the 4<sup>th</sup> attempt, I came across a song called 'Monster' by the group EXO. I watched the video several times and looked for more by this group. 'MAMA' and 'Overdose' just blew me away. Cinematic productions with incredible mastery in the camerawork and awe-inspiring choreographies. Quite sincerely, I was in a state of quiet and growing amazement. The song 'Monster' made a special impression on me with its musical construction and I was eager to find out who this genius composer was who had created this work of art. I was left really surprised that the k-pop songs were actually written by a host of authors and the presence of the Swedish/western polish was clarified for me. However, I think that the structure comes from a single source: from the forefather of the Korean Wave, Lee Soo Man, the founder of SM Entertainment.

I watched and read sporadically for quite a time, step by step I got drawn in, but somehow I didn't come across clear and precise information about how the Hallyu phenomenon, i.e. the Korean Wave, had arisen. For over two years I lived with the vague feeling that SM is the foundation, but without any special confirmation. Even when I was shaping my long and detailed material about SuperM at the end of 2019 (entitled 'SuperM—The M-pyre of Super Synergy') and I read A LOT in this connection, I continued to be not completely certain, because the information on the Internet is not always the most penetrating. I had already watched Lee Soo Man's video presentation in 2016 about their New Culture Technology system, but at that time I didn't even make a difference between New and Neo in the heading for the SM system and the new SM group (NCT). Right from my first steps though a feeling was born in me of the special source of this phenomenon in the founder of this company.

Various factors are referred to, of course, for the emergence of the Wave, like for example the ground being prepared by the experimental music of Seo Taiji at the beginning of the 90s. Or the specific TV music system in Korea. Also, the rising export of Korean dramas. But if we take a deeper look, all of the key moments come from one place: the output of Lee Soo Man. I read articles saying

that it was in China where they first started using the term Korean Wave, but the essential impetus does not even come from the fact of the name becoming official, something well reported by the site [www.gateway-korea.org](http://www.gateway-korea.org). I quote:

**'The turning point for the sparking of the Korean mania in the pop culture of China was the concert by the Korean group H.O.T, taking place in Beijing in February 2000. The Korean news broadcasts used the term Hallyu to describe this concert.'**

End of quote, but there is another interesting one on the site [www.vox.com](http://www.vox.com):

**'In 1999 the group H.O.T was chosen to take part in a big charity concert with Michael Jackson,** partly because of their potential to become world stars: an indication that even in the 90s the industry was aware of the potential of k-pop for global success. Like BoA, who made her public debut at the age of 13 in 2000 and established herself as one of the most recognised Korean artists abroad.' End of that quote too.

What I've compiled in the search for the source of Hallyu are facts, but whatever the external factors are for the overall spread, believe me if you will that **at the very base I constantly detect a yearning for something in the Beyond.** I sense the presence of a strong love for some kind of higher realities like a hidden root. **The connection. The restoration of the connection in the inner and outer life, the East and the West, the earthly and the heavenly. A quest for an overflowing between the poles and divisions, a search for reciprocity:** between the public and the artists at the first level. The more I've got to know the output of SM Entertainment over time, the more my astonishment and respect have grown for how this company creates these 'wonders' in pop culture. Ideas, values, concepts, a first-class visual aesthetic without superfluous ostentation or unwanted temptations. **One of the latest innovations was the launch of the long-term crossover project with the Seoul Symphony Orchestra.** The other news which made an impression on me was the announced establishment of the SM Institute for global training of stars. Even the very newest online concerts with BeyondLIVE don't come from Hollywood but from Korea: from SM Entertainment and their collaborators.

That's why it seems to me that to be an artist of SM Entertainment is to an extent different from being one for any other company. The sense of mission and the idea of being a servant of something greater than yourself is, I presume, difficult to become conscious of, but the performers of SM seem, consciously or not, to be more or less in synchrony with this energy.

That's why I'm not amazed that it's none other than Baekhyun who heads this source of the phenomenon, becoming the leader of SuperM. In China Lay with his inner dragon comes out on top. In Japan the trigger is BoA, and the boa is also a snake, as we know ;) The conception of the Wave with the motto: **'Culture first, economy next'** is an invention of SM Entertainment, which is clearly seen in the k-pop branch, but has offshoots everywhere. I would note in addition another big name in k-pop who'd opened the doors to the West, namely G-Dragon 'the dragon of the mind' in translation. The mind, which is the fundamental characteristic of western culture. It's also interesting that BTS made their big worldwide breakthrough when they changed the reading of their abbreviation from 'Bullet-proof boy scouts' to 'Beyond the scene' using the US as a scene in the meantime.

With a smile I'll summarise lastly that I'd wondered a lot why SM Entertainment presents itself as SMTown in their concerts, their YouTube channel, Facebook, and social accounts in general. And one day, in an instant, it dawned on me!

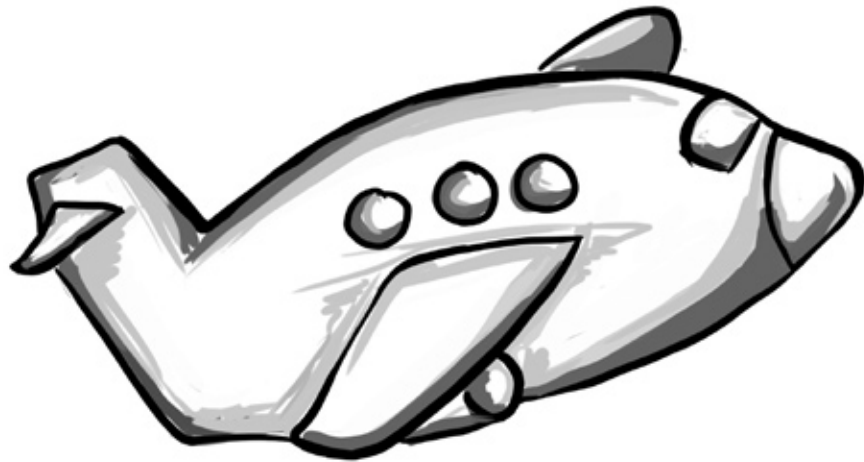
Somehow it's so obvious (bearing in mind the overall conception of this company), that SMTown is that heavenly place, that Home of the All-mighty, with WayV, or the heavenly abode ElyXiOn of EXO, or SHINee World, that radiant world of SHINee, or Neo City Zone of NCT, the city of those awakening and free like in 'the Matrix' and so on, where only the chosen ones, the fans, can enter! :)) **This is the Promised Land in the musical industry, the Kingdom of Heaven on Earth, the New Jerusalem in music...** Well, would you look at that, wowwww! That's why very often their performers are in all kinds of variations on military uniforms or royal robes, as an image of the Heavenly Host, waging a battle in our hearts. It's the **Love Shot!**

PS. I feel like emphasising once more that what I like exceptionally much with SM Entertainment as a company is that they fill the apparent external beauty of presentation with an exceptional wealth of content and **an unprecedented conceptual depth as an almost magical ingredient.** The bolder and more fantastically edgy the concepts of their groups are, as those of EXO or aespa are for example, the more mocked they are at the beginning and the more successful they turn out to be at the end of the day. Yet the nicest thing in it all is that actually it's not about the contriving of the conceptions even, but about the recreation and delivery of aspects of the subtler realities of life itself in all its many shapes and hues. It also genuinely inspires me personally that they do not rely on the superficial supremacy of the ego to attract attention, but on the energy with which the world is actually mastered and acquires mastery in essence. The energy of the Serpent, let's say, yep. **That's why I often find educational elements and instructiveness in their songs and concepts as more or less hidden layers!**

## THE EAGLE, THE LITTLE WHITE PLANE, AND THE NEW WORLD

*material from episode 4 of the Youtube series  
Free Vision Mini Reaction, published 17.02.2021*

Storyteller **RALIE ALITA**



In the month of January, 2019, I dreamt that I was seeing in the night sky, through the gaps in a forest of trees, some kind of UFO, which looked like a keyboard in its lower part. That is I'd seen the 'out-of-this-world' artists of Korea via internet communications first. In my dream, I told the people around me about the flying object, but no-one paid me any attention. After a while, though, the UFO, which turned out to be a sort of little, really cute and ultra-mobile white aeroplane with coloured lines on its wings like the Korean flag, flew right up to us and began swooping around so skilfully that everyone started to gasp in amazement at its showcase of aerial acrobatics. Then I exclaimed repeatedly in delight 'Did you see, did you see that?! It wasn't just a fantasy of mine!' :) So I hope that what I see and what astounds me in the achievements of the outpouring of the Korean Wave is going to touch more and more people in our country.

For over 25 years since their first steps, the output of SM Entertainment is by now so large in volume that every day you can discover ever newer interesting things. At least that's how it is with me. From the moment I came across EXO, I haven't ceased to find and to my surprise become aware of new details and more and more stuff that makes a strong impression on me and gladdens me. The works of this company are truly a whole cultural Universe. Probably those

of others too, but for the time being it's mostly this one that I've explored in depth.

I dedicate today's material to one of the main symbols in SM's output: the Eagle, presented sometimes as a little paper plane, and at others as a real aeroplane. How did I notice it? First, of course, in one of its most visible versions: the graffiti on the wall in the Korean version of the music video for the song 'Regular' by NCT 127. I noticed it because for many years it's been an important symbol in some of my dreams. Plus it's always been a white eagle, which I connect to an elevated spirit because as an archetypal image the eagle symbolises the Spirit in particular. Once I'd taken note of this white eagle in NCT's music video, I began to see and recognise it in all kinds of places, including in the choreographies. Almost at once the explanation of the symbol was handed to me on a plate.

For some reason or other, I'd been watching once again the cult appearance of EXO in the TV programme 'Star Show 360' from 2016, where Kai does some origami: a little paper plane, and while I was listening to what he was explaining, I noticed that he really precisely points out ideas which I had already begun to detect as a conception. He called the plane a white eagle, which could fly off really far away and lead us wherever we wanted. That is on the wings of music the artists can fly off to distant lands and reach many, many hearts all over the world. Or the listeners themselves might be lifted on the wings of the music reaching them and fly off into the expanses of their dreams. Whatever we choose, the important thing is that there is an implicit message of us flying to reach something dreamed of, to free ourselves of some limitation of earthly gravity.

So, two days later, Youtube showed me a video with lyrics for the song 'Paper Plane' by NCT 127. Here are two lines from the lyrics: **'Like a paper plane in the sky on my way to Heaven, I fly. The higher and higher I fly, the clearer the contours of a new world become outlined.'** As I mentioned in the material devoted to the Korean Wave and Lee Soo Man ('The New Jerusalem in Music'), I always sense a deep yearning for something Beyond and this gladdens me to the bottom of my soul, because this yearning is in me too.

Then I turned my attention to the fact that the child in the video 'The Origin' by NCT also launches a little paper plane into flight. **The Child, who with the awakening of the Seventh Sense makes a connection with the distant lands across the Ocean.** I remembered too that the debut song by Girls' Generation is entitled 'Into the New World' for which the video begins with the take-off of a paper plane, with a real aeroplane too that Taeyeon then manages to repair for flight! WayV also Take(s) Off with their first album. In 'Sit Down' by NCT 127 we'll hear them singing:



lyrics from the song **Sit Down** by **NCT 127**

Why do you tie my feet?  
A pilot I will be  
To space, I'll fly  
and take control of my life  
It's a cruel game, I cannot lose  
On this path moving like we on a cruise  
Always maintain  
Should keep the placidity so groove  
Sit down  
Don't tell me what to be!  
Sit down  
Don't tell me where to be!  
Sit down  
I'll show you how to be!  
**No matter who says what  
I'll just keep walking my way  
The Heaven I was looking for  
The highway which will take me there**

Likewise, SuperM fly too: complete with spacesuits and spaceships! :) We can just take a look at 'Jopping' or 'One'. With NCT in particular there are many titles in this spirit, like 'Highway to Heaven', 'Paradise', 'Another World', and when the album 'Lit' by Lay came out, there was no way I could fail to notice songs like 'Eagle' or 'Fly'. With the new album 'Noir' by U-Know from TVXQ I took a look at the drawings in the promo vid 'I Need You Right Now'... and once again I saw the paper plane, turned gradually into a real aeroplane and flying off towards the waiting fans.

I began to recognise the Eagle too in elements of the choreographies, and in such varied forms that I never cease to be amazed: in 'Love Shot', 'Obsession', 'Wakey-Wakey', 'One', 'Jopping', 'Limitless'... In the palette of these images, what is beautiful for me apart from the purely practical aspect and the longing of the artists to reach and to connect to their audience all around the world, is that **there is the other strand of our individual personal growth: when we seek a path to the Creator, who is within us.** The longest and the shortest path at the same time. The intro to 'Resonance' by NCT U in their performance for the MAMA awards 2020 is stunning in both aspects!!! (See a part of it quoted in the material 'NCT and our Dream within the Dream'.) I was also eagerly looking forward to 'Outside Castle' by H.O.T. in the promised performance by EXO for

the 25<sup>th</sup> anniversary of the group who gave birth to the k-pop phenomenon. This song touched me very deeply both as a melody and as a message. It begins with visual symbols which I'll turn attention to some other time.

It's obvious that the conceptions in the musical output of SM Entertainment fit in perfectly with my own personal outlook on the world. And the discovery of new lines of connection between images and ideas brought to me by their various artists, which have points of overlap with symbolism reaching me by other paths, inspires me constantly. **The white eagle with wings spread like the letter V in the characteristic style of an imperial coat-of-arms is one of them** (from the material 'The battle within us' by Kamen Bankov). **It literally gives me goosebumps to think of the massive scale of this symbol and how well it is intertwined with the separate realities of people who at first sight have nothing in common between them.**

Remarkable for me was also the appearance of the Eagle as a symbol in the contribution of Ivan Angelov from Aitos to the Music Idol TV show, where he plays the archetypal role of The Greatest (Of All Time, or The G.O.A.T.) as he called himself, and was metaphorically Crucified at the end: he was kicked off the programme as a challenger to the world order in the debate called by fans literally Good Friday ('Crucified Friday' in Bulgarian). The name Aitos comes from the Greek word for 'eagle' and according to the legends it was founded as a place of settlement by Aetos, a disciple of Orpheus. That's why at the entrance to Aitos there is a monument with an eagle as a symbol of the town, and another one is placed on the nearby hill.

**'Science has always been arguing with the Lord,  
I want to bring them together!'**

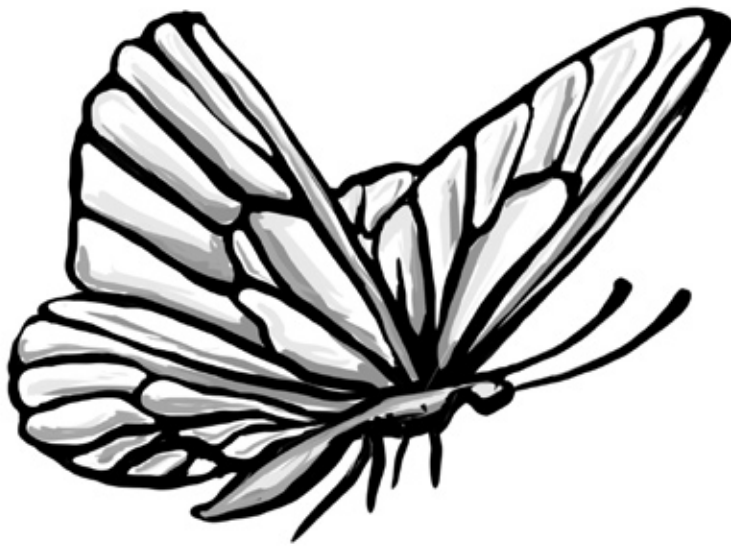
— Ivan Angelov in Music Idol, 09.04.2008 —



## EXO, THE WIND, THE BUTTERFLY, AND THE HISTORY OF THE SPIRITUAL WAVES

material from episode 9 of the Youtube series  
Free Vision Mini Reaction, published 13.04.2021

Storyteller **RALIE ALITA**



The way I came to EXO is almost magical. The same type of energy which they radiate like an aura in the world led me fortuitously to them... What was the first thing I liked about EXO? Most probably the complete package: both the music and the choreography of the dancing impressed me, along with several images in the music video for the song 'Monster' like the snake and the Last Supper. My imagination had already been roused by these images because **I detected the specific way of thinking when what is before our gaze in this 3D world is not enough.** There is more, they said, and I gladly followed the 'white rabbit' who leads us towards a bigger picture of our existence.

I love both mythology as well as science fiction movies and just look: I was supplied with even more along with magnificent music and vocal harmonies, exceedingly appealing performers, amazing choreographies, superb camera-work, and so on. I had the feeling that at last I'd found my home amidst the mass production. I'd never experienced such a feeling before. What I mean is

the world of the soul being manifested so openly and met with such respect by the world too. Just imagine my astonishment on finding out that EXO had made their debut on Easter Day, in 2012 to be exact: the supposed end of the world in the Mayan calendar, as we know. The end of the old dysfunctional world order, let's say. **In a way they mark the end of the old era of limited thinking and the start of the new one, that of the free-flying soul.** Because they come from Seoul, that is the City of the Soul, of course! ;) (Seoul is pronounced in Korean in a similar way to the English 'soul' and from there comes the metaphor.) And we know that EXO are famous for reviving the sales of the physical album, for example.

I started fairly slowly, day after day, to investigate their work with a performance or musical video here, a TV programme there... Youtube never failed to provide me with ever newer things, pulling me further and further in. One day the song Ko Ko Bop appeared, which struck me as extremely fresh and colourful. I remember that I thought how well the usual pop scenario of the love song is combined with something beyond that, which is so intriguing. **EXO as fallen angels, immersed in the earthly life and trying to develop once more their superpowers, forgotten but existing deep within them.** It was in such a spirit that I interpreted the visual story.

Quite a lot later, and this time in connection with the conception of NCT, I realised that this song actually illustrates **the kick to awaken in the movie 'Inception'.** This jolt may have different levels of apprehension. For us as an audience to awake to their existence and creative output: so as not to sleep on them, on the one hand. Or for them as artists to unfurl their skills and talents to the full on the way to their audience. **And finally, why not for all of us to awaken our potential as human beings and to evolve as a whole? The song 'Superhuman' by NCT 127 was presented conceptually in just such a spirit.**

'Last year I'd been invited to a school  
to speak to their final year pupils... **What I wanted  
to say to them was that they too can become superhumans  
as long as they do things which they love and are fond of.'**

— Georgi Nenov, podcast 'The Superhuman', episode 302 —

With every next step, I became ever more astounded and inspired, noticing newer and newer details, which could be interpreted on different levels, according to our disposition, and still be true. In brief, I'd never until this moment discovered a work of popular culture that was so absorbing, profound,

and uplifting, connecting us on a subtle level. This real and strong link between the two sides of creative expression, which k-pop realises, is incredible.

Here the song 'El Dorado' by EXO springs to my mind, with its gorgeous melody and lyrics.

lyrics from the song **El Dorado** by **EXO**  
edited in English by **Ralie Alita**

I had the same dream once again.  
An endless desert in front of me.  
At the edge a dazzling city I see  
which always fades away before I can reach  
I hear the sound of a quiet wind.  
Where could this golden song  
have been blown forth from?  
When I close my eyes  
a more vivid picture of that place  
shimmers in my mind.  
The bigger the adventure is  
The more danger follows  
Into the light that spreads out before us  
Toward the future that no one knows of  
That walk will be a legend in the days to come  
Under the same name, under the same sky  
**WE ARE ONE.**

In it there is also something of the idea of 'Inception', I'd say: **the wind and the melody which are a call to awakening in another reality.** Incidentally, this pyramidal structure in the air (seen on the screen at concerts) reminds me of the song 'One' by SuperM, together with several of my dreams, but this is a topic for their episode, for SuperM's. (See the material 'Pyramidal whole'.)

What else? Just a few days ago, in an interview by WWS about Vklush, I heard a real story, which is in such symbolic harmony with the ideas I find in SM's output that I am stunned. **We know this metaphor about the butterfly effect, which with a flutter of its wings makes the wind of change, spreads the wave, and so on.** The butterfly, which is present in all kinds of places in SM's videos, along with the Greek letter 'psi'  $\Psi$ , which officially represents the science of psychology, i.e. the science of the soul, and is obviously perceived by SM as a symbol of the capital of South Korea, Seoul, as the soul, heart, centre, source of the Wave.

And here comes the interesting bit! In ancient times the Greek word 'psyche' had the meaning of 'butterfly', while in our times it means 'soul'. From another Greek word 'anemos', that is 'wind', come the Latin words 'animus'—spirit, and 'anima'—soul. Here then is why **'butterfly' and 'wind' are at the basis of our concepts spirit and soul.**

Now comes the time for the story, told by engineer Vladimir Petrov, who was amongst the first to attend the lectures of the Teacher of Wisdom Vklush Tolev at the University of Plovdiv<sup>1</sup> (and Plovdiv is famous as the cultural capital of Bulgaria).

Here it is...

'There was an interesting case connected to the very beginning of this discipline, The History of Religions.' (In other words, the history of the Spiritual Waves, encrypted in the religions as dogmas in the past and mastered as a culture of knowledge in the future.) 'We'd gathered in the 6<sup>th</sup> auditorium, 200 people, the doors open so people could hear from the corridor too. The Dean came, inaugurated the specialist subject and handed over to the Teacher Vklush for him to begin. And before he'd even started to talk, all of a sudden a window in the direction of one point of the compass opened: **from the south a powerful air current passed through and opened the other window too, the one to the north... and all the church bells in the city began to toll at the same time.** Incredible! Such a ringing of bells that it hampered our hearing. **And a butterfly, a big one like this, set off from the south, flew across the whole hall and left through the other window.** Then it occurred to them to close the windows, because it was really noisy from the bells. **And Vklush began to talk about the history of religions...**'

South and North, a butterfly, an airwave, the sound of bells... Doesn't it resonate completely with the song 'History' by EXO (some lyrics of which are quoted at the start of this chapter section), with the Pathcode trailers for their album 'Exodus', signalling the path of a new type of awareness, let's say, and with the reality of Northern and Southern Korea, in the final analysis? **To restore the unity of that which was once divided in so many, many aspects.** And the bells toll for awakening! Including in Chen's trailer, the meaning of whose name

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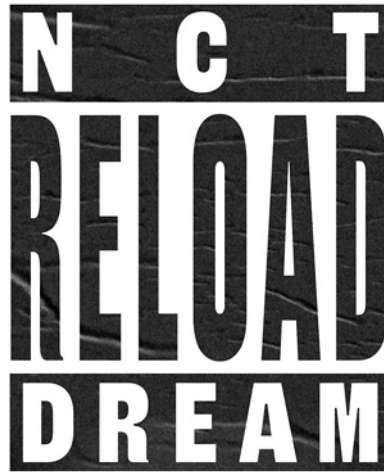
<sup>1</sup> The course 'The History of Religions' with Vklush Tolev as lecturer was first launched at Plovdiv University, on 13.02.1991. A little later the same year it was launched at Sofia University too.—Editor's note.



## NEO CULTURE TECHNOLOGY AND OUR DREAM WITHIN THE DREAM

material from episode 10 of the Youtube series  
Free Vision Mini Reaction, published 28.04.2021

Storyteller **RALIE ALITA**



I doubt whether the majority of fans or the ‘visual operators’ themselves realise how great the influence of Korean pop is in its contribution to the awakening of the higher inner potential of humanity. They touch me deeply every time I put them on replay: songs like ‘Limitless’ or the ‘7-th Sense’, like ‘Wakey-Wakey’ or ‘Go’ by NCT, and so on. I’m sincerely grateful to SM Entertainment for their Neo Cultural Revolution, which floods like a wave over the world in the field of music.

‘Simon Says’ is the song which came to me the night before the release of its teaser, with the message of breaking the limits of the existing status quo... I especially like this part of its lyrics:

lyrics from the song **Simon Says** by **NCT 127**

Don't be afraid  
It's you that make you chained  
Don't be fooled  
Today, we break the rules

Open your eyes and wake up  
Fall deep inside, into your heart  
In that moment between dreams  
and reality your true self you find!

But let's start from the beginning and we'll return to my dream later.

Mark, Lucas, Johnny... almost the whole bouquet of evangelists are gathered in the NCT ensemble :) With their slogan of WE TO THE WORLD, NCT as a whole is definitely designed and destined to spread wide the Neo cultural wave in the world in the role of its apostles.

(Here though I can't omit to mention the presumption in the Teaching of Wisdom which replaces the global paradigms, saying that **the Children of the Day are not apostles as it was in the past. They are not merely messengers, but real liberators from the pains of our existence of yesterday with the joy and light of the knowledge about the subtle planes of reality.**)

It's astonishing what deep conceptual layers SM brings us with the NCTmentary episodes of this formation, for example:

**‘All over the world, we can share dreams with NCT. We can always meet in dreams, empathize in our dreams, and become one with music.’**

Scrolling through the comments sections of these episodes, we can come across amusing posts along these lines: **‘Me after watching NCT: you know, I'm something of a scientist now!’** Or: **‘SM stan will be a professor with all the theories of their artists’** And also: **‘Hats off to SM. They're taking music to another level.’** It's true... I'm with them because of insights like this one from the song ‘Resonance’:

**‘Through Ether, we can meet past, present, and future. We spread out Ether endlessly far beyond the infinite Universe. The moment when the wave of dreams meets the wave of reality, awakening from a dream means your wish becomes reality.’**

Talking of Ether, I'm curious about whether they have an idea that a real land called Thrace exists, the ancient Rakhiva, whose name translates as ‘ethereal space’, ‘heavens on Earth’ from Phoenician. The land of gods and teachers like

Orpheus, Musaios, Dionysus, or heroes like Spartacus... the land of the ancient Thracians, the main part of which is in today's Valley of the Thracian Kings, otherwise known as the Valley of the Roses in southern Bulgaria, where the renowned Bulgarian rose oil is produced. Isn't the picture which the National Anthem of Bulgaria paints also in harmony with this?

lyrics from the song **Bulgarian National Anthem**  
edited in English by Ralie Alita

Proud Balkan, Old mountain,  
Danube nearby in blue sparkling,  
The Sun shines on Thrace,  
Over Pirin spreads its rays.  
Dear Motherland,  
You are Heaven on Earth,  
Your beauty, your loveliness,  
They are simply boundless.

Heaven on Earth! The whole of Greek and Roman mythology is actually Thracian. We can trace both of the most widespread variations of the Divinity (God, Gott) or Theo (Deo, Dio)... to the name of the Roman Bac(chus) (compare to Bor/Bogh for God in Slavic languages), which is the Greek Dio(nysus). Both names actually have a Sanskrit root: one has the meaning of 'higher spiritual power', and the other comes from 'shine, illuminate'. It's hardly a coincidence that in the legend of the first Korean king, the founder of the kingdom Silla, ('s' at the front is lightly pronounced in Korean speech and sounds like 'sh', but from the way it's written we can suppose that it's exactly like 'сила/sila', strength or power in Bulgarian) who is named Bak(h), we may find the same expressions and images. But that's another story for some other time. I took a look at this as far as I could in my fairly long article about Korean Dramas and the unexpected Bulgarian esoteric thread. (See the material *'The Legend of Bak Bulgeonae'*.)

For me, the Koreans have definitely conveyed through the ages a memory of that Golden Era when humankind lived in Unity and they are here to remind us of that now, to tell us that it is time to awaken and bring it into existence once more. The emblematic slogan of EXO 'We are One' is only the tip of the iceberg which we can see clearly in the output of SM, but we can actually trace its conceptual foundation right back to Lee Soo Man's first groups and their songs.

After I'd discovered EXO for myself, with every successive step the level of my amazement rose, along with my admiration for what was presented and learnt.

It's logical that for a certain period, I didn't have the least desire to look into and get to like another K-pop group at all. While I was exploring and researching the legacy of EXO accumulated over the years, the constant notifications on Youtube about newly released videos by some group NCT began to 'niggle' at my attention. I wondered who these Korean groups were that constantly used incomprehensible combinations of letters for their names, and I stubbornly avoided checking this NCT out until one day I noticed a title along my favourite metaphysical lines, namely the song 'The 7-th Sense'. I can candidly confess that I was (un)pleasantly captivated by their music and choreography, but at least, so I thought, the video itself could not compare and compete in terms of cinematographic flair with those of EXO! It struck me as enigmatic in terms of atmosphere but at times too simplistic, too poster-like. That is I could let myself like them too, without worrying that they'd overshadow my admiration for my favourites ;) After that I watched 'Dream in a Dream' and 'Without You' and I must admit that once again I liked them: especially the specific mood of the second one, which sounded to me like a daydream of a meeting long-awaited and then finally come true. As a matter of fact, it is actually something like that, because the characters in the song meet in their dream as a continuation of 'The 7-th Sense', and embedded in it there seems to be the idea of reincarnation... I don't remember how I noticed that there is also an NCT Dream ensemble of teenagers, which started to feel suspiciously thematic and added yet another smidgeon to my already provoked curiosity.

Intrigued, I set about getting to know NCT in detail, gathering impressions with continual astonishment. I remember how surprised I was when I realised one day that there is a difference between NEW Culture Technology and NEO Culture Technology!! 'New' is the label for the overall strategy of SM Entertainment, but for the group a direct allusion to the 'The Matrix' movie with Neo as the main character is used.

I started reading the comments under the videos on Youtube and to my surprise I got to know about the revolutionary strand of the messages in 'The 7-th Sense', presented by means of the choreography with movements like a wave or the jumping over of barricades formed by their grouping. With the highlighted colours similarly. 'The Red Force', the opponent of EXO in their conception, here from the very start of the video floods the screen with the meaning of a **revolutionary cultural wave** already activated, I presume, alternating with luminescent blue which symbolises the coldness and alienation between people that we have to overcome with the culture of new dimensions in our world-view. There is even more in the musical details; in the visual allusions to the literary classic '1984' by Orwell, the blazing flames, smoke, broken glass (*invisible*) barriers, and so on. But when I discovered the two series of videos

introducing the NCT concept, I couldn't believe that such a musical industry could exist in the world. I was especially impressed by parts of the NCTmentary series like:

'Beyond the synchronization of dreams, there is a deeper dream. At this stage, the dream can influence reality. We call this **Dream in a Dream**. Reality after the deeper dream isn't quite the same as the Reality before the deeper dream. A state to make dreams come true. **This Dream lab is created to break the limits of Reality and to bring the Dreams into Reality.**' (Episode 5—Back to the Reality)

Well now, isn't it just awe-inspiring what a conception a pop group has! As far as I'm concerned this is something absolutely real, because it's the most natural thing for me to work with dreams and I have countless confirmations that I connect via them with the subtle worlds and I receive real information.

To work with one's dream is like talking with one's higher self, which is always in contact with the Universe and the technique of communication requires that you learn to recognise on what level of consciousness the dreams come and whether it's worth paying attention to this or that. They teach me, via dreams about strongly unwished-for things, which are fulfilled within a couple of days, to have trust in my deep dreams: that they are not purely and solely imagination, even when it's about something greatly desired and remote in time. There is also a third kind which I recognise in the most diverse tiny events throughout the day. I remember two shortish dreams about NCT likewise. One was in connection with the song 'Simon Says', as I've mentioned.

Exactly on the day when the teaser for the song was released, I dreamt of a lot of boys in military formation. In the dream I was surrounded by a whole group and we were coming down some kind of ladder together (into the material world, let's say), when suddenly just around the bend of the upper platform another group of boys jumped out with a 'war cry'. They were in army uniforms and turned into predatory cats whilst remaining humans at the same time: it was a superimposed double image. When I woke up, I recognised NCT from the video of the song 'Black on Black', where there is this sound of a predator's roar. The boys beside me also transformed into various superimposed animals at the appearance of the others. So then... In the dream NCT **declared war on the leading figures in the industry, but the metaphor concerns real life too, going by the lyrics of the song**. Seeing the teaser during the day, it became clear to me that the dream was about their new song and when the video for 'Simon Says' came out, I read in the comments under it that the startling roar at the beginning of it is precisely a war cry from some New Zealand war dances.

The other dream was with Lee Soo Man: a bit anxious, worrying a little about Taeyong. I saw him coming towards me as if I'm a reliable friend with whom he can share his concern, and he asked me what I thought: when will the Fire inside of Taeyong be set alight? And that was it. No more than that. Since I'd been connected as a friend, soul to soul, without distance, waking up I had the feeling that I'd detected a possible worry of Lee Soo Man about NCT as a whole. 'When will the Fiery Dragon of the group be really powerfully set ablaze?' In the dream it was the figure of Taeyong because he is the fiery force in the group. Now I'd say that the fire is already lit. NCT are not like EXO. They might proceed a bit slowly, but they'll get further globally in all likelihood. **Taeyong is one of the leaders of the new era for me: both purposeful and candid, spontaneous, caring, balanced...** Kun too makes more and more of an impression on me, the leader of WayV, that is the Chinese NCT.

The album 'Regular-Irregular' was my first 'comeback' with NCT actually. I remember when the English version of the music video came out and I started to read the lyrics, how puzzled I was left. What is that about chasing the bag with the cash, having 'diamonds all on my neck', making a million and still not being satisfied, and so on? Is this the dream of the soul?! The melody, the video were fantastic, but these lyrics had me baffled. Until the Korean version appeared and everything fell into place. They were like two sides of the same coin again: the superficial versus the essential dream. **We can pursue success in the ordinary like Mr Anderson or be like that Neo who mastered the Matrix and 'shine from within more than any diamond on our throat'** by overcoming the limitations in the world with the light in the soul and mind. It depends on us which dream we want to turn into reality! Yees...

PS. When in July of 2022 Taeyong shared on his Instagram-live the meaning of each of his tattoos, we found out about his anxieties at the time of the promotions with SuperM and how Baekhyun had helped him overcome his inner uncertainty. It was right at this time that he got the idea of having a sword tattooed. 'I went through a rather difficult period while I was in the States, and I felt discouraged, trapped, exhausted, and angry,' tells Taeyong. 'Even when I had to go out on stage to perform, I didn't feel very confident in myself. But every time Baekhyun said something to me like: *'Go and slay them all, Taeyong!'* **So, thanks to Baekhyun, I found out how to use the sword which I bear in my heart.**' Here we can recall what Baekhyun said in the SuperM interview for Glamour too: 'When I and Taeyong met, **I felt like I wanted to give him strength: that was my first thought.** So I made an effort for us to become closer. But once we'd become closer, I saw that he sleeps well, he eats well and on the whole he's a really good **kid** :)'



## THE END OF YESTERDAY'S TRAUMA

material from episode 3 of the Youtube series  
Free Vision Mini Reaction, published 05.02.2021  
dedicated to the songs 'Kick It' and 'Ko Ko Bop'

Storyteller **RALIE ALITA**

*'The wind blows wherever it pleases. You hear its sound,  
but you cannot tell where it comes from or where it is going.  
So it is with everyone born of the Spirit.'*  
— John 3:8 —



I can't decipher all of the messages in SM Entertainment's output, but as far as my favourite groups EXO and NCT go, something constantly vibrates for me and subtly delights me on an intuitive level. Perhaps it's the hidden metaphysics in which there are no frozen categories of good and evil and you have to judge and evaluate everything for yourself, i.e. to see beyond the facts. Perhaps it's the unquestionable affirmation of a higher reality in which the deficiencies of the present are overturned and overcome: step by step, problem by problem, dream by dream... Then here we are: after the 'Obsession' album

by EXO gravitating around the idea of **the battle within us** with our not yet fully mastered but powerful shadow side, we now have a softer and more optimistic version of **the farewell to our self of yesterday** and the overcoming of our mental pains and traumas in the form of the new album 'Neo Zone' by NCT, which leads us into the zone of dreams fulfilled. And what a moment it came at too! We are entering the most intense phase of a global rethink, 2020, as to where we are heading and about what is vital and important in our life!

The songs 'Dreams Come True' and 'Daydream' from the album won my heart immediately with the feeling and mood of that state in which you are following your yearning and you find inner fulfillment and tranquility: you find yourself, though not only within but in your fellow human being too. Their video presentations are done in such a dreamily beautiful way that you don't even need to understand the lyrics to grasp the energy of the songs. But once I'd got to know the lyrics in translation, my admiration naturally went up a notch, becoming even denser and more tangible!

lyrics from the song **Dreams Come True** by **NCT 127**

If I see myself in the past day,  
'You're doing well', I would like to say  
Constantly upset days, your uneasy day  
Everything will change  
**Shine bright just like me now**  
Wherever you go, you were always lost  
Wherever you go, same story again and again  
**Before it's too late, you'll realize that  
you'll be shining  
it's all timing**  
All your dreams come true  
Make yourself brand new  
Trust yourself, dreams come true  
Life is beautiful  
Listen to the sound inside you  
When you're out of breath  
you can just sit and rest  
No need to rush  
If you don't give up  
Finally will meet this happy me

In the completely opposite tonality, along with the leader 'Kick It' I liked

most two other songs from the album: namely ‘Sit Down’ and ‘Mad Dog’ of which it could be said that they convey a strong-willed, materialising energy. They are not just tender reverie, but actions of affirmation.

Regarding ‘Kick It’: it drew me like a magnet to watch the stage performances of this song one after another, which tumbled out on various TV show programmes in all sorts of stylings and decors. Right at the beginning the music video itself really surprised me when compared to the retro mood in the rest of the videos from this album. It was also a pleasant surprise because of my favourite eastern spirit in its appearance, with the yellow-and-black styling in honour of Bruce Lee. Apart from that I particularly liked the prelude: an additional element in the live performances which is lacking in the music video. They convey a **gust of wind** so well by means of the choreography in unison with the clattering of the characteristic Chinese acoustic ornamentation in such situations that I watched with reverence and inner contentment how much creativity they had invested and how superbly they had accomplished it. Even more though, I was impressed by the connection between ‘Kick It’ and the interlude ‘Neo Zone’ on the album. Its mystical melody as if blowing in new energies again, is topped off with a single phrase whispered by Johnny at the end: ‘No more trauma.’ Once this line had settled gradually into my mind, at some point it dawned on me that the same theme is present in ‘Kick It’, in ‘Sit Down’... but also in the song ‘Trauma’ by EXO from their ‘Love Shot’ album, as I recalled to my surprise! Then it occurred to me that even the magnificent ‘Psycho’ by Red Velvet gravitates around this idea with its chorus ‘Now we’ll be ok, It’s all right’ repeated many times with beautiful persistence like a ‘mantra’...

This time, as had happened before as well, I detected embedded nuances gradually, with the accumulation of impressions and associations. The music video for ‘Kick It’ is focused on the choreography, on the performance itself in the style of Bruce Lee, and yet the scriptwriters have found a way not to leave out their usual ideas. I watched the boys’ studio commentary in which they stressed particular moments and I smiled once again at the virtuosity of their associations. I’ll mention just the most essential ones. **They drew attention to the key aspect** which gives the song its name: *the kick* elements, i.e. **the kick in the film ‘Inception’ that gives the jolt for an awakening on another level, and it could be said for the awakening of the inner super self.** They emphasised that the iron figures (Iron Man, the superhero, **the superman**), similar to those in the video for their song ‘Superhuman’, **are actually them.** In the next scene, Jaehyun looks like a real boss: that is a god, bearing in mind the main idea of this song of theirs, BOSS! After that comes the most beautiful musical part with Taeil’s high note, singing that ‘after darkness I’m born again’, which was commented on like this: **‘when we are born again as eagles and we fly off to somewhere far away’.**

As we know, the eagle is an archetypal symbol of the Spirit and here I detect an allusion to the words of Christ that we should be born anew from above to see God’s kingdom. (John 3:3)

They also give us a hint that it’s their town Neo Zone (the scenery of which immediately brought to mind the simulation in ‘The Matrix’, where Neo was doing martial arts training with Morpheus, but the resemblance is also even stronger to the setting in the opening scene of ‘Inception’), and at the end Johnny drives the message home, explaining: ‘This is inside the Dream, this city is NCT!’—‘Like in *Inception*, you mean?’ inquires Mark helpfully.—‘YES!’

In brief, by extracting the crux from the lyrics of the song, we have something like an associative mosaic: I create my own world myself—inside within me—the unimaginable—new horizons, revealing—after the darkness I’m born again—I kick to the right and left—new thAngs, new thAngs—we celebrate my birthday—shimmy-shimmy (‘dancing’, and more specifically ‘vibrating’)—I light a fire—upwards, upwards (with the pictures moving as if going up in a lift, and we also have a song ‘Elevator’ on the album)—my roof (the upper 7<sup>th</sup> chakra?)—is in the Universe...

If we set off on the trail of the expression shimmy-shimmy, which is eminently familiar to every fan of EXO from their song ‘Ko Ko Bop’ on the album **‘The War’**, we’ll see the same ideas lined up, but instead of in the lyrics, presented mainly in the images of a totally different presentation.



So EXO are like the gods of the myths: they descend to Earth (into the material plane) and gradually forget where they have come from and that they possess superpowers. They fall asleep... Then the blue light comes. They receive a kick, once again like in ‘Inception’: the car which Dio slams the door of is distorted, as if the awakening is in another dimension and space, as if they

are dreaming. Kai, Suho and Xiumin sleep sitting up and the kick ensues which wakes them: everything flies apart like in a fast moving elevator, just like in the movie. They show us a lighter and flick it: activating the fiery energy within us. Suho is on the ‘top platform’ and dives into the ‘depths’. We see a road along which they move downwards into the depths of the unconscious. Or they climb upwards, enter inside themselves: the micro-macro cosmos. Several images of a revolving light. A ladder up to the roof of the building. The boys have already sat themselves there, on the platform-roof. Again images of the kick to awaken and of activated chakras. The ball which, from the jolt received, turns into an explosion of light high in the sky. **Here the interesting part is that the ball used in this case is in the colours of the Korean flag, i.e. from another angle we can see a projection of the bright burst out into the world of the Korean Wave itself :)** The music, i.e. the song, was the one which in ‘Inception’ signalled the awakening on a new level, as in the lyrics of ‘The 7-th Sense’ a familiar tune comes to wake us from the nightmares of yesterday’s existence!

lyrics from the song **The 7-th Sense** by **NCT U**

In the same dream, I hear a familiar song  
That calls out to me and connects us all  
Inside the esoteric, irregular reality  
There’s a story that has been deeply hidden  
My eyes were opened through this song  
My dreams were read  
I have been awakened from a long sleep  
My seventh sense

lyrics from the song **Day Dream** by **NCT 127**

**Where this wind is coming from?**  
It keeps pushing me step by step further ahead  
Makes me dizzy  
I’m lost these bushes in between  
**But I hear a familiar melody brushing through me**  
**This place feels like a new world to be**  
Oh my my my, I’m busy looking around  
Not tired  
A Cheshire cat pops out from somewhere suddenly  
And only left a smile...

But let’s get back to the aspect of the healing of our traumas. I’d read the text of the song ‘Trauma’ by EXO before but now nuances stand out for me, which have opened my eyes to several of the current symbols. **As in many others, in this song we have expressive variations on the eternally recurring nightmare of mental wounds, which we want to finally free ourselves from. And what is the cure? We shine a light on them and our inner fermentation begins...** We leave open the doors to our painful memories, releasing them to be gone forever **with a gust of the new wind which changes our viewpoint and brings us awareness...**

The wind of change! Just look: here’s why the prelude to ‘Kick It’ begins with such a visualisation—the coming of a wind, which shakes up everything. It shakes us to our foundations in order to change us...

lyrics from the song **Kick It** by **NCT 127**

After repeating the same scenes of so many days  
**I can just knock yesterday’s me down** and shout out  
To me no more trauma!

lyrics from the song **Trauma** by **EXO**  
edited in English by **Ralie Alita**

The long-lived villain in my heart  
Pierced my heart countless times  
Once I’m about to forget, here it all comes again  
Just like what you’d see on a familiar screen  
The wounds come back to life  
I try to avoid them but get hurt every time  
Inside the always endless darkness, I turned on a light  
The door locking me in I hold open now wide  
The nightmares that endlessly woke me from my sleep  
Disappear as I count to three, you see  
Watching closely in front of my sight  
How the traumas of yesterday are falling instantly apart  
**With the wind beginning anew to blow**  
**Let it blow more, and more**  
**It’s how I overcome it all**  
**Then I’m about to show**  
**how my view of life is taking its new flow**



## ABSENCE OF DESPAIR

material from episode 2 of the Youtube series  
Free Vision Mini Reaction, published 25.01.2021

Storyteller **RALIE ALITA**

**L**egends Never Die! I heard this song thanks to my top favourite in k-pop Baekhyun from EXO. It is part of the soundtrack to the computer game 'League of Legends' and I fell for it so much that I chose it for the visual highpoint of the episode Mini Filo Pastry Pie with New Year Fortune Slips for SuperM, which was the occasion for this episode. (At New Year in Bulgaria it is customary to place fortune-telling wishes for the future year in a special kind of pie, called 'banitsa'.)

The outgoing year 2020 has ranked as one of the most interesting in my life up until now. I began it by returning to Bulgaria in January for my birthday from short-term work in the Netherlands. February came for me with the wonderful experience of being at a SuperM concert in London with my sister Aleksandra, thus getting a taste of the future in the music industry. Almost immediately after that, at the beginning of March, my one-week excursion with friends to Athens and Delphi on the trail of ancient cultural treasures took place. April arrived at the height of the Covid pandemic, but also with an unexpected creative impetus for many people to launch new projects, which in my case was the Youtube venture with the Mini Veggie and Mini Reaction series. So, in this material, I'm sharing what I noticed in connection with the 'mini pie' episode with New Year fortune slips for SuperM.

Here is the right moment for me to note **that in my family and circle of friends we pay healthy attention to the symbolism in the circumstantial world of our everyday life.** That is **we perceive life as a school and we look for the lesson and meaning in what happens.** The interpretations are always personal, of course, but it seems as if there are also some universal tendencies, which truly make life beautifully magical, meaningful and interconnected. **In this context the New Year pie with fortune slips for SuperM turned out to be a good opportunity for us to see something more than the ordinary constellation of circumstances.**

I'll skip over a few of the small details around the episode like the fact that it turned out to be exactly the 22<sup>nd</sup> in the Mini Veggie series which we recorded, and I'll move onto the interesting circumstances with the fortune slips for Kai and Ten. Incidentally, 22 is one of the special numbers in numerology, which are not subject to reduction, and is called the Master of Form: the gaining of mastery over the material world, of the Matrix in a way. A fantastic symbolic number for **SuperM, who as a concept are the Masters in mastering the Matrix,** yeah! :) Since it demands reciprocity between inner dignity and the outer social hierarchy, as a birth date it is very powerful and often leads to nervousness.

Anyway...

We accidentally forgot to read Kai's happy fortune slip, but it turned out that this wasn't actually accidental. We'd noticed in passing before how well both his (wise+happy) fortune slips were divided, marking the poles of 'above' and 'below', 'heaven' and 'earth', 'defeat' and 'victory', and so on, but it was only later that the allegory in the whole situation dawned on me. While I was doing the montage for the episode, in this connection moments from the journey shows of SuperM and EXO surfaced in my mind, where Kai had become a byword for his lack of luck in their games. It was so comic that it will probably be remembered by fans for a long time! For example, **nine times in a row** in EXO's reality show Kai managed to lose at 'Scissors, paper, stone' and for a while he was about to be left hungry. Just when for **the tenth time** they let him have a chance to win a tasty morsel, he finally won. The tenth—'Ten'! (That's not only how '10' is pronounced in English, but also the word for 'Heaven' in Japanese.) Notably, in our mini pie the special luck of abundance, the coin (in this case in the form of 10 cents), ended up with Ten, who is Heaven symbolically. When the final episode of SuperM's Mtopia show came out, where Kai finished in last place in the games, but finally grabbed the big cash prize which he drew in the form of a fortune slip, everything fell into place in terms of symbolism.

Even his comment, after joyous cheering about what had happened, is symbolic: **that with this fortune all the previous days of suffered defeats and humiliations were erased!** Just as it is on the path of our evolution. **When we have passed through all the battles, suffering, ordeals, failures... and in the maturity of our experience we finally draw forth from ourselves the Higher Self into a realisation, the pain of the past goes away and the abundance of the energies for creativity comes in.** In the case of Kai and Ten the number nine is like the completion of evolution, while ten is like a new phase at a higher level.

**The important lesson here is embedded in the legend of Sisyphus** and the stone, which he pushes towards the summit, but under the weight of gravity it continually falls back. The Teaching of Wisdom provides a wonderful interpretation of this legend, explaining that symbolically the stone of Sisyphus is our karma, which pulls us to the Earth every time: an image of our not yet mastered earthly existence and the weight of the material, which we are destined to overcome and to spiritualise. In the cycle of ceaseless descent and ascent this stone is inevitably worn away by the constant rolling. The point of the story is in the absence of despair in keeping going... until it is so worn away that it becomes a little pebble which we can hold in our hand: just like the Pantocrator in Christian iconography, who is depicted in some icons with the Earth's globe in his palm, i.e. He had mastered this material world, the presence in the physical. So then nine times failure, failure, failure, and on the tenth: the great prize, or **a new page of abundance and lightness in our existence!**

## PYRAMIDAL WHOLE

material from episode 11 of the Youtube series  
Free Vision Mini Reaction, published 13.05.2021

Storyteller **RALIE ALITA**



lyrics from the song **Limitless** by **NCT 127**

I wondered when the future was gonna come  
But it's in front of my eyes right now

**A short but strong blue light**

**My 7-th sense was awakened precisely like that**

One becomes 2 and sometimes 100  
The hardened world becomes elastic  
It's just the beginning... The limitless me, yes  
From the start of the East to the end of the West

Those aren't lyrics from SuperM's song '100', nor from NCT's 'The 7-th Sense', but from NCT's 'Limitless'. I'm constantly amazed at the creative diversity of symbolic images provided by SM Entertainment, who gravitate around essential metaphysical themes in a stunningly rich variety and multitude of aspects. Such as on the theme of breaking the boundaries of the inner superpower within us, for example... Or about its explosion into the world: in the form of the Korean Wave, let's say. Our topic today is about The One as a source and final destination.

They say that once upon a time—a long, long time ago, our humanity lived in deep and blissful unity, having its own Golden Age. At that time we were still taking our first steps in the process of individualization and self-awareness, therefore we were easily and effortlessly guided by more advanced and wise

leaders. Our society flourished, because the prominent figures were true aristocrats, and we sensed this and bowed down before their exaltedness, although we didn't understand it completely. In this actually lived unity it was completely natural that there was one single Deity: of Light, in the symbolic figures of the Sun and the Sky... 'I don't think so!' some opposing viewpoints would say today and would welcome the emergence of another reality. The Tower of Babylon of polylingualism is our personal choice of perception, which we need to spiritualise in a way to be in synchronisation with the Higher Order.

'Will the day come when people unite?' the Teacher of Wisdom, Vaklush, was asked once in an interview, and this is what he answered:

'Yes, people will unite. What is going to be the new Tower of Babylon that will unite them? **People will no longer be divided by polylingualism, because the intuition and the sight of thought will make of them pyramidal whole.**'

A pyramidal whole: unity in the hierarchy of manifestation!

It's easy to go down a well-trodden path, but someone must pave it first. New energies of upward progress are difficult to bring into the world. An epicentre is always needed: of one bearer of the new worldview. This One needs to convince the remaining consciousnesses that it is worth leaving behind their thoughts, opinions and notions of yesterday and heading towards a new summit.

The metaphysics of Unity in Diversity is one of those things that drew me so strongly to SM Entertainment's creative output. With them there is a well-formed Ego which does not experience itself as selfishness in its separateness, but is aware of itself as unity with the Whole. There are none better than them in this respect conceptually. As a boy from the Youtube channel 'Classical musicians comment' perceptively remarked regarding 'Call Me Baby' by EXO:

'While BTS is a bunch of individuals who work really well as a group, I feel EXO is **as a group, a single unit—a very good single unit.**'

This is not about the collective consciousness when personalities are lacking, but about unity in the cultivated diversity. That's why the battles in the plots of their artists are internal: with our other selves, with our outdated perceptions. If we overcome them within, then the change outside will be manifested too.

When the song '100' by SuperM came out, the first thing to make an impression on me was the way the zeroes in the number 100 were written as the sign of infinity. Simply a genius visualisation! We have the figure of One with its infinite multitude following it. And a genius title: 'SUPER ONE' for the first full

album of the group. The most genius-like aspect is the many-layered nature of the embodied nuances: there is always personal objectivity and suprapersonal metaphysics.

On the metaphysical level, the whole of humanity has one Source: we are all particles of a greater Whole. But in the fully concrete reality of an artist performing on the world stage, the infinitude is the fans who line up behind the figure of the One in the person of their favourites, of their favourite group, and so on. In another aspect SuperM are the winners in the global competition: in the race on the track to draw attention to their creative work and what they have to give with it to the world, i.e. they are SUPER ONE, they are the top of the pyramid, or the peak of the Himalayas<sup>1</sup>. But the associations don't stop here.

When I was writing my first materials about the Korean Wave, I kept wanting to insert somewhere that part of the song 'Limitless' by NCT 127, where after the awakening of the 7-th Sense comes the feeling of the infinity of the personal self in the multitude. I immediately associated the lyrics of this song with something which had caught my attention again in the context of the inner awakening from the NCTmentary episode 'The Synchronisation of Dreams':

'I kept staring at that Eye and the Eye was filled with flower petals. **The gaze of the Eye was so soothing that from that moment on I wished the dream would never end... Multiple versions of me all drown into The Eye... A feeling as if the limitations of reality have disappeared.**'

Wow! The other versions might be other consciousnesses of our own individuality (our past reincarnations, let's say) or all the other people who are also a manifestation of the Supreme One.

So, with symbolisms of vehicles, fast elevators, revolving objects, erupting lighting effects, and so on the Korean Wave is spreading boldly outwards in order to awaken the sleeping force of nature within us too: the tiger, the beast, the animal... in whatever aspects we wish. **We can immediately associate the cage of the beast with our body or national borders, a mental box, and so on.** 'You let yourself in that cage, the key's inside you. Let's go off that chain!' we hear it being sung in 'Tiger Inside'. And here are the mirrors like doors to other dimensions. Streams of light: the radiance in the world, but also our inner awakening. If elsewhere it might not be so very recognisable, then in 'Tiger Inside' they have clearly succeeded in shaping the Asian type of roof like spinal vertebrae, smilingly inventively, because upwards along this spinal column rises and pulsates the divine power within us, the Serpent-Fire of Kundalini. Of course, we could say that it resembles a pulsating volume bar (volume levels

scale), and we wouldn't be wrong. Since the mind is a ringing of the bell for awakening, or the killer of the subtle reality, in the song 'One', consisting of two songs in fact (*Monster & Infinity*), as usual we have polar viewpoints presented for us to choose from. The awakening of the inner higher self can be seen as the freeing of the beast from within. In the song 'Monster': the inexpressible inner force, which may be both destructive and constructive depending on how it's used. In the song 'Infinity': the limitlessness of the Universe within the limits of the human being...

The image of the desert where the awakening of the 7-th Sense in 'The Origin' by NCT begins, we can see also in their 'Limitless', or in 'El Dorado' by EXO. Whether intentionally or not, it is also present in 'Jopping' by SuperM. The desert is usually a symbol of this 'long ass ride'<sup>2</sup> of **the battle within us** to overcome that which chains us down and grounds us; to gain mastery over earthly gravity; the battle for new awareness and a new way of living. Right away in this connection, I'm reminded of a smiling dream of mine, which I've titled...

## FREEDOM FROM EARTLY GRAVITY

I DREAMT of a whole class of children around 7-8 years old, headed on their way somewhere. One little girl with a flounced dress down to her knees of ordinary pink cloth (a little, humble princess, let's say) standing in the centre of a tree, but reminiscent of one whose crown of branches has been replaced with a stylised depiction of the globe, only here the globe was also missing and in its place, in the centre, the little girl had stood. (PS. Now I can see the association with the *Tree of Life* and its representations in the output of SM.) In the space in front of the tree a dozen or so kids had gathered. The setting roundabout was bare, desert-like: perhaps not far from a place of habitation, but on the outskirts, from which the world of sands begin: of the ethereal senses too, where the mirage of a radiant city sparkled, one of realities not yet attained... At some point from somewhere doubt was expressed about whether it was possible for a human to fly and then the little girl at the tree said: 'What? Look!' and she floated in the air above it with her little arms dangling. her head down, and her little legs raised and trailing behind (in a swimming pose). When they

<sup>1</sup> Let's not forget that we have the song 'The Himalayas' by Mark and Taeyong, while in 'Tiger Inside' by SuperM some of the scenes in the music video take us in a way to this snowy mountain peak.—Author's Note.

<sup>2</sup> Lyrics from 'The 7-th Sense'.—Editor's Note.



saw that there was nothing complicated in it, then all the other children too rose up and floated in the air in the same way at the level of the first little girl. And I woke up. That was it. Then, when I was thinking about this image, I realised that they weren't flying like in other dreams, they were hanging in the air just as if there was no gravity, which in my view was the meaning actually. Freedom from earthly gravity! Leaving the earthly behind in consciousness, which is in the hands of mankind to attain in future. No wonder it was all about children (of the Day ;): their consciousness is not locked inside the dogmas of what IS and what IS NOT possible and normal!

This dream reminds me now of the levitating pyramids in the video for the song 'One' by SuperM: most likely a metaphor for every person as a pyramidal whole, but also for mankind in its hierarchical totality. SM portrays in its output exactly what the Spiritual Wave of Wisdom bears as knowledge for the future of humanity! Well, what about that now... Thinking of SM with their Cultural Universe and the path of development, we will notice how awe-inspiringly genius-like their unfolding in the world is: spreading and splashing like a wave in a pyramidal whole with SuperM at the top. And it's my bias who heads this all, wow!

'Baekhyunaa, if you climb a little higher you'll reach the Himalaya!' commented a fan on the first Insta-live of SuperM, looking at how he'd sat on the backboard of the sofa, towering over the other boys. **So joy and open-heartedness are finally on top as a rallying point, yeah!** (Which I feel is kind of my mission too and it's a good omen that Ralie can be also written as Rally, meaning: 'to draw or call people together for a common action or effort'!)



## THE PORTAL OF THE SOUL

material from episode 12 of the Youtube series  
Free Vision Mini Reaction, published 01.06.2021 u

Storyteller **RALIE ALITA**

**'aespa's next level opens 'P.O.S' [ Portal of S(e)oul ]**

**This is the REAL WORLD, I'm awake'**

— lyrics from the song Next Level by aespa —

The name of SM Entertainment's new ladies' group 'aespa' stands for experiencing life with an avatar in a new world when we meet another aspect of ourselves. So inventive, as usual! Especially when the main idea is always We are One. 'Unity is my weapon,' sing aespa in their 'Next Level'—yes, yes, yes! And if we investigate the word 'avatar' further, we'll discover that it once more comes from antiquity: from Sanskrit, with the meaning of 'descending' to the Earth for material experience, incarnation. This is enough for me to transfer with ease aespa's concept from their digital, sci-fi plotline to our real 'avataric' experiences on this Earth, just like I love to. With the 'temptation' of the Serpent, of that divine fiery power within us, to experience separation from the Source, our evolution in the material world begins, as we know.

The Fall... The part at 1:45 of the choreography of aespa's 'Black Mamba' is a real masterpiece, by the way. So, the Fall comes with the blocking of our Third Eye and the arrival in the material world of the polarities: knowing what is good and evil, or Yin and Yang, day and night, soul and mind, death and life, inside-outside, etc, which at the end of the day are One. The greatest magic, don't you think so? Here's how 'the illusion of alienation and unbearable despair' (lyrics from the above-mentioned song) enters our life. Hermes-Thoth, the god of wisdom, said in ancient times: **'The gods are immortal humans, humans are mortal gods.'** This is merely a matter of perception, a matter of the evolution of our individual mind and consciousness. If we quote the Serpent in the Bible: 'Ye shall not surely die... but your eyes shall be opened, and **ye shall be as gods**, knowing good and evil.' (Genesis 3: 4-5). Wowwww...

Have you watched the TV series 'Good Omens'? I was shocked by how witty, resourceful and meaningful this idea was presented in the programme and afterwards I found out that the screenplay is by Terry Pratchett and Neil Gaiman. That explains everything!

The story of Adam and Eve with the apple from the Tree of Knowledge is the First Coming of the Serpent in the history of humanity. The Second, says the Teacher Vaklush, will lead us to the Tree of Life. And there won't be any Third Coming, he stresses. Just this: descent and ascent.

On descending into the material world the Spirit becomes clothed, veiled in matter and begins to identify itself with the perishability of form. This is the battle for individualisation, which causes alienation and brings with it the experience of death. Then 'the hostile suffering and sorrow make you popping and further evolve', 'I see the NU EVO'—say the lyrics from the song 'Next Level' by aespa. With the opening of the Portal of the Soul we can once more see THE REAL WORLD and we take the next KOSMO level, is what they sing in the song too. We become stronger and cast aside the Veil... We wake up and see beyond the illusion of forms when we feel and open ourselves to the connection to the inner world. Really: wow! I was 17 when I formulated something very similar:

'How I want to be everywhere, to have a particle of me in everyone and in everything. I want to know, to feel: both here and there, and everywhere. I want to understand everyone and to love everybody. Right now. Both those who have long since gone, and those who tomorrow will be born. Since we live only with the present, we don't see either the past or the future. But if we set free the soul? Look, it stands in the middle, if I can say so. For it the darkness is transparent. It observes everything at the same time and lives in everything because it has no cares. Actually no, it's not quite like that. The soul to move within everything dares...'

I'd been something of a poet, it seems, haha :)

Well, returning to aespa's digital story, what I find rather interesting, whether it's clear to us or not, is how all technologies we design and develop in today's era are just mental projections of all that we bear within ourselves as potentials. The clairvoyance of the Third Eye is materialised as tele-vision ('seeing at a distance'), for example. Radio, telegraph, cinematography, internet, flying machines, computers... everything is within us and waiting to be awoken and cultivated. I love the technological achievements we have at our disposal today, because they return to us in a visible form that which we have lost in the heavy process of involution into the material, and I expect quantum computers to come soon so we can see what real magic is by means of technology! The nicest thing is that one day we'll get tired of HAVING outwardly and we'll turn the page to BE inwardly :)

The word KOSMO in the lyrics of the song 'Next Level' by aespa reminds

me that it was Pythagoras himself who called the Universe COSMOS, which translates as 'harmony of order and beauty'. He was again the one to coin the word 'philosophy': 'love of wisdom'. From Blavatsky's theosophy, we know that he is one of the seven Teachers of our planetary government Above, and he specifically insisted on more mental energy being given to the planet, so that the mind and technologies develop more easily and benefit spiritual evolution.

Blavatsky is said to have been trained in Tibet for several years and tells us of her teachers there: 'They showed us that by combining science and religion the existence of God and the immortality of the human spirit may be demonstrated.' And as one of her teachers, probably in the world Beyond, Pythagoras himself is identified. Here is what Blavatsky tells us in her books about her source of knowledge:

**'Knowledge comes in the form of visions, first in dreams, and then afterwards in pictures presented to the inner eye during meditation.** In this way I was taught the whole evolutionary process, the laws of existence and everything else which I know.'

Again: wow! And how I could not be excited about what Theosophy brings to the table when it seems I was kind of born also to be of help! I had written in my diary, when I was 16:

'I want to help myself and humanity to reach that Truth, still too far from us, that is unfathomable and radically different from our present era! **Knowledge needs to come from within, to penetrate along eternal inner planes of space, thought, and energy.** Knowledge ought not to come solely from outside nor be considered literally, wholesale, and as a given. Creative thinking—this, it seems to me, takes us, leads us inwards.'

That's why school wasn't the most pleasant experience for me. I tried my best to digest all this senseless information they fed us with, but it was actually torture for me. I needed something else and I followed my heart to that knowledge which was important for me and which I found supplied by the geniuses of humanity: those working with their Soul.

**'You are the Universe looking at itself  
and learning about itself.'**

— Nassim Hamein —

## A NEW, WHITE ERA FOR THE WHOLE OF MANKIND

material from episode 13 of the Youtube series  
Free Vision Mini Reaction, published 29.06.2021

Storyteller **RALIE ALITA**



Someone there in SM Entertainment reads my mind! Or I read their mind, who knows, but when I begin to think of some topic, they kindly present me with a suitable new song. Or songs :))) So, 'Welcome home, Children of the Revolution'<sup>1</sup> within us, with the song 'SAVE' by NCT 127!

In this material, I try to put together a little information which reached me at the beginning of the Covid-19 epidemic. The information I present might be beneficial for a shift in fate or a change of mind, let's say, for everyone who needs to or is willing to make it in their life here and now. It seems that our humanity has finally reached the point when the unevolved part of us is

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<sup>1</sup> An inscription on some badges in the music video for the song 'Save': most probably a reference to the song 'Children of the Revolution' by T.Rex, 1972. —Editor's Note.

diminishing so that the evolved part prevails. Nobody can SAVE someone else by force, but that doesn't mean that we can't help each other in some way. It's sometimes enough to transmit a pulse of joy and love into the world with our very presence: just us, gifting a reassuring smile or an inspiring state of mind. Every situation can be resolved in a peaceful way if the ego factor is overcome.

The year 2020 was truly special for me, as I've already mentioned in episode 2: 'Absence of despair'. That was the year when all at once I began to receive signs that my most cherished dreams were on the way to being fulfilled. My journey towards them has been so long and unfathomable that I ought to have given up a thousand times by now. But no, I'm learning to be more cheerful and in tune with my inner Child. What does all this have to do with the Covid-19 situation?

Well, let me ask: do you think that the planet Saturn, the Master of Wisdom, is an evil planet? Since the Covid-19 pandemic was unleashed under his unprecedented auspices: the Lord Saturn on his throne, greatly supported by eminent guests such as that fellow Jupiter called in to make the grand plan truly spectacular; that fellow Pluto, to make sure nothing is going to be the same as it was before in many spheres; that fellow Mars in order to pull the trigger and to start the great lesson of mankind. And what is that?

There's a lot that could be said, but let's start with the number 19 of fulfilled karma: **closing the old cycle and starting a new one** because we have the number 1, a new beginning, the number 9, completion, which together make 10 in order to show that we are going on to the next KOSMO level :) Where are we heading to with the lockdown restrictions all over the world? Obviously HOME, back to the real needs of our soul. The battle in the Third Millennium is not outside but within us. Whatever happens outside, get back into the safest place, find answers and peace there. A friend of mine recently had a dream on exactly this theme. It's symbolic, but my feeling is that it speaks of real events on a personal level for many people. I'm sharing this one first and then a dream of mine from many years ago, which came alive again in my consciousness with the beginning of the epidemic like one of those signs which I mentioned.

Let's introduce the first dream now: just as my friend presented it to me. Here it is:

'I was dreaming about an emergency situation. I was walking very quickly together with... someone. But so fast that we were floating above the surface of the Earth. He was holding me by the hand and we had to hide really quickly from some kind of approaching great danger. He had come to take me away to a safe place. I didn't know what this danger was and I didn't ask him, because we had no



time to waste in chatting. I wondered why it was necessary for us to hide given that our own holiness could protect us. Then somehow I felt, without having a clear image, that it was all about a dark, uncontrollable force without reason and it was almost impossible to fight over it: something like a tornado or a dense shadow in motion. It was much wiser for us to hide than to waste our energy fighting it. We got to a house and while my companion was unlocking the gate, I took a look at two huge wild animals: something like a leopard and another similar one, which were playing nearby in a fenced-in area. They were also wild, but harmless and good-natured. I thought, while I was watching them, that despite their size and strength they too could not withstand the coming uncontrollable force. I sensed that there were other people with us too, who would also have to hide in the house, but I didn't take a look at them and I couldn't say either who they were or how many. It wasn't important for me to know and that's it, I woke up.'

**For me, this irrational force in today's era is the sudden public hatred for someone or something,** the hybrid war, the negative influence of the means of mass information, and so on. Watching the song 'Advice' by Taemin, I can't help noticing how well the essence of precisely this is presented. When the love is gone... Have you noticed that the main idea of the dream was not to strike back, but to go home? 'Stay home, stay safe!' The home of the soul and mind, and why not also to literally build and protect our inner peace by staying home? In the Third Millenium the battle is within us, let's stress again that it's with our old thinking, fears, addictions, lack of belief... And just like Baron Munchausen we have to pull ourselves up by our bootstraps.

***A line from the Russian movie 'The Very Same Munchhausen', 1979***

'It became clear to me what your problem is. You are too serious. Looking smart is no sign of intelligence, gentlemen. All the stupid things in this world are done with that kind of facial expression. Smile people, smile!'

Let's move on to my dream now, which floated up from my memories with the start of the epidemic. It is one of the first ones I'd written down, many years ago, when I was 22... In the dream at one point I turned my back on my painful past and while walking all alone in a thoughtful, melancholic mood, in front of me, up in the air, I saw the image of the back cover of a book with starry night sky as a background and written on it was the backcover blurb. I froze motionless

in order to see what it was and a female voice began to read what the blurb said. It was information describing 'my person' as a world-famous writer who'd just finished his newest romance novel (or, let's say, a love story), entitled '**The Deck**', in which he already had 'a mature spiritual awareness'. The plot tells of a '**heart-wrenching love story**' and '**when all battles and sufferings end, a new, white era for the whole of mankind begins**'. Those were the exact words in the dream, which the woman read to me. While the voice was reading, I saw an image of a small vessel sailing on the ocean, with a vague figure on the deck. And that was it. Those were metaphorical images, of course, but obviously, a new era is really on our doorstep. I remember, incidentally, a favourite Russian movie from my childhood: 'The Scarlet Sails', which might be the real inspiration for the image of the boat, also reminding me now of a scene from the movie 'The Truman Show', which I watched years later.

And so, with the beginning of the situation with the Coronavirus in March 2020 many signs started to rain down heavily and scream to me that the end of the story I dreamed is finally near. It was the beginning of April when a publication on Facebook reached me, entitled 'A fairy tale under quarantine', followed by 'The rage of the planets' written in a humorous style with playful astrological allusions by 'Anton Bozhikov Star-Reckoner' and here is a summing-up extract from the end of his publications:

'So, dear children, here is how Good vanquished Evil, and it turned out that in the greatest evil lives a little of the good too. **They were historic times, a new era was born... The era of Homo Deus...** Light is the embodiment of Good and Enlightenment: love, compassion, solidarity, and empathy. John told us: 'there is salvation, fear not, but we have to become aware and to change.' **The Fate of Humanity is to turn the unthinkable of yesterday into a reality today.**'

My oh my! 'The era of Homo Deus', of the god-like man that is! 'A new era for the whole of mankind', because we are all searching for this unity of mind and heart, of the material and the divine, of the polarities that crucify us. We are all in need of realising who we truly are, to reconnect with our soul, with our fellows, and finally to heal the whole planet... our Home, Mother Earth.

I'd already written the main part of this material when the song 'Save' by NCT came out. Amazingly, its main message is so much in accord. I was pleasantly surprised to notice incorporated in the music video some of the ideas of the American inventor, engineer, architect, poet, lecturer, author of more than 30 books, environmentalist, and cosmogonist **Buckminster Fuller**, referred to **as the planet's friendly genius, who coined the expression**

Spaceship Earth about our planet and breathed new life into the Greek word ‘ecologia’, popularising it with his ‘Shelter’ magazine so that we now use it a great deal. The main direction in his life’s work was the development of what he called ‘Comprehensive anticipatory design science’, an attempt to predict and solve the main problems of humanity by means of advanced technologies, whilst providing ‘more and more life support for everybody with less and less resources’.

In the music video of the song we see a spaceship, but not just any kind: it’s one that’s all in greenery as a symbol of our spaceship Earth. We also see this Geodesic Dome invented by Bucky and widespread all over the world today. Even more interesting is the message on Haechan’s (and Taeyong) badges, welcoming home the Children of the Day—well, the children of the new cultural revolution, shall we say, who can break the box of yesterdays and say goodbye to the parade of the past within us.

As a kind of closing, I would quote what Bucky Fuller stated in 1980:

‘For the first time in our history, it is now possible to ensure a higher standard of life for everyone than has ever been known. It was only ten years ago that the technology ‘more with less’ reached the point at which this can be achieved. **Now the whole of mankind has the opportunity to attain unbounded success.**’

If there is political goodwill, I’d add.

‘**The Day of the Enslaver is over: your hour of responsibility has arrived**’ it is said in the Message of the Planetary Logos of 2003, given by the Teacher Vaklush, and the enslaver is the earthbound mind, which thinks only of ‘human stuff’...

lyrics from the song **SAVE** by **NCT 127**

We bond it by the love—  
we’re by each other’s side no matter where we are.  
‘Out of sight, out of mind’—  
no longer is like that.  
Nothing can separate us in space and time.  
‘Out of sight, out of mind’—  
that’s an old saying.  
The Universe is our stage  
**This is a space opera!**

SEVEN are the candelabras in the existence of the human being. Seven Spiritual cultural races and seven Spiritual Waves lap him and make him divine. Every Spiritual Wave is an outpouring of the Planetary Logos: a divine emanation, which nourishes the planetary whole. The Spiritual Wave is a leaven and new development, it is change, though not violence too. Each one bears within it a cosmic principle.

**The First Spiritual Wave** accomplishes **The Creation**—  
the Spirit undergoes involution into the material,  
and the world and the human being are created.

**The Second Spiritual Wave** gives rise to **The Quest**—  
by means of the polarities, the Spirit begins to seek itself in the material.

**The Third Spiritual Wave** introduces **The Rule of Law**—  
the laws are inscribed in the world.

**The Fourth Spiritual Wave** pulses **Unity**—  
the world strives towards its Original Source.

**The Fifth Spiritual Wave** bears **Enlightenment**—  
the Spirit begins to illuminate the material.

**The Sixth Spiritual Wave** manifests **Spiritualization**—  
unity between Spirit and Material is achieved.

**The Seventh Spiritual Wave** accomplishes **God-Life**—  
the inherent Godhood is set free.

The Spiritual Waves are degrees of attainment of the God, Who is in us, but He cannot be attained, when He is in Himself Alone. Through God we are realised, through us He is known. The human being is a god in evolution! • **The Spiritual Wave of Creation** instills the Likeness and the Image begins to unfurl; it activates within the human being the struggle for individualisation on the Physical plane. • **The Spiritual Wave of Mythology** instills the imagination and awakens the need for immortality; it gives rise to conflict within the human being so that they seek Divinity. • **The Spiritual Wave of Justice** instills good and evil as a principle of development and introduces a sense of reciprocity in terms of conduct; it frees the human being from having multiple gods. • **The Spiritual Wave of Love** instills forgiveness and imparts pulses in evolution towards Unity; it leads the human being to see themselves as a son of God. • **The Spiritual Wave of Wisdom** awakens insight and with the light of Knowledge consecrates the flesh with the Spirit; it prevails over the polarities in the human being. • **The Spiritual Wave of Truth** awakens revelation and manifests Divinity; it accomplishes within the human being unity between the Spirit and matter. • **The Spiritual Wave of Freedom** liberates the instilled Divinity and brings about God-Life; it elevates the human being to Co-Creator of the Creator!

— Vaklush Tolev, ‘History of Religions’ & ‘An Uncovenanted Testament’ —



## BOYAN SLAT THE CHAMPION OF THE PLANET

'Nobody ever deployed a structure of this scale in the Ocean aimed at collecting plastic. So the tricky thing was that we had to find out how to do it along the way. **My observation has been that bad ideas usually get more complicated over time, while good ideas get simpler over time.** The original idea was about the fact that the seabed doesn't move while the water at the surface moves. We can use this difference in speed to then collect the plastic. However, the forces on the system were so vast that these anchor lines had to be extremely complicated. We had several hundred lines to the seabed in water 5 kilometers deep. It just became more complicated the further we went in solving that problem. The team wasn't positive about the chances of success and at some point, I was convinced that we had to change.'

— Boyan in an interview for 'NowThis News', 2018 —

This is how Boyan shares in an interview his disappointments about the difficulty of getting his idea of passive collection of the plastics accumulating in the Ocean to work in practice. Later on, he tells of how one day it occurred to a girl from his team that it's not necessary to anchor the system to the seafloor. This apparently minimal change literally freed the device and work was begun on a much more simplified design in the form of a mobile object, using the difference in speed between the layers of water on the surface and those at a depth of several metres. This was the first breakthrough towards a working design, but more than a few challenges lay ahead until the crucial moment was reached in 2021.

Following the development of the most large-scale clean-up undertaken in the written history of the world, we may draw the lesson from it that even if we are 'on the right track' in some 'impossible' venture, for it to really work **we'll probably need to free ourselves even more completely from the old models of thinking** than even we had imagined at the beginning! With the ease of new directions in thought, the world has headed in the direction of a quantum leap. And the Path leading us to this accomplishment is as winding as a snake ;)

By Ralie Alita



## ‘THAT’S FOR OUR CHILDREN TO WORRY ABOUT’

A talk by **BOYAN SLAT** for TEDxDelft, 2012

Boyan was barely **16 years old** when the realisation occurred to him that there is a need for the Ocean to be cleared of rising pollution with plastic litter and that a way of making this a reality had to be found.

He was born in 1994 in the Netherlands and **in his person we can recognise one of the awoken children of the new era who with ease find solutions there where the consciousness burdened by the past is unable to glimpse effective ways out.**

One summer vacation, when he was on holiday in Greece and diving in the crystal-blue waters on the seacoast, he realised to his surprise that in the shallows more plastic bags were floating about than fish. Struck deeply by this experience, the thought of why nothing was being done to clean up the Ocean began to occupy his mind to such an extent that it became the topic of a school project of his. He devoted months on end to exploring the issue and in seeking a solution.

He found out to his amazement that in the midst of the Ocean, thousands of kilometers from the shore, there was 6 times as much plastic waste as plankton. He also discovered the sad fact that over one hundred thousand mammals and millions of seabirds die every year due to these same plastics. He was shocked that entire species were threatened with extinction for this reason, but the thing that possibly astounded him the most was that the people who were nevertheless investigating the problem scientifically were utterly convinced that it is impossible to clear the Ocean of pollution. All the projects developed until this moment had reached this conclusion: how labour-intensive and ineffectual it is and how it would take tens of thousands of years. But an idea occurred to Boyan that seemed completely feasible, and he decided that it was worth presenting it. And so his first public lecture became a reality, a transcription of which follows below.

By Ralie Alita

Once there was a Stone age, a Bronze Age, and now we are in the middle of the Plastic age because every year we produce about 300 million tons of plastic and a fraction of that enters rivers, waterways, and eventually the oceans.

If you want to eat a biscuit nowadays we have to buy a biscuit within a plastic wrapper, within a plastic tray, within a cardboard box, within some plastic foil, within a plastic bag... It's not hazardous nuclear waste, it's a biscuit!

This is me [ image on the screen ]. I love diving. Just taking you through my holiday slides here. This is at the pristine Azores Islands and this is how the beaches look covered with plastic fragments. Due to Sun and waves over the years, the garbage breaks down into ever smaller pieces but remains plastic. Interestingly, you don't see a lot of red particles in here because those look like food to birds more than any particle. So this is the result.

[ image on the screen ]

While the debris primarily collects at these five rotating currents called the gyres where it doesn't only directly kill sea life but due to the absorption of PCBs and DDTs also poisons the food chain that includes us, humans. While diving in Greece I came across more plastic bags than fish. And astounded by the depressing sight my Scottish dive buddy turned to me and said 'Well, lots of 'jellyfishes' here! I've seen about a thousand!' There were no jellyfishes though...

And when talking about environmental issues in general I think a common response is: **'Well, that's a long way off. That's for our children to worry about.'** So, **'Hello, here I am!'**

Why don't we just clean it up now? There are multiple reasons why current plastic pollution researchers believe we should focus on prevention for example through education rather than attempting a cleanup operation. Because we would need to deal with five colossal areas each moving around, plastic sizes ranging from these massive ghost nets to molecules, bycatches and emissions.

[ image on the screen ]

Furthermore, we need to get all the plastic back to land, it would need to be financially realistic, and is in fact the total amount of plastic within the gyres... I know! But...

About a year ago, when I was on my way to the hairdresser's (and I must admit I don't go there often :))... but I had this little epiphany—I saw even old people throwing rubbish in the water and I thought: 'Well, some people will just never learn to do it!' We'll need a combination of both worlds, and we'll need them soon. So then I simply used this list of concerns as challenges and in fact a week later, as a school assignment, I had the chance to spend a lot of time on a subject of choice together with a friend of mine. And this gave me the perfect opportunity to do new and fundamental research regarding plastic pollution. I

then went on holiday to Greece taking this common device for sampling plastic. So I had to leave home, and all my clothes due to low-cost airline weight limit policies. Well, the trawl we built however is 15 times finer than a regular one. And what we discovered was that the count of those miniature particles is in fact 40 times higher than the larger particles. So we have to take these small plastics out. But then, we wouldn't want to take the important plankton out as well. Luckily, these could simply be separated using centrifugal forces. However, nobody knew how much g-forces common zooplankton could survive.

So we took the trawl out again. (Oh, we did have a boat! :) And now we tested it and in fact, they can survive over 50 Gs which is more than enough for successful separation. Then, in order to know up to which depth the ocean surface should be cleaned, we designed and built something that I call a multi-level trawl. We basically stuck 10 trawls on top of each other and here you can see [ image on the screen ] we're testing that on the North Sea. I thought it was a great day—I was the only one who didn't get sick :)—but then the so perfectly working trawl broke. Of course, we didn't quit there because I believe you can't clean up something you don't know the size of. I've heard estimations ranging from several hundred thousand tons all the way to a hundred million tons.

I knew we really needed a better estimate—some scientific data, so then I simply contacted some professors from the Universities Delft, Utrecht, and Hawaii who then actually helped us with determining how much plastic there is in the top layers of the gyres. The results are a whopping 7.25 million tons of extractable plastic in 2020. That's the weight of a thousand Eiffel Towers floating in the gyres.

Now, researcher and in fact discoverer of the Great Pacific Garbage Patch, Charles Moore, estimates it would take 79 000 years to remediate that. However, I believe the Great Pacific Garbage Patch can completely clean itself in just five years. And that is a difference of 78 995 years :)

Of course, this is the conventional idea of extracting litter, so you have a vessel and a net fishing for plastic. Of course, multiple vessels could be used to cover a larger area but by spanning booms between those vessels suddenly a much larger area would be covered. Because the essence is not to catch the debris but divert it. Because there is no mesh size we can even get out the smallest particles. And since all organisms can simply move under the booms, we'll be able to eliminate bycatches by 99.98 %.

But if we want to do something different, shouldn't we also have to think differently? For example then, the absorption of PCBs by plastic is not such a bad thing, it's a good thing. Get all the plastics out and simultaneously remove tons and tons of persistent organic pollutants from the marine environment. But how would we minimize environmental financial and transportation costs

then? **Let's use our enemy to our advantage. The oceanic currents moving around is not an obstacle, it's a solution!** Why move through the oceans if the oceans can move through you? By fixing the ships to the seabed and letting the rotating current do their work, vast amounts of funds manpower, and emissions will be saved. The platforms will of course be completely self-supportive receiving their energy from the Sun, currents, and waves. Inspired by my diving at the Azores it now actually seems that the best shape for these platforms is that of a manta ray. By letting its wings sway like a real manta we can ensure contact of the inlet with the surface even in the roughest weather. Imagine a zigzag array of just 24 of these platforms cleaning an entire ocean! Let's make a comparison.

These are the beaches of Hong Kong [ image on the screen ] earlier this year. The largest plastic spill in history and this is their source, just six containers. How much could we get out? Over 55 of these containers per day! Not only is plastic directly responsible for over a billion US dollars in vessel damages a year. The awesome surprise for me was that if we'd sell the plastics retrieved from the five gyres we'd make over 500 million US dollars and this is, in fact, more than the plan would cost to execute. In other words, it's profitable. But **I believe that the key thing is that only if we realize change is more important than money, money will come.** And yes, it will be one of the largest environmental rescue operations yet. We created this mess, heck we even invented this new material first before we made this mess, so please don't tell me we can't clean this up together!

Thank you very much!

#### selected quotes from BOYAN

- Something that I learned too recently is that it's really important to not always position yourself as the person with the solutions but also give it back to the team. Giving people responsibility actually empowers them to do great work. It's a certain sense of humility and showing your vulnerability. It's not only about what's the best idea coming from my brain but it's really about how do I make sure that we get all the best ideas out. (*Matias de Stefano's Arsayan Foundation is trying to realise perhaps something of this spirit, renewing its conceptual platform in 2023.—Editor's Note.*)

— Boyan in an interview by Nico Rosberg, 2020 —

- To me, the Great Pacific Garbage Patch really is sort of a symbol of what negative side effects technology has created in the previous century, and what **I really hope is that The Ocean Clean Up in this century can be a**

symbol for us using technology to actually make things better.

- I envisioned an array of very long floating barriers which enabled the plastic to concentrate itself. **It really looks like a giant letter V** and what happens is that the current pushes the plastics toward the center.

- People often ask me **will cleaning up the space debris be my next project.** It's a topic very close to my heart because the audacity and the scale of it, and the complexity is appealing. I do have a few ideas for that but first things first, one problem at a time.

— Boyan in an interview by Jared Leto, 2015 —

- For me the feeling that you get when you have an idea and then see that become reality, I think there is no better feeling in the world than that.

— Boyan in an interview by Fredrik Skavlan, 2018 —

- Today it's exactly 10 years ago since I founded 'TheOceanCleanup'! I'm extremely grateful for all of you that helped to get us to where we are today. **The previous decade was about developing the solutions; the next decade is about getting the job done.**

— Boyan in an instagram post, 15.02.2023

Photo from Boyan's instagram post, 15.02.2023



## THE GRAND 'IMPOSSIBLE' OCEAN CLEANUP

material from 27.07.2022

Storyteller **RALIE ALITA**

**'To dive underwater is the nearest  
experience to being an astronaut.'**

— Boyan Slat in an interview for 'Business Insider' —

**B**oyan Slat is amongst those modern kids (growing up already) that I admire. His sphere of activity is not as popular as that of my other favourites, but provokes just as much enthusiasm in terms of the scale of the 'imprint' on the life of the planet.

From a quite early age Boyan has tried to construct things, like for example his own chair, when he was only 2 years old. He also took an interest in computers and explosions, made birdhouses too, and when he was around 12-13 years of age he even inscribed his name in the Guinness Book of Records by launching 200 homemade rockets at the same time using pressurised air. **When he was 16 the idea came which today gives meaning to his existence.**

**'Human history is basically a list of things that couldn't be done and then are done,'** is how Boyan begins his second public speech after the one in 2012, informing us of how far he has got in the grand mission launched by him to clean up the Ocean of plastics. This time he was in front of an audience in New York: two years later, in June of 2014. In the meantime quite a lot of things have happened and changed around him.

On finishing secondary school, Boyan became a student of **aerospace engineering at the Technical University** of Delft. Despite this, the thought of cleaning up the Ocean didn't cease to nag away at him and occupy his mind. Wondering where to start, Boyan got in touch with several professors and experts in the industry, with whose help he compiled a list of 50 questions which he had to answer in order to declare his idea feasible. When he began to answer these questions, though, he suddenly realised that with only his 200/300 euros of pocket money savings and the help of a few people close to him, he lacked the resources to do it. He then turned to over 300 companies for sponsorship, from whom he received just a single response, and even that one didn't come to help but only to express the opinion that the concept would never work.



In that critical moment for the future of the project, instead of abandoning this hopeless venture, Boyan embraced the idea as a mission of his life and took the decision to quit his studies in order to devote himself entirely to the cause. Thus it was that at the start of 2013 the foundation 'The Ocean Cleanup' came into the world, with the date 26.03.2013 becoming a marking point. On this spring day, Boyan's TEDxDelft of 2012 story was taken up by the media, and all at once his telephone began to ring constantly, the social networks exploded and for the duration of a few days, Boyan received about 1500 emails daily...

This activity grew very rapidly into the launch of a campaign to raise funding and the \$80,000 set as a goal were collected within 15 days. What's more, the offers rolling in to help with the venture ended up leading to the assembling of a hundred volunteers and professionals into a team.

So in an extremely short time, Boyan now had both funds and a team to begin answering the target questions, which were in the sphere of oceanography, engineering, nautical rights, finances and recycling. It took about a year and a bit of research with work actually on the ground, with computer simulations, the construction and testing of prototype engineering designs... and the result is a substantial volume of 33 printer's sheets, that is 528 pages of answers, with the cover of the publication being made from real recycled plastics extricated from the sea waters.

Step two followed: the realisation of the concept in practice.

Many of the specialists in the field, like the oceanographers Kim Martini and Miriam Goldstein, who had declared the concept technically impossible, continued to be sceptical about Boyan's idea of the passive cleaning of the Ocean, but the new campaign to raise funding, launched in 2014, accumulated 2.2 million dollars in 100 days with donors from 160 countries around the world and the project was irreversibly activated in all its planned aspects. In November the same year Boyan was honoured with his first prize, namely 'Champion of the Earth' awarded by the UN for services in the conservation of the environment.

In August 2015 'The Ocean Cleanup' succeeded in assembling around 30 ships which sailed across the Great Pacific Garbage Patch together in parallel to each other and performed the most large-scale oceanic research expedition ever carried out. The expedition mapped an area of 3.5 million square kilometres between Hawaii and California and collected more data about ocean plastics than had been gathered over the previous 40 years in total. The data shows that the problem is more serious than was supposed and that over an area half the size of Europe around 80000 tons of plastic fragments are floating. In addition, in 2016 an air expedition in a series of exploratory flights flew over the region in order to determine the exact quantity of the biggest and most harmful pieces of refuse in the ocean's waters: fishing equipment called ghost nets.

We can see the purity and sincerity in the basis of this entrepreneurship not only in the fact that every effort is made for the existing problem to be thoroughly investigated but also in the multifaceted nature of the attempted execution. Yes, the Ocean must be cleansed of the garbage already accumulated, but it is also important for a solution to be found for how to stop its permanent contamination from the approximately 1000 rivers identified to be the main source of pollution, pouring tons of plastic into the ocean waters annually. Yes, the accumulated plastic debris has to be extracted from the Ocean as soon as possible, but we need to figure out what to do with it too... Over the next few years, Boyan and his team notched up methodical successes in all areas mentioned—in collaboration with companies large and small as well as with ecological organisations, governments, and experts from all over the world.

In 2016, in the North Sea, the first prototype capture system was installed, while in 2017 the first prototype interceptor for rivers was ready. The specific conditions of rivers requires more varied solutions though, and that's why in the years following work was carried out along various lines. In his third public speech in the middle of 2017, Boyan presented the advance in the construction of the equipment for passive collection of plastics in the Ocean with the words:

'I think that the elegance of this design is that we managed to make it even simpler. It's really so simple: just one barrier, one anchor, two lines connecting them and a central passive collection point to buffer the plastics. That's it. **And for me, from an engineering perspective, the design is just beautiful.**'

'When I am working on a problem, I never think about beauty. I only think about how to fix the problem. **But when I am done, if it is not beautiful, then I know it is wrong.**'

— Buckminster Fuller —

The tests under real conditions showed where work still needed to be done and so at the end of 2019 the first sacks captured by the 001/B system were lifted out of the Pacific Ocean in Vancouver (Canada) and by the end of 2020 these were turned into the first high quality and attractive-looking product generated by 'The Ocean Cleanup': sunglasses manufactured in cooperation with a leading company in the sector. With this product, Boyan and his team finally secured their own funding to continue their cause, which until this moment had relied on donations.

As we might guess, of course, over the years Boyan and the people around him have had several difficult moments to overcome, when their latest effort has failed. In this respect, 2019 was truly discouraging. The Pacific Ocean system didn't work in line with the initial hopes and expectations, and the only interceptor for rivers at the moment was held for a whole year at customs in Indonesia. Devoting 100 hours and more each week to the cause, Boyan reached a moment when what had been his passion and filled him with energy began to turn into a burden and he decided to give himself a two-weeks holiday when he would just read books. At the start of 2020, he shared on his Instagram profile the titles he'd read and what impression they'd made on him.

The next year 2021 was highlighted on the project's site as **a watershed between the past and the future** in terms of its realisation. The enhanced 002 version of the system was launched into action, which demonstrates unequivocally that the concept works and is becoming more effective. The approach is such that it's easy to build upon as far as size goes and so a start was made on the next system 03, which will have a 'wingspan' of around 2.5 km. With its 'horsepower' it is already becoming clear that no more than ten such devices will be necessary to clean up the Great Pacific Garbage Patch and that's why the zeroes were reduced to a two-digit number. The upgrading of system 02 to 03 is expected to be concluded towards the second half of 2023, while on a global level the five main ocean garbage dumps are to be cleaned up by 2040 of 90% of the plastic accumulated over the last 60 years.

I can't omit to mention here the words of Mellen-Thomas Benedict, who at the time of his near-death experience saw the life on the planet 400 years into the future and notes in his lecture series 'The Spirit of Gaia' (DVD 2012):

'The Light said to me that around 2100 there will be perhaps around 3 billion people on the Earth. The pollution disappears, the technologies are at an extremely high level, so that everyone lives a comfortable life, and there is no longer need for people to work for a living. Interesting, isn't it? This is happening right now. **So the future is not in pollution and everything like that, but in a high level of education, quality of life and self-development.**'

Let it be!

'When people say something is impossible, the sheer absoluteness of that statement should be a motivation to investigate further.'  
— Boyan Slat —

P.S. Well, speaking about future and innovations, it's kind of an interesting coincidence that the largest 'river' of innovative distribution and income, Amazon.com, was founded by Jeff Bezos in **1994**, the year when the Children of the Day were born as a term. And in a single, just 25 min video about him, one could hear sayings like those of Nicholas Carlson: 'The public figure of Jeff Bezos is of a **superhero** entrepreneur'; 'He goes through something difficult and is philosophical about it **laughing** off with his big, famous laugh'. Then we hear this joyful exclamation of Jeff himself: '**We are making history!**' And funny enough, in accordance with his aerospace activities, Bezos looks already like Professor X and Captain Jean-Luc Picard from the great sci-fi sagas, in a more kind and smiling version!

**Boyan about the books which he read in 2019  
and which made an impression on him**

- **'On the Future'**: Esteemed astronomer Sir Martin Rees shares his compelling vision of the future's opportunities and risks.
- **'The Wizard and the Prophet'**: A wonderful book about the philosophical chasm between enviro-nmentalists; should we cut back to be in harmony in nature or innovate to transcend limits of nature? Charles C. Mann is a master storyteller, who illustrates this divide through biographies of Norman Borlaug and William Voght.
- **'The Making of the Atomic Bomb'**: Possibly the best book I've ever read. Vivid account following the scientists behind the Manhattan project, from early atomic physics to the Japanese bombings. If you care about technology, ethics or history, read this book.
- **'Founders at Work'**: Inspiring stories from fellow entrepreneurs as they retell how they started their startups.
- **'High Output Management'**: This book has amassed a cult status in Silicon Valley, and I now understand why. Explaining key management principles without any fluffiness, its ideas resonate with the more technical minds like me. If you ever decide to read a management book, pick this one.
- **'The Art of Strategy'**: Found this to be a clear introduction into the principles of game theory.
- **'The Particle at the End of the Universe'**: Really enjoyed this peek into particle physics, which is explained well enough to be understandable for laymen like me.

(Whoever would like to find out what other books Boyan summarises over the years can take a glance at his instagram account. I would wholeheartedly recommend Bregman's 'Humankind' too.)

lyrics from the song **Miracle** by **WayV**

I believe in miracles  
Energy like that  
Something more than physical  
So gimme that  
We can just grow that  
Grow that  
I believe in miracles  
It's a dream  
But everybody call it life (call it life)  
Love to watch all the stars  
When they align (yeah, that's right)  
Come alive  
I don't ever take a night off  
I can see it even when I shut my eyes  
Guided to the revelation (I see you)  
Universal conversations (I need you)  
This revolution, it's so divine (hoo!)  
Feel a shift in the body  
In the soul and the mind yeah  
I don't believe in time  
Tell'em the reason why  
Resonance and empathy  
Infinite in design  
I believe in miracles (ey, ey)  
Energy like that (yeah)  
Something more than physical  
(I wanna feel that)  
I said liberate your conscious (yah)  
The world shifting lately  
Feel it in the Cosmo  
All that love and maybe  
Transcend the ego  
Re-awake the feeling it's true  
Human nature innovator  
If you feeling it too  
Turn out the lights  
And glow out in the wild (alone)  
Can't be by yourself, let's connect and fly  
Dreams can take you far  
Find out who you really are

## THE SUPER SYNERGY OF THE PAST AND THE FUTURE IN THE PRESENT

'Humanity is now awakening into a new consciousness about its place, or role, in the Universe. A brilliant Golden age was revealed to me. We have never in this world seen the likes of it. I saw that there is a wisdom and an intricate sense of timing to everything that we do. When we split the atom, we split open our cosmic egg, we split ourselves from the past and expanded our consciousness into new paradigms.'

»«

'One of the things I learned on The Other Side, reincarnation is a very important part of our experience, our being. What's interesting is that again there's only The Now. That means that the past, the present, the future are really existing in a multi-dimensional Now. All of your lives that you're ever going to live are but one life. And each life is like a day, and each death is like a night, and every time you die you wake up again.'

»«

'We're wired from the smallest structure to the largest to be together as it is only One. To me Oneness is actually physical too. It's not a mental conception, it's not a spiritual conception. We are One as you can possibly imagine already. It's just time to realize it.'

— Mellen, 'The Spirit of Gaia', DVD 2012 —

'Every human on Earth is a different aspect of the same being. In fact, the entire planet is one sacred living organism.'

— Mellen-Thomas Benedict in an interview from 2006/7 —



## 1.11—THE DAY OF SUPER SYNERGY with the story of Nelly & Ellie

material from 01.11.2021

Storyteller **RALIE ALITA**

The concept of super synergy was presented on the world music stage by the leading Korean company in the field, SM Entertainment, in 2019 with the formation of their top group SuperM and it turned out to be contagious in spreading enthusiasm. Since the overlapping of the Day of the National Revival Enlighteners as a national holiday in Bulgaria with World Vegan Day had long ago caught my attention, and apart from that in the Teaching of Wisdom that day, the 1<sup>st</sup> of November, is marked as the Day of the House of Wisdom which we have to build within ourselves first, in 2021, following SM's idea of synergy, the Bulgarian Vegetarian Society and the story nook and bookshop 'Alphabetician' (Azbuchnika) organised a joint celebration. We called it the Day of Super Synergy in an attempt to gather together the different aspects into a unified festivity. The following lines are part of the video I presented the idea of the event with.

### TO THE TUNE OF DESTINY

We begin with music: the song 'ONE' from the album 'SUPER ONE' by the k-pop group SuperM, which is a blend of two other songs on their album and promotes the idea of the overall message, that the Personal and the Suprapersonal, the Self and Others, the Limited and the Limitless, etc. may be apprehended in their inseparable unity.

The concept of the group interweaves ideas from films like 'The Matrix' and 'Inception', so that with music, which is the signal for us to awaken in another reality by freeing ourselves of the restrictions of the old thinking and perception, we can finally create together the New Heaven and Earth, where we all become aware that we are one whole.

I've entitled this presentation 'To the tune of Destiny', so let's follow it.

Mozart has been my great musical love ever since my teenage years, when he entered deep into my soul thanks to the magnificent work by Chicherin, produced in the last year of his life and literally written on his deathbed in the form of a 'letter' to his brother! A letter of several hundred pages which has turned in practice into one of the most emotional and profound works devoted

to Mozart. This was one of the first pieces of reading material providing me, in a vivid and immersive way, with the archetype of unity in polarities with its portrayal of the character and music of Mozart. So you can get a feeling for what passion and depth Chicherin has poured into this 'letter', with which he wanted to leave a testament to his researches because he hadn't found the time to write on the topic before his illness as it happens, I've selected a lovely extract.

I quote:

'I'll remind you of the story of Rochlitz about Mozart taking leave of the family of the cantor Doles, the conductor of a choir in Leipzig. At the time of his farewell to him Mozart wrote two canons: the one elegiac, the other comic: *'Farewell, we shall meet again!'* and *'Don't be crying like old women!'* Each of them sounded wonderful, but **when the two canons were sung together, not just a polyphonic combination of different themes was obtained, but a completely organic unity of merged polarities:** so strange, striking, unusually deep and stirring that everyone was terribly moved and Mozart himself quickly shouted out ***'Farewell, Children!'*** and ran off. The case is not one of some technical trick with the combination of different themes but of an organic merging of contrasts into one whole: internally contradictory, ambivalent, with simultaneous attraction and repulsion. **We descend to such a depth in the forces of the world that here the unity of polarities is real.** Rochlitz ends his story with the thought that every good polyphonist can combine various themes, **but in the case in question a unified whole has been obtained, a full merging of the differences and it is in this, he says, that one of the most profoundly unique features of Mozart lies.** The inner contradictions, the problem of the boundary between two worlds, the quest for an ever deeper synthesis, the search for monism, for unifying atmospheres, and for the fundamental forces of the world: it is this which the works of Mozart are marked by.'

End of quote.

Thanks to the video in honour of the American climber, Dan Osman (who had both Asian and European roots, and like Mozart left this world at only 35 years of age), in 2005 the door to the works of Metallica opened to me. Especially close to my heart today is their concert with the San Francisco orchestra known as S&M—Symphony & Metallica.

My love for discovering, gathering, and sharing values for the soul led me

in 2016 to start the media project Free VISION with my sister Aleksandra, with whom we follow one path in all such ventures. That was the year when, thanks to her, star violinist David Garrett, who bridges classical and contemporary music, especially with his love of hard rock, took his place on my list of top musical favourites. I think I paid special attention to him because after I'd first watched a crossover performance of his, I looked to see whether he had any classical arrangements of Metallica. He did and they're magnificent!

In 2017 for the first time in my life I was truly enraptured by a pop song. 'Beautiful Mess' by Borislav Milanov and Symphonix (which is his Viennese studio with a Swedish presence), performed by Kristian Kostov at Eurovision 2017, simply transported me beyond the time and space of the present. As did their next song for Eurovision 2018, performed by EQUINOX. In both songs we can recognise the longing for Unity bequeathed by Christ with the Teaching of Love which repeals the cold laws of Righteousness in order for us to find the warmth of forgiveness and reconciliation. And yet the fire of Wisdom and insight has not yet been ignited in the culture of humanity, although there is a seeking and a striving in that direction. Love provides the impulse, while Knowledge can actually make it a reality.

So, Kristian and 'Beautiful Mess', via the parallels with Korean pop, became the reason for the next musical door to open for me, one which brings together the riches of them all: classical, rock, folk motifs, and whatever else we can think of; visible and invisible, past and future, love and knowledge, East and West... with incredible concepts for a real impact and upsurge in the world. This is about SM Entertainment's output, bearing the energy of super synergy with the rising of what's been called the Korean Wave: Hallyu in Korean. My interest was spontaneously kindled initially by EXO, and when, after some time, I discovered the first genuine k-pop group, called H.O.T, which is at the core of Hallyu launched into the world, I was almost dumbfounded by the culture shock of hearing beloved chords of Mozart or Beethoven in a number of their songs along with hard rock riffs and meaningful lyrics in addition. We can trace this thread in SM Entertainment's later output as well, whilst recently a collaboration with the Seoul Symphony Orchestra was initiated. When Lee Soo Man presented in 2019 at the World Forum of Knowledge in Seoul the company's newest group, SuperM, formed in partnership with the US branch of Universal Music, he (the forefather, for me at least, of the Korean Wave) pointed out that the project could bring synergy between the East and the West. The truth is that such energy was originally embedded in SM's output, along with the intention of expansion in the form of a wave.

The Teacher of Wisdom Vklush has more than once advised us to learn to read the energies in glyph form in the national coats of arms, for example, or the

national flags. Therefore I think it's unlikely to be a mere coincidence that this idea of super synergy makes its way into the mass consciousness of mankind precisely from the heart of South Korea's capital city. The harmonious unity of Yin and Yang in their flag is accompanied by the knowledge about the life of 'I Ching' (Yi Jing). Against the background of the divine white, which as light is a blend of all the colours of the rainbow.

So, let's try to apply something of this idea in reality. And in a way to connect all the dots mentioned above naturally, it occurred to me to introduce you to an interesting true story as an example of the fruits that spreading enlightenment brings as energy. The story of Nelly and Ellie from Varna, Bulgaria: a mother and daughter, classical musicians (they both play the cello) who have lived for almost 14 years in Korea now and whose YT vlog I came across recently in a Facebook group for vegan recipes. They were sharing recipes for vegan kimchi, and in one of the later videos they also told the story of what had taken them to Korea: the story of a spontaneous spreading of enlightenment which changes people's fates. The classical is the core of values, the home of the soul as we might say, and since classical music is once again the guiding thread in the story, I entitled this presentation precisely 'To the tune of Destiny'.

It all began with a masterclass on the cello with a Korean mentor, who made such an impression on Ellie and Nelly that they started to take an interest in Korea as a whole. They noticed in their cable TV package the Arirang channel, which happened to be Korean. They found it interesting to watch its programmes and in particular to follow diligently the lessons in Korean language included there. One day though they got an unpleasant surprise: Arirang had been taken off air by the decision of the operator M-Sat. The date was the **13<sup>th</sup> of August** 2003 as is documented in their email correspondence. Then, though, Nelly and Ellie met a helpful lady staff member at M-Sat who suggested they collect at least 100 signatures in support of the channel being put back on. At the same time, Nelly wrote to Arirang TV itself, explaining the situation and requesting help for the channel, which they watched so passionately, to be restored. They received a reply that whatever was within their power would be done. So Nelly and Ellie had set in motion two possible options at the centre of which was their sincere fondness for the TV programmes.

They prepared and printed a brochure to introduce the range of content offered by Arirang. Then, armed with copies to distribute randomly and a folder for signatures, they started going round their hometown Varna, even hopping over to (*the seaside resort of*) Albena and (*the nearby northern city of*) Dobrich. The assembled signatures were left with M-Sat and at the end of September Arirang was once more back on air. Then Nelly wrote a new email to the TV station to tell them the good news, mentioning in the meanwhile that as the

saying goes, ‘there are gains for all our losses’. The channel had been stopped, but in their campaign for signatures, many new people were introduced to it. And with that, the issue was closed for Nelly and Ellie. After some time however, they received Arirang’s publicity materials, and then they got a message too that representatives of the TV station would be visiting Eastern Europe with a government delegation: Poland and the Czech Republic, with Bulgaria being included too because their story had intrigued them. And so, on the **13<sup>th</sup> of August** 2004, the team arrived in their flat in Varna and filmed an interview with them. The next day they met their friends who had signed the petition as well. As a sign of gratitude for their visiting Bulgaria too, Nelly and Ellie presented Arirang’s team with a CD with two highly emblematic traditional Korean songs recorded by them especially for the occasion in an arrangement for three cellos, a trombone, and an organ. Apart from that, they also added their solo renditions of other Korean songs with piano accompaniment. The two of them also met the Korean government delegation in Sofia, gifting to each member of the delegation, at the suggestion of the TV team, a CD like this.

That’s how this episode also ends, but in 2005 along came the next surprise when the two were invited for a one-week visit to Korea with their solo concert performances. They were welcomed right at the airport by cameras from the TV station which accompanied them during their whole stay. Many additional interviews with the local press were also organised for them. They were introduced to MPs from the National Assembly of South Korea too, as well as to the Minister of Culture and Tourism in person alongside the director of Arirang TV. In this way Nelly and Ellie entered into the role of ambassadors for Korean culture in Bulgaria, as well as for Bulgarian culture in Korea, with whom the TV station could show that its existence was valuable and meaningful.

The two played at the big conference of TV stations from all over Asia, and the most important event was their concert in ‘Mozart’ Hall at which they added performances of Bulgarian works to their repertoire as well. At their concert the wife of the President of the TV station was present, who turned out to be a professor of cello at the most prestigious National University of the Arts. So in the days that followed an invitation came for Ellie, who was due to finish secondary school soon after, to apply for the university, with a grant being organised for her at the beginning which she could retain by means of excellent marks, as in fact happened. Nelly also got a recommendation about where she could apply for a place in an orchestra and she almost immediately began work there, and that’s where she still plays. Over the next few years several more reports were made about them in connection with the annual celebrations of the Arirang TV.

I don’t know whether anyone has managed to notice, but the energy imprint

in the date when the TV channel was dropped and the date one year later when the team visited the family in Varna struck me as pretty intriguing. The number **13** is one of the symbols in the Teaching of Wisdom while in the past it was perceived by mankind as fatal, because it marked the battle between Spirit and matter, and for the victory of the Spirit in it a cultivated personal sanctity is required! The key appearance of ‘Mozart’ Hall also looks like an amusing coincidence that speaks to me and since I love the energy of synchronicities, I can’t help but mention how appealing it is to observe this phenomenon in the activities of Baekhyun, the leader of the Korean pop group SuperM, with which I began and now conclude my introduction to this joint celebration.

#### **Matias de Stefano in Andre Duqum’s podcast ‘Know Thyself’ on 1.11.2022**

**Question:** Is there a specific piece of wisdom or insight that you learned from a specific memory that is most applicable to today’s time?

**Matias:** Well, when I was in Egypt, let’s say, called Khem back then, the culture was all designed in order to help us become gods. **We are born as humans but we must become gods.** It was not that we were worshiping gods, but the aspects of the divine that we are yet to discover through the initiatic path. One of the things that I got from there was the constant seeking of something that is within, the ‘I Am’. All the things that I remember from the ‘schools’ that we had at that time are very useful for now but in a different way. At that time it was like school: you have to learn, you have to accomplish something, and now it’s more like you have to share, you have to connect. It’s a different kind of doing it but is the same purpose which is to reinforce the concept of ‘I Am’.

**Question:** What is the difference between the Ninth and the First dimension, they sound very similar?

**Matias:** The First dimension doesn’t have consciousness of itself. Simply IS. The Ninth dimension has awareness: *I Am what I Am*. It’s difficult to get there. The only way to reach the Ninth is from the Sixth and Third. So the Ninth dimension can only be comprehended from the ability to transform (that is the Sixth) the Third one (which is matter). The only way to reach God is by living in the Third dimension. That’s why all beings need to create an experience in order to assimilate all the other dimensions and **when you reach the state to transform from the Sixth dimension the Third, you become God.** [ Actually showed by Jesus with the Ressurrection: the capability to scatter and gather material. ]



## THE LEGEND OF BAK BULGEUNAE

from the material *'The Korean Wave and the unexpected (Bulgarian) esoteric thread'*, published on 21.02.2019 and included in the series *'Bright Sparks in the Aura of Bulgaria'*

Storyteller **RALIE ALITA**

'There exists a belief (and those who have occupied themselves with the depths of historical existence know) that mankind had its Golden Age. In this Golden Age, it had its own divine world of an undivided and primary nature. Before the pagan periods, before all of the totemic, mythological world, humanity had its historical existence in monotheism. Why? Because one of the arguments is that the Golden Age had its own one single Divinity and that the word for 'God' in some languages comes from 'Dii' in Sanskrit: **'shine, light'**, while after that it changed into **'Deos'**. You know that the Protobulgarians alone in history were monotheists and remained monotheists. That's why to the question which was posed to me: *Why is the Bulgarian nation considered atheistic, what are the historical antecedents for this?*—I answer: *Only it bore monotheism, neither replacing it with anything nor burdening it with anything more. It had no other thought than 'light'!* And you know that the God **Tang Ra** means exactly this: **God-Sun, light.**'

— Vakilush Tolev, 'History of Religions' —

Since the topic in this concluding chapter of the tale of the mystery of reality is super synergy, I decided to include the legend of Bak Bulgeunae, the founder of the First Korean Kingdom, as an example of the unity of the peoples in ancient times. Everyone who has taken an interest in researching the mythologies around the world, may notice countless points of overlap, but this legend strikes me as especially interesting due to the unexpected realisation that he had probably been... a proto-Bulgarian. Which reminds me that I've heard suggestions of Protobulgarian involvement in the founding of the Japanese and Chinese political states also. Because **Bulg**/ar/ians had been not merely a nationality, but a spiritual nucleus of people **bright** in thought and deed, i.e. ones elevated in consciousness in the service of humanity. So then, a part from my material follows, in which I relate the legend.

I may not have a particular flair for anything else, but I am very good at feeling sincere enthusiasm and at following my heart unwaveringly. I can work methodically and monotonously like a machine without complaining—for

a living, but this is so only because my thoughts remain free in these cases to follow their inner inspirations without having to fit in with anything or anyone. In this way my thought processes remain free for things which awake my sincere interest. And since I have recently discovered for myself what's known as the Korean Wave, all of my free attention has been focused on absorbing and extracting the values which I have been able to discover there.

**I suppose that what lies at the root of my interest in the Korean Wave is the strong link experienced to Christ-like ideas and messages, along with a true mysticism lent to values and perceptions in precisely this spirit.** High-quality pop music with esoteric symbolism in the form of real, authentic knowledge in the lyrics and visual images—the world must indeed be really rich for it to supply (me with) even this. And my vague sense is that I detect such energy because it really was invested by the trailblazer of the Hallyu phenomenon, namely Lee Soo Man—the creator of one of the biggest talent agencies today in Korea, SM Entertainment.

Something more interesting in what I came across, though, was the legend about the origin of the Korean surname 'Pak' (which is actually to be found as **'Bak'** in the original, but is transcribed in English today as Park). **It is thought that it originates with the founder of the kingdom Silla** ('sila' means **'power/force'** in Bulgarian)—king Bak Bulgeunae/Hyeokgeose. His title is Geoseogan (or Geoseulhan) and means 'lord/master' (which is a variation on the name for the Almighty). He's famous by the Chinese transcription of his honorific name, Hyeokgeose, which is in fact pronounced in archaic Korean as **'Bulgeunae'** and means **'radiant world'**. The meaning of the name Bak remains unclear to researchers and it is thought that it may come from the word 'bak'—'gourd', i.e. it is linked to the legend of the emergence of King Bak from an egg, but the word was written using the pictogram for the 'Hubak' tree—박. Bearing in mind, though, the character of all symbols in the legend, it is far more probable that the root is in Sanskrit as an expression precisely of **'higher spiritual force'**.

And thus we have an explanation as to the names of the ancestral forefather of the kingdom of Silla. A legend follows...

In the year 69 BC the chieftains of six main houses (clans) of the tribe Jinhan gathered in order to discuss the creation of a unified kingdom and to elect a king. At that time in the nearby forest on a foothill of the mountain Yangsan—by the mineral springs Najeong—suddenly a strange **light shone out in the sky** and a **white horse** was seen to bow down. When the horse rose back up and flew off towards the heavens, the chieftain of the estate of Koheo—So-bol-gong (Sobeolgong) discovered in the place where the horse had bowed down, a large **purple** (or blue according to a different version) egg. (According to another account of the legend, the egg had come from a **dark blue sky on a red thread**,

that is—it had the form of the embodiment of the Spirit in material.) Out of it emerged a boy, and when he had been bathed his body **radiated light**, while the beasts and birds began to dance. Sobeolgong brought up the boy, while the six chieftains honoured him. When Bak (Pak) became 12 years old (13 in the Korean system of counting), the chiefs made him their king and the state was called Sorabol. On becoming king, he married Lady Aryeong, about whom legend states that she was born from the **rib of a dragon**. On the other hand, it is also claimed that Lady Saso was the mother of both, of Bak Bulgeunae and of Aryeong.

**My commentary on this dynastic legend is that what is described here is the transition of the Third Root Race to the Fourth** (i.e. that it is to do with a much earlier epoch entirely). **In the Third Race**, as is known from Theosophy, **we hatched from an egg, while with the birth of the Fourth** (Atlantean) **comes the separation of the sexes**. Eve is brought forth from the **rib** of Adam—from the rib of the dragon in this case, with the dragon being a symbol of Kundalini, that is the androgynous being with the Breath of Life breathed into it, presaging the separation of the sexes.

Apart from this, there is no way we can fail to note the recurring resemblance of the name **Bak** with **Bacc**(hus)<sup>1</sup>, **Vak**(lush) and what is even more interesting is the allusion to Christ—with the light in the heavens (the Star of Bethlehem) and **the White Horse**, which **symbolises the divine energies**. Also, the beasts and birds hail his appearance, just as it is said of our legendary **Orpheus** (**‘He who heals with light’**) that his presence and music tamed the world of animals. Delving further into the topic, I read that the egg is actually said to be that of a mythical being, called ‘cockatrice’<sup>2</sup>, meaning ‘two-legged dragon’, or ‘snake-dragon with the head of a bird’. In short, this confirms precisely the fact that the legend is a coded image of the original androgynous person into whom the Breath of Life is breathed, that is the Snake-Fire Kundalini. Here we may also recall that in Egyptian mythology we have gods with bird-heads, for example. Like the centaurs have an animal body in order to show the other line too, that of biology: that the animal world evolves into the human one.

<sup>1</sup> The name of the god Bacchus is written in Greek as Βάκχος (which is read as Vakhos, Vakh) and has its origin ‘Vak, Bak’ in Sanskrit in the meaning of ‘Higher Spiritual Power’. In her ‘Esoteric Dictionary’ Helena Blavatsky for her part notes the name (root) Vakh (Bakh) as the initial source of the word ‘Bog’ (Bogh), which means ‘God’ in Bulgarian, Russian etc. and is obviously a root in the name of Bulgaria itself with ‘ar/aryan’ which means ‘person/people’, so together is something like **‘Inhabitation of superhumans’**.—Author’s note.

<sup>2</sup> In Korean ‘kyeryong’ (gyeryong, 雞龍, 계룡), or literally **‘bird-dragon’**, which is quite similar to Keh-tzal-coh-WAH-tul, the **‘Feathered Serpent’** god of the Aztecs, whose name in the allegorical sense means **‘wisest of men’** according to Wikipedia.—Author’s note.

Besides this, the legend also relates that at the end of his life, Bak ascended to the sky (this detail again reminds of Christianity). Seven days after that his body, dismembered, falls to Earth (this detail brings to mind Dionysius/Bacchus again). The people wanted to gather the parts and bury him, but a great Snake prevented them. **Finally, they buried five parts in distinct places, called ‘Snake Mounds’**. (That is ‘the distinct places of initiation’ in the world, perhaps—in connection with the bringing forth of the new Root Races to the current Fifth Race of the seven in all?)

And so, **Bak, Vak, Bulg...** chance coincidences? I don’t think so. One day all the nations around the planet will realise that once, before the collapse of the Babylon Tower, which came with the manifested polylingualism of our growing mental differences, we had lived in unity of consciousness and in inner bliss. The Children of the Day being born around the world today are destined to lead us there once more, but on a new level, because it is time for us to be aware that We are all actually One.

- ‘The State as a political body is an accumulation of spirituality. It is what gives resilience. It is the blood [which is the physical expression of the ego, of the mind] that creates the national spirit. When the multinational states come, the question of spiritual nation is now posed. This means that the blood-based, purely biological nation is replaced by one which has a common rhythmicity. As long as the ethnic state is more powerful than the national one, it will be very difficult for mankind to achieve prosperity. Here then is why we have to make the nation spiritual in order for the biological difference to gradually fade away.’

— Vaklush, ‘Nur’ magazine 2/2009

- ‘In the history of mankind symbols have been created: signs by means of which the human being has entered into the reciprocity of seeking and being sought by God. • If water has ruled in the Fourth Root Race and in the Fifth until now, **FIRE** rules already in the sub-race: the Sixth; it rules in the era of Wisdom. Fire comes with a **number: 13**. Wisdom as a Spiritual Wave will work with this number. For humanity it is fatal, because until now it has worked with the astral, has worked with its lower mind. It was not able to match this durability, for which sanctity is demanded in order for the power and the Divinity to be endured.

- **VIOLET** is the hue of the Spirit. It has the shortest wavelength of vibration. • **THE WHITE HORSE** is the other sign and it is said that it will come from the East. It is the white one which brings renewal, the white one is the whirlwind, the surging, the dynamism of the Serpent-Fire Kundalini within us!’

— Vaklush, ‘Nur’ magazine 1/1999 —

ABOUT THE STORYTELLER  
RALIE ALITA (ALITA RALIE)  
IN THE FIRST PERSON

I like my first name: the flower *Ralitsa* ('Larkspur' of the genus *Delphinium* in English). 'The flowers are poets,' the Teacher Vaklush often loved to say when receiving the latest bouquet. I also like my surname, Blagovestova, it's beautiful somehow (it's related to 'Good news' or 'Glad tidings' in English translation). However much I searched, though, I didn't manage to find any satisfying explanation for the meaning and origin of the name Ralitsa and so one night I dreamt that I was introducing myself to someone and clarifying to them that it means:

*Light in the rye in bloom*  
*Light in the blooming field*  
*Light in Paradise*<sup>1</sup>

The phrases wrote themselves in the air one under the other, with the one including 'Paradise' apparently summarising the two above. I also remember that in relation to the last line I added out loud, by way of explanation: 'That thing about Paradise they've got from us, from the Protobulgarians.' And then I woke up. Pondering on what I'd dreamt I 'translated' the expressions as '*Light in Mind*' because Paradise is part of the Heavens in occult knowledge, of the Mental Plane<sup>1</sup>. (<sup>1</sup> It's actually '*Mental field*' in Bulgarian while '*Paradise*' is '*Rai*', pronounced as '*rye*', which is part of Heaven. '*Ra*' itself obviously stood for '*light*' in ancient times.)

The name Alita, for its part, came unexpectedly and as we might have guessed, once more in a dream: in the last months of 2020. Since the main images in the dream accentuated a topic important to me, there was no way I could fail to ponder on it afterwards, trying to understand the message. When right on New Year's Eve I was visiting friends and we decided at some point to watch a movie, our host put on 'Battle Angel Alita' and the memory of my dream floated up again. I presumed that the symbol that made me dream this name was included in the film. Alita is the battle angel **rising up** from the ruins of the past for **the new battle, the battle within us**, the battle for the new era metaphorically. My female friend, with whom I shared enthusiastically the fact that I'd dreamt this name recently, even supposed that it might be connected to the words of Christ: '*Talitha, cumi!*' '**Maiden, arise!**' **Arise, humanity, and walk**—more broadly speaking. The little girl as an image of the soul of the world, risen up for a new way of living.

**The current Tale is the story of just such an inner transformation,  
renewing our existence now with the sight of Wisdom...**

RECOMMENDED  
BY RALIE ALITA

*From the EAST*

'**The Sound of Magic**' is a Korean mini-series that melts the heart with its message and is perfectly executed in the form of a musical, visually allegorical in style. 'Do you believe in goodness?' – in other words, in the divine nature of life, people, Universe... the leading leitmotif—'Do you believe in magic?'—of this musical fairytale could be translated. Throughout the whole story, we see the internal and external points of view opposing each other, that of faith and disbelief—the point of view which values external success often achieved at the cost of fraud but making a person look significant in the eyes of others; and that of the gaze when a person could be outwardly unappreciated at the moment, yet carries everywhere with themselves the magic which transforms—that is the pure and spiritualised soul. Interestingly, the name of the lead female character translates as '**child**', and in the video promoting the series they talked about the image of the magician themselves as the person who remains with the characteristics of a child and refuses to fit into the standards that require to betray the creator within you. Therefore, in the end, she becomes the magician, i.e. the person who has kept his faith, who does not bend under the pressure of the outside world to walk on someone else's trodden path (perfectly presented in the allegories of the boy protagonist and his rich family) under the threat of the fear that whoever deviates from the 'paved (**tarmacked**) way' becomes a freak, and hence an easy victim of misunderstanding and suspicions from those around... It's easy for the public eye to be swayed and people to accuse the magician, whom they do not understand, of all those unsolved crimes committed by... the non-evolved good ;) When you trust your gut though and do not listen to the rumours, then no matter what people say, after a while many of them will find out the truth. The series makes it clear that the magic for the exoneration of the magician, beautifully played by the '**Healer**' (that is the actor and singer Ji Chang Wook, who stole the heart of many viewers from the homonymous series), began with the awakening of her faith, symbolised by **the butterfly (the soul)** as image... Similarly, when you constantly look for and try to bring forth all the bad from people—their shadow (beautifully presented in images again), this shadow also becomes a reality. Just like with her suspicions and deeds, the other female character happens to kill Bella—the magician's beloved parrot, i.e. the beauty of life, let's say. That's why Real is a true magician (as they also constantly repeated), not just an illusionist—because he personifies the magic of Life. I found it heartwarming the coincidence that the series started on 6-th of May—the birthday of our real magician Baekhyun. I don't actually recommend this k-drama to everyone because it's too allegorical by design, but I highly recommend another one with the charming presence of Ji Chang Wook and his big sad eyes, namely '**If You Wish Upon Me**'. Its plot was inspired by the real-life example of a hospice for terminal cancer patients in the Netherlands, where a team of volunteers took it upon themselves to fulfill the last wishes of the patients. It follows the story of the lead character (who—just like the magician in 'The Sound of Magic'—is judged superficially by those around him and is constantly unfairly accused of this or that) in his struggle to convince himself that he deserves to exist in this world and happily to pursue the course of the creator within (which he successfully did while refusing to be wrongly 'obedient' even in the face of death threats). In addition to the warmth and empathy in the relationship between the volunteers and the patients, the twists and turns in revealing the deep motives that led some characters to the outbursts and obsessions they demonstrate are pretty interesting.

*From the WEST*

I didn't read '**Humankind: A Hopeful History**' by R. Bregman until I'd finished 'The Children of the Day' and that's why you won't see any quotes from that book in mine, but I strongly recommend it nevertheless. The view, presented in the book, that people are by nature good does not surprise me, because I believe it, but I was shocked by how manipulatively and powerfully the myth that just the opposite is the case is spread and implanted. I was surprised by how little true knowledge about the real situation and what's really happening we have officially and how, if we knew all the details, we'd draw quite different conclusions about human nature as a whole. I was impressed too by the fact that in the last few years a serious process of checking and rethinking 'indisputable' experimental 'truths' has begun and in this way, a quite different psychological picture of our world has emerged. **A picture that is going to become even clearer and more optimistic.**



“ SOMEWHERE SOMETHING INCREDIBLE  
IS WAITING TO BE KNOWN.

— CARL SAGAN —



Alita Ralie is a seeker of pearls of values amidst the manifestations of the human spirit and soul crystallised on the world scene. She finds succour and inspiration there where the human being has set off towards the pinnacles of self-realisation as a being free of the earthbound pull of gravity. When she discovers stirring examples in history or in the contemporary era of our world, she enthusiastically looks for ways to share the uplifting energy so that it may touch someone else too and in this way help them to drag their existence and consciousness out of the noose of our careworn everyday life. This book is no exception!

“ *The Children of the Day truly have that authority invested in them: not to acknowledge the Night. This means that the clouding obscurity of the evolutionary rung has been outgrown.*

— VAKLUSH, 'Nur' magazine 1/2009 —

The book “The Children of the Day – born to make History” is dedicated to the Teacher of Wisdom Vaklush Tolev as we mark the 100-th anniversary of his birth. His testaments of ideals are the connecting thread in “The Tale of the Mystery of Reality” told by Alita Ralie about the Children of the Day, transporting us naturally from the past to the future, through dreams to material reality, with the SUPER SYNERGY of Eastern and Western culture applied in the present...

In the beginning, we are going to sympathize with and learn from the clairvoyant poet of the past and his tragic likeness in the creative works of Akutagawa, Salinger, Dostoevsky, or of Botticelli, Mozart, Marlowe... and then get uplifted and inspired by **the superheroes of the new era**, conquering themselves and bringing joy to the world, with the examples of three contemporary Chosen Ones of Destiny: namely the Warrior with Wings: the figure-skater **Yuzuru Hanyu** from Japan, the White Wizard of the Light: the singer **Byun Baekhyun** from South Korea, and the Champion of the Planet: the innovator/ecologist **Boyan Slat** from the Netherlands. And there is even more...



***A “space opera” about the mystery of reality...***

with Alita Ralie