

BLACK & WHITE

This book represents the essence of 35 years' work. 12 paintings plus a triptich, so 15 canvases altogether which is the **BLACK WORK** and 13 ink aquarelles: the **WHITE WORK**. All the canvases of the **BLACK WORK** are painted with black background to remind us of the main energy resource of this decadent age: Oil. I painted with oilpaint on plastic (OIL) printed canvases. I explore and explain these paintings which were meticulously finished in a complex creative process with very much detail. However these explanations are subjective decipherment and I'm not sure I've always interpreted the summoned symbols correctly. The paintings of the **WHITE WORK** shine with the clear white of the aquarelle paper, each one only accompanied by a short poem of mine.

If the viewer wants to understand the true nature of these pictures, one has to understand the state of mind and the creative process from which they resulted. When I made the original aquarelle of a painting, I was looking for a meditative state in complete relaxation, freedom and being without any intention in a slow time, almost in slow motion. I did not want anything (not even make a good picture) I just wanted to enjoy the spreading and interacting of the different patches of paint and ink on the wet paper. Then, as a result of unfocused watching, some forms, faces, objects and spaces or landscapes appeared so selfevidently, that I only had to give them outlines and put them into light without questioning or judging their existence.

Throughout the years, I learned a special technique to "develop" the accidental forms and faces in a surrealistic style, lately even with the help of modern technology (I use photoshop only to lighten and darken the original aquarelle as a final stage of the development) in the last 20 years. Well, we all know, there are no accidents in life. So, as much as I can turn off my will, those ideas, purposes from other dimensions will come up into my vision.

Only after they had been done, did I realize that the pictures have perfect and comprehensive structures and every bit, every detail is correlating and symbolises something for reason. Then I researched, studied and learned –and still do– about the symbols and the meanings of forms and objects which are in structure on the paintings. The more I do so the more I realize how coherent these pictures are.

I have very few of these special, channelled pictures, I only made 16 of them among a couple of hundred paintings throughout 35 years. An incomplete research and subjective description of these "higher perspectives" are in this book you are holding right now.

Part of the research was the second half of the creative process in which I printed out the developed originals on much bigger canvases (in some cases after 30 years the original was made) and overpainted them in oil, which allowed me to discover further more from the message and meaning.

After completing "Aquarius" (see later) one of the first and most comprehensive "higher perspectives" I started to study astrology and eventually I became a member of an international spiritual school: Lectorium Rosicrucianum which I left in 2000.

This book is called "Black and White", because I just passed fifty a few years ago, and I realized that the first 50 years of my life was about discovering and understanding what is going on which is black, and the second 50 years of my life will be about what to do how to create new ways and how to give answers to those mounting problems on Mother Earth, which is white.

So, the first half is black and not too "positive", but the second, the white half is spiritually elevating and easy, moreover it also contains practical plans for the solution at the end of this book. Thus, the pictures of the first half are described in detail in a very analitic way, but the pictures of the second half only have a short poem to them.

(When reading the descriptions of the paintings, it is essential to open the painting in another window, so you can see it all the time while reading. Otherwise the description won't make sense. The real book will be designed accordingly.)

THE BLACK WORK



This is the original of "The crumbling down of the Ego supremacy"
from ca. 1985. aquarelle and pencie on paper, ca. 20X45cm



"The crumbling down of Ego Supremacy"

150X90cm oil on canvas 2013.

Peter Russel says in his Global Mind theory, that by reaching 10 billion in numbers, Humanity will leap grade in consciousness. As we are witnessing the crumbling down of a global power that was based on fear and egoism in these days, it becomes clear that we can't go on without each and everyone realising that Humanity is a whole, an organic unit and everyone in it is like a cell in a human body. We are brothers and sisters.

We are very close to that 10 billion as population grows exponentially and we just passed 7 billion.

Only those who are at the top of this suppressing supremacy fear to lose their power and say there is an "overpopulation crisis" on earth. But that is not true. Mother Earth can supply with plenty even for twenty billion or more if we share, and use advanced technologies preserving nature instead of being misled by that one percent which takes more than 80% of all goods and whose elite directs everything in favour of holding

on to power and profit, orchestrating wars and conflicts (mostly with the use of religions) that ends up in ruining the whole ecosystem of the planet, tyranny and total extinction of humanity.

Egoism or unselfishness?

I made the original aquarelle version of this painting about 35 years ago. This was one of the first vision-like paintings of mine. Now I printed it in a large format, meditated and worked on this painting every day for about a year. I painted every square centimeter of the canvas carefully.

I named the painting: "The Crumbling Down of The Ego Supremacy".

All features of this painting –symbols and signs, figures and faces, crowns and gowns, movement and gesture- are only symbolising certain qualities or structures of human reality.

This picture shows to me the many ongoing processes both in our global world and at the same time in a single person seeking spiritual elevation by unmasking his ego.

As mankind arrives at a new level of consciousness so the level of consciousness and clarity of mind of each individual must rise, and get over certain stages. Each individual as a cell of a human body must go through the process of enhancing its vibrations by letting the ego masks go.

These masks are created by the collective subconscious mind and they appear in each person subjectively in various compositions. Everyone experiences these false masks of the self consciously or unconsciously.

At the beginning of the unmasking process the ego is in its full power.

The portrait of a king fulfils the frame. This king started to fall apart, he disintegrates just as the global power of a certain elite started to disintegrate and crumble down although it seems stronger than ever. This painting depicts both the process of global and personal transition. We have to get rid of all the false masks, hidden obstacles, dangerous grinders and solidified mistakes personally and globally at the same time. The ancient Sanskrit language calls these masks AHAMKARA.

This mask of a king, the disguise of the ego is not a sacred king; this is a cruel militant dictator. The king is a ruthless emperor directing the slaughter of masses from his safe hideout while he thinks he is brave and tough. But he is not, he is coward beyond limits (the ego would do anything to be able to stay in his comfort zone) and to compensate this cowardliness he is merciless and brutal. In prison -in our dialectic space/time reality- always the most merciless, the most cruel, dirty and ferocious will get to the top of the hierarchy. This is the one who is filthy enough to stab the biggest and most powerful in the eye while he is sleeping. This is how our ego based prison planet works: the filthiest will get to the top, will hold on to its power mercilessly (will say and do everything according to secret plans), and openly he will make himself accepted by the crowd as the most righteous and fair. It is fear and ego that takes man to cruelty. This is what characterises both the modern consumer and the structure that is ruling our world.

Egoking appears with a bitter, deadly, cruel, frowning mouth and narrow, suspicious eyes which are also the eyes of other beings in the picture. The right one is the eye of a fish, the left eye is the eye of the executive tyrant. These points are representing the centres of the qualities of left and right brain hemispheres. The right eye is the eye of the fish; this is the wet side the right brain hemisphere being responsible for emotions and intuitions. This means, that we should not look at the picture as a king facing us but rather this is ours, the viewers' mask, through the forms and distortions of which we are looking out into the world(!). This is our ego mask, the ahamkara we would like to get rid of or at least understand and control it, to be able to see true reality. The left eye is a spiral, the eye of the highest executioner, the left brain hemisphere being

responsible for rational thinking, maths and calculations, deliberate manipulations which overwhelmingly suppress emotion and intuition in our world.

Both eyes contain the Horus motive, the left and right eyes of Horus being the symbols of two spiritual schools in ancient Egypt.

The colours of the right side are cold, because the ruling ego system oppresses, and cools down emotions, almost denying their existence, rationalizing and pressing them into cubes thus grinding them. This side is pouring towards us; we are almost hit by the cold, sharp edged cubes as their structure falls apart.

The colours of the left side are warmer; this is the side of everyday stress and rational egoistic cruelty leading into the distance. Those things which are more distant happen later in time, getting rid of stress and violence is a later process than realising and living true emotions like empathy which appears in the figure of a pregnant woman on the right. The features of these distorted emotions are falling into our face. Those symbols which are referring to current problems in our time are closer to us in the picture. (!)What's more, the space in the picture shows an inverted perspective: objects, which are closer, are smaller because they are in the innermost space of our soul, like the little white figure in the middle, ready to jump.

Ego king is only a mask being furthest from our soul as a shield and according to the inverted perspective it is the biggest.

There are transparent and distorting glass-cubes in a row falling apart. There are three globes in the one closest cube to us, the three things that must change the very first and also very fast: the polluted dying ecosystem of mother earth, the technological developments in the direction of a totalitarian dictatorship with total thought control and nonstop surveillance with micro chipped half human half robot and completely robotized armies. The cyber-slave citizens and the starving masses are plunged into poverty stabbed by the pin of the compasses.

The right eye, the eye of a fish (symbolising Jesus as always) is closest to us, but the eye of the ego is the furthestmost point, a black hole out of which the story of the person is projected out. This black emptiness is, we believe falsely, where we get if we get rid of all the nonexistent virtual realities of our life. And why Jesus? Because the ego feels itself a victim as it is dwelling in self pity for every action it takes without immediate reward or pleasure. It creates -from its actions forced by its hypocrisy- a reason for self pity which is a secret excuse for cruelty. Together with the fish motive stands Gaia and Mother Nature with her hand cut off by one of the falling cubes. Behind them faces of Death are lurking out of the lectern of the false priest, the false vaticinator. Although the figure of the priest is the biggest, and it stands behind, it is before a bigger face, the enlarged face of Mother Earth or Gaia with a sad expression. The false priest is a hypocrite just like the ego which is a perfect allegory of the now ruling hypocrite power: it feels sorry for itself while being cruel and merciless.

In front of the vaticinator is big RELIGION'S big book of false facts laying on a lectern. Mother Earth or the Virgin, although she is pregnant (with the foetus of a new harmonious life of abundance and health) is pressed out of the picture. Her dress is torn, with one hand cut off brutally, holding a piece of blue cloth in the other. This blue represents the blue of the clear blue sky. (Healthy air)

Those distorted religions of the desert* (Islam, Judaism, and Christianity which in their present form all support the global military industrial complex) treated women as tools for reproduction and suppressed sexuality, thus the crippled hand.

It was interesting to discover that in my paintings not only the left-right relations are precise and significant, but the up and down direction is also accurately representing qualities. Like in medieval codex it is

allegorically meaningful where a feature or figure appears: left right up or down. Bearing this in mind, I looked at the topmost figure of the painting and laughed.

The highest figure on the picture above the mask of the ego is a demon with the sign of Saturn on its face kissing the left prick of the crown of ego king, the left side being the side of rationality and deliberate aggression. This is important to understand this symbol. This is the highest point from which the entire ego kingdom is pending. This keeps the ego mask in place. Egoism -the lack of compassion- and violence are the result of sexual frustration in the first place. This is the drive behind showing supremacy of power and wealth over others. This is exactly on which the ruling system is built around the world right now.

Yes, Ego King has a crown on top of which the diamond, the middle prick is his own crippled penis. There is still light in his head but it only very vaguely reaches those standing in front of him, he doesn't really feel and see the outer world through its narrow eyes. The only beams of light coming down from the centre of his head forming a big A are the two stems of the compasses from the symbol of the freemasons. This also shows that the symbolism of the picture is referring to both personal and global processes.



This is the symbol of freemasonry and this symbol of square and compasses (!the squarehead rulers of our world!) with the G in the middle meaning the Geometry but also Gaia and Globe says clearly that they (the secret power within freemasonry called Illuminati) will define all measures and dictate all the planning of life and death on the Globe. This ruling power is crumbling down; the square ruler of the symbol seems to have fallen down already in the painting, being on the top of the transparent cube in the foreground.

Where the third eye would be (which is supposed to see into spiritual realms) is covered by the head of the highest tyrant, who is on top of the ruling power. He is not grabbing the collar of its under man as usual but is turning back to arrogantly knuckle a tiny figure off its springboard from where it wants to dive into death to liberate himself from the system, thus in vain.

Deep down there is a calm ocean into which the transparent cubes are falling. May this be the ocean of collective remembrance? These cubes represent the structure of global administration and calculation, surveillance and punishment, armed forces of states. One has to climb all these cubes to be able to perform the allegorical death-dive of self liberation, the only way out of this ego-system.

The fish floats above the transparent cubes looking down on them sadly. Right behind the Fish there is Gaia standing on the Globe with one foot, on the shoulder of an Angel (Michael or Gabriel?) with the other while pushing down the cubes with one hand and holding a white cloth in the other. This white cloth represents Tabula Rasa, the possibility of a new beginning, and the healing power of Mother Nature. If we have a closer look we can see, that this white cloth is the continuation of that blue cloth in the hand of The Virgin or Mother Nature (the tortured pregnant female figure behind Gaia) This blue means the blue sky, the blue oceans, our blue planet thus organic Life itself. The white cloth is the light that we will see after we have got rid of our masks, after we reached spiritual psychological and ecological equilibrium, after we have stopped killing and destroying each other and Nature.

Let's see what is on the same level with the white cloth: Genius ideas of the awakened, creative men are only stubble to shave off on the chin of ego-king. The scalp of the creative man is bordered with the king's bitterly down curved mouth. And yes, the worst enemy of new ideas is resigning scepticism. On the left the symbol of youth, there is a figure of an almost white dancer exploring her talents holding onto the left stem of the compasses (the hypocrisy of the system encouraging hope) with one hand and holding onto a crippled living-dead parent with the other. The background figure, on the lower lip of whom she is standing, just has to open his mouth to swallow her. Only the lower part of the face of this background figure is part of the ego-king, his nearly blind eyes belong to the rim of the black robe of the executioner tyrant, which is the rim of the coat of the highest power.

As the falling cube rips the smooth surface of the water, thirteen drops appear in the foreground. Forming a circle they represent the original thirteen moons of a natural year. Faking the fragmentation of time, thus faking the calendar** to have twelve months, was one of the most effective tools of the system based on fear and suppression. The messages of the closest drops are clear. Three of them are inside the first falling block. This is the three aspects of our life on Earth that has to be changed first: people of entire continents pushed into poverty and starving, high end technology misused against humanity and the over polluted dying ecosystem.

One of them containing imprisoned souls is stabbed through by the right stem of the compasses. The next one shows a dial of a clock with roman numbers. Roman Empire still rules today and the idea of conquering the entire planet (New World Order) is still the main drive of the ruling worldwide system that began to count time with the crucifixion of the first "terrorist" (Jesus) who attacked the first "bankers" and chased them out of the temple. It went on with making an act of execution the symbol of the religion of "Love" (the cross with Jesus on it) and continued with the fake calendar and went on with the misuse of technology. From the mechanical time measuring devices (clock) we got to the stealth fighter warplane which is the two arms of the clock in the painting if you look close. This drop of the clock (representing the misused technological progress) is the one the Angel is standing on or rather pushing it down. This Angel of destruction in favour of the new is off balance with his head down almost crucified. The third drop is our Planet in good health cured out of its current state of being polluted by billions of tons of different products made out of a black substance that is brought up from under the surface symbolising the darkest animalistic subconscious of Humanity: OIL.

(The BLACK WORK consists of OIL paintings, all with black backgrounds)

The clearest drop which is closest to us, like a magnifying lens, reveals the symbol of Ohm and the rehabilitated number 13 from the future. (José Argüelles says in his book, *The Mayan Factor*: "The rehabilitation of the harmonic thirteen moon calendar is indispensable for peace and harmony on Earth.") Sinking into the horizon, there is an owl which is the symbol of the ruling almighty secret elite group; there is a falcon, which is Horus spreading its wings, flying off. The eye of Horus is the symbol of spiritual perspicacity. We can also see two faces and two female figures (Gaia spirit again) one of which is pushing down or riding the owl, the other is running with a green thread hooked to her finger. This green thread (green is the colour of the heart chakra and also colour of hope) is attached to a needle, which is stabbed through the tongue of the heart, making it tongue-tied and dumb. The falcon is in the middle of the magnifying lens of the drop, this is the farthest point in the future, the ultimate goal: the spiritual awakening. One of the two faces is dark and sinking, the other has warm colours and rising.

Through the lens of this drop it is easy to see what is going to happen in this stirring moment in this busy painting. The woman running towards us is going to pull out the needle from the tongue of the heart, and the voice of the heart is going to be heard again, opening its mouth the heart will recover the sight of its eyes which are distorted into two spirals from the pain right now. The dark face the cruel egoistic man disappears

with the owl the harmonic fragmentation of time, the demonized number of thirteen (of which the three forms a symbol of Ohm) will be rehabilitated giving a base for plenty and harmony again. At the end the compassionate, unselfish man capable of love arises.

On the shoulder of this man stands a Scythian-Hun archer with his bow ready to shoot, but not at aim yet. He is in the middle of the thirteen drops. This is at the same time in the middle of a black square in the middle of ego-king's chest. This black square stands for the dark emptiness there is instead of a soul.

Several spiritual individuals (E.g. Nostradamus, or father Pio), and ancient sacred traditions like The Vishnu Purana predict that the first nation to wake up will be the Saka people. The sacred scripts tell that in every major change of epochs there is a nation or culture that plays the torch-bearer's role.

(This is what the Vishnu Purana tells us:

“The Saka people will wake up and bring the light to other lands too. The Saka will wake up first, as they carried the light. The people of Nimrod will recover first and than the others.”

The “Saka” means Scythian in the ancient Indian scripts and Scythian people are the Hungarians. The Scythian people are not a relative of the Hungarian but the ancestors of the Hungarians, that means the Saka or Scythian people are we Hungarians today.)

While the right side – about the crumbling down of the suppression of emotional thinking along analogies – is so close that we feel the splash of water in our face, the left side –the side of cruel egoistic rationalism – is far away. This also represents an order in time. Things close to us happen first and those things further away will happen later.

My interpretation is this: It is obvious that emotion-life must be rehabilitated and recovered first, emotions like compassion towards each other, nature and the outside world in general must come back. As this happens, we can start to think about sharing instead of consuming and wasting; to think about the possibilities of cooperation instead of holding each other through the fear from guns and law enforcement, the possibilities of caring for Nature instead of ruining and exploiting it leading toward fast devastation and extinction of all species, the possibilities in using all that vast measure of human inventions and creativity instead of killing inventors who might harm the interests of centralised background powers that own the military industrial complex, big pharma and the energy sector globally.

Male chauvinist systems based on force and fear, exploitation and suppression must collapse first. And it will be a loud collapse with billions of victims under the ruins.

Let us look at the left side: the side of rationality, numbers and calculating logic. The cruel lie of rationality is this: “You have to put your feet back on the ground and realize that this is the order of nature: you have to suppress things in yourself and you have to suppress (exploit) others if you want to survive (meaning to have enough money to consume more and more)”. If we look at the left side of ego-king's forehead we see a line of men, each grabbing the collar of the next one standing below. There is no trust left in the present system, you can only be sure that the suppressed one is doing what you want if you keep him under control with your hands on. If you don't grab him tight he cheats and robs you than escapes.

The left side of ego-king's face consists of three figures representing the three highest levels of the hiding elite ruling the entire world. The third one is reaching out of the ego face-mask, the one whose collar he is grabbing is the executive power ruling the visible world, but he is only part of a bigger head, a bigger power. This bigger one is also grabbed –only its cap- from above by a figure whose coat covers the entire visible world. This figure represents the law of the universe; everything in the material world is under its coat, the highest figure of which is an empress holding her diamond ring for a kiss. She represents Mother Nature and

the nature-laws of our planet. This highest figure- representing the law of the universe- grabs and pulls off the fake, deceptive cap of the power ruling the world. The sign on the cap is the three axis defining space-time.

The ruling power says it is acting in accordance to the law of space-time, the law of nature, while it cripples everyone turning its head with the fake cap away from the law of Mother Nature here on Earth, which is the empress' ring). To pull off the cap (that means the unveiling of the ruling power) is not enough, the executive force that is part of the ruling power keeps on torturing and crippling people under the force of the ego-system, holding cut off heads, crippled men and dead faces in his hand.

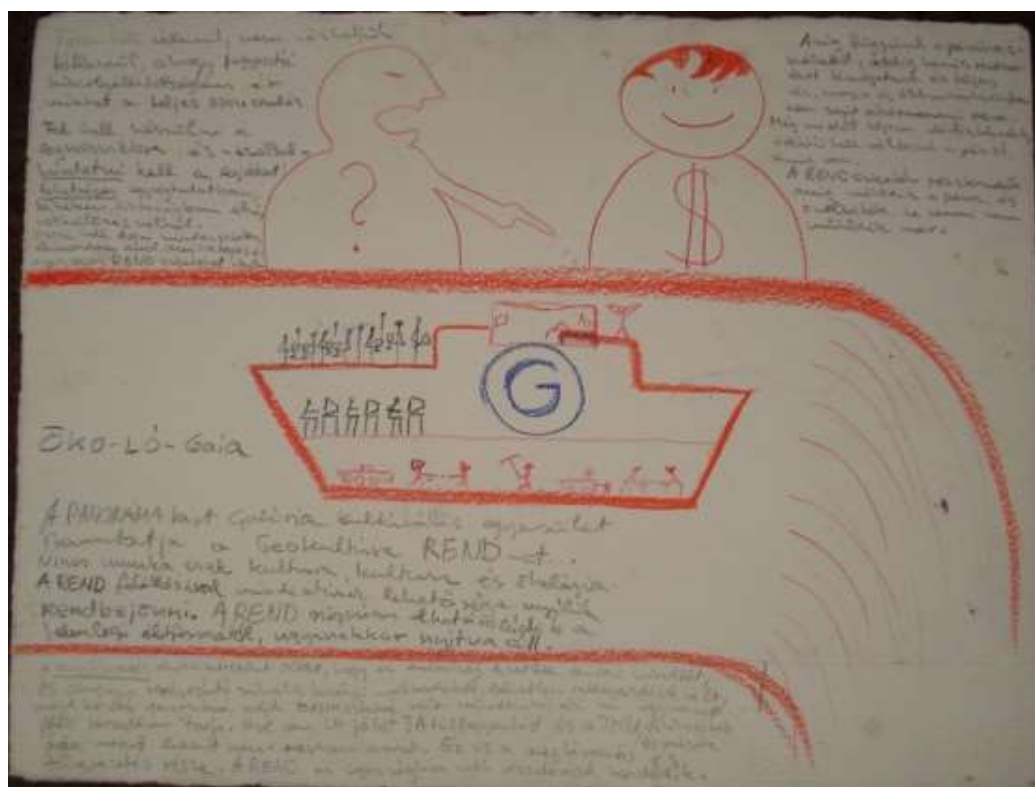
There are strange ghost-like faces around the highest figure. A dwarf sits on his shoulder, next to it there is a compound head with a kippah on it consisting of many faces representing the hidden elite of bankster dynasties. There are some other faces too, a native Indian just says something to the ear of this compound head... These are those magic powers trying to influence universal governance at the highest point.

This point and the clock at the right bottom representing technical "progress" are the two ends of one of the picture's two diagonals. (I noticed that all my paintings have a diagonal composition.)

How accurate it is when we look at the other diagonal: from the false priest (manipulation of people) to the pinhead of the compasses representing merciless forces (governments, police, military) planning and governing everything down to the ocean of collective remembrance. The two stems of the compasses originate at the middle of ego-king's crown.

Well, this fear and ego based world order is collapsing, the existing global financial system is collapsing, it has a huge leak and sinking together with Earth's ecosystem and the majority of humanity!

But luckily some people know where the emergency exit is out of the ship (see picture), so we should start evacuate quickly!



** the religions of the desert (Judaism, Islam, Christianity) are not or much less tolerant than the religions of wet continents (where there is an abundance of water) which are Buddhism, Taoism, Hinduism, Shinto.*

*** In the middle age self supporting farmers could not read and write and people had no calendar, but they were strictly following the cycles of the Moon. This gives a year with natural thirteen months as the Moon circles the Earth 13 times a year. Everything in living nature is effected by the Moon, so dictating a false 12 months calendar made people disconnected from the Moon, thus vulnerable.*



"Hungary" original 5X12cm mixed media on paper, 2013.



"Hungary" 200x80cm oil on canvas, 2015.

Secondly, I would like to introduce that piece of the BLACK WORK, which was the last one to be completed in 2015. On the previous one the Scythian archer does not aim with his bow and arrow, but on this last one it has already released its arrow, backwards, while riding a horse. (This legendary acrobatic way of shooting, which is very hard to accomplish was typical for the Hungarian warriors, and made them unbeatable throughout medieval History.)

For me, this latest piece of the serial brought the most convincing evidence that I work as a channel, or I am some kind of a medium. I channel down certain symbols in a surrealistic multi dimensional space where every relation (small-big, under-above, foreground-background) has a certain meaning.

One of these symbols is the F-117 stealth fighter, which I only remembered, because it was shocking that the plane had no curved lines! Here we are confronted with it as the mouth of a middle figure and on the first painting as the symbol of technical progress the two arms of a clock. At that time I was already sure that the title of the painting is "Hungary". I goggled the unshootable, stealth fighter, that is invisible for the radars and found that in spite of all this it was shot by a Hungarian Lieutenant in the Serb-Croatian war, but the pilot was able to catapult and survived. Later they became friends as colleagues. The pilot sells tickets USA

wide for shows where he describes in person how it all happened. (If you see the grotesque side of it that it costed taxpayers a zillion to upgrade a technology like that, and this way it got to the “other side”, so it's worth trash now.)

The other one of these symbols are the four horsemen from the Bible which I had not read before, I only saw a movie ad with this title. And still, I painted them in the right colors according to the Bible!

*The four horsemen of the Apocalypse are described in Revelation chapter 6, verses 1-8. The four horsemen are symbolic descriptions of different events which will take place in the end times. The first horseman of the Apocalypse is mentioned in [Revelation 6:2](#): “I looked, and there before me was a **white** horse! Its rider held a bow, and he was given a crown, and he rode out as a conqueror bent on conquest.” This first horseman likely refers to the Antichrist, who will be given authority and will conquer all who oppose him. The antichrist is the false imitator of the true Christ, who will also return on a white horse ([Revelation 19:11-16](#)).*

*The second horseman of the Apocalypse appears in [Revelation 6:4](#), “Then another horse came out, a fiery **red** one. Its rider was given power to take peace from the earth and to make men slay each other. To him was given a large sword.” The second horseman refers to terrible warfare that will break out in the end times. The third horseman is described in [Revelation 6:5-6](#), “...and there before me was a **black** horse! Its rider was holding a pair of scales in his hand. Then I heard what sounded like a voice among the four living creatures, saying, ‘A quart of wheat for a day's wages, and three quarts of barley for a day's wages, and do not damage the oil and the wine!’” The third horseman of the Apocalypse refers to a great famine that will take place, likely as a result of the wars from the second horseman. The fourth horseman is mentioned in [Revelation 6:8](#), “I looked, and there before me was a **pale** horse! Its rider was named Death, and Hades was following close behind him. They were given power over a fourth of the earth to kill by sword, famine and plague, and by the wild beasts of the earth.” The fourth horseman of the Apocalypse is symbolic of death and devastation. It seems to be a combination of the previous horsemen. The fourth horseman of the Apocalypse will bring further warfare and terrible famines along with awful plagues and diseases. What is most amazing, or perhaps terrifying, is that the four horsemen of the Apocalypse are just “precursors” of even worse judgments that come later in the tribulation (Revelation chapters 8–9 and 16).*

According to the Bible we are in the apocalypse right now as at least on one quarter of the earth there is famine, war, death and plague!

The fourth horse is pale like in the Bible, it is separated from the other three, but here on this painting it is not “DEATH” who is riding the horse! To make it a much better story than in the Bible, it is a Scythian-Hun archer shooting traditionally backwards while riding a running horse. His arrow is the baseline of the crown in the picture. Trying to translate the symbolic meaning of this is as follows: the best weapon in this war for survival will be tradition, and the revealed historical truth. The return to Mother Nature and the Doctrine of the Hungarian Holy Crown for Hungarians, later maybe for the people of the Carpathian Basin (but also for the whole world, because the doctrine of the holy crown is a unique system that is unifying the advantages of centralized power and democracy at the same time giving the right and obligation for the house of nobility to call the king back, if not acting in favor of the people). Also interesting is the target of the arrow: a jelly-like substance put on a hook as bait with some letters on it: LOVE, which is with the right accentuation LÓVÉ which is MONEY in Gypsy-Hungarian!!!

This is maybe the deepest illusion of our world today making love equal to money. When those who run out of money are totally excluded from society, when time is money(!) and when a child loves its parents according to the price of toys they can afford. This is the disgusting bait that is being shot at by the arrow. But it does not stop there, it goes over the bait into the eye of a large grey face. This merciless grey face with a merchant's hat, closed eyes (maybe his eye is the bait pulled out by a hook from above), dead soul and grey skin represents the powerful unknown background terrorist-tyrants of today. They rule with disease, famine, war and death. They are destroying nature and humanity, they are merciless unjust and their god is PROFIT. These are not persons, but institutions with a person's right: multinational companies. This face

represents those who have no morality, and are calculating the outcome of globally controlled events with the use of super intelligence (a tiny little fragment of which is already in the hands of our children!). These non-human beings have no soul and no inhibitions and they are very successful in ruling, composing and directing globally for thousands of years. They are responsible for the dark and dire conditions on Earth now (2020apr) when everything is sinking deep in filth, squalor and grime, the whole ecosystem started to crumble down, and with the current mass extinction of species (65% of all species in the last 50 years only!) the extinction of humanity is inevitable. The smudge is up to the mouth of the barely smiling young king on the painting (listening to electronic noise, with Rasta locks, grown up on synthetic drugs and food additives, the contemporary youth do not realize the situation) but he appears vaguely on the horizon at least. The heart shaped giant ruby on the front of the crown cracked in half. This is the broken heart of the Hungarian crown witnessing the unprecedented tragic history of its oppressed people made to leave their self-supporting houses, concentrated in filthy cities, led by gangster-politicians in a country that has been crippled after World War I.

Our only hope is a new collaboration between the peoples of the Carpathian Basin, (peoples of the Holy Crown) in the “original” land that will bring life and prosperity instead of Death of the fourth horseman. This is how the “pale horse” of the apocalypse can become a young tradition keeping archer, riding in the opposite direction, the direction of life. The arm of the archer is the swinging arm of a young sports girl, the bow is her back as she is leaping in the same direction with the archer, and holding a red white green (Hungarian tricolor) spade in her other hand. It is definitely the youngest, healthiest generation that must bring changes in our world.

According to Chaos theory, in chaos the smallest difference of the smallest particle of the system can result in totally different outcomes for the whole system.

I am working on creating a better life, I planned –after participating and studying many initiatives- a self supporting micro community offering a clean and healthy form of life in total harmony with nature and with close to zero eco-footprint.(see description at the end of the book) My paintings are to help me in this work; they are much more illustrative tools than fine art masterpieces and whoever will buy them will invest in a sustainable way of life.

Let's see what else can be found in this dynamic picture. The big fish in the centre is a well known symbol of Jesus. Like a magnifying lens of compassion it has a chain of eyes on it wide open from astonishment. It is also the lightest part of the painting. This fish is carrying the woman in purple on its back, even has a magnified detail of the Holy Crown on its tail, which is the middle of the forehead of the “young king” as well. This detail is the front plate of the crown depicting Jesus sitting on his throne with a pearl between his two fingers (which, as always, means Mani here, note that the early Christianity of the Hungarians is Manichean Christianity). (The original enamel plates of the crown have been mastered with such delicacy and contain such technical accomplishments that it is unexplainable for scientists!) This pearl is the headspring; it seems that everything in the picture is projected out from here. The jumping kayaker in the foreground is depicted in a spherical perspective according to the magnifying effect of the fish. Holding a Hungarian tricolour spade as a spear the back of this youngster is the bow that shut the arrow of truth. The fish and the arrow are parallel going into the same direction. That is a clear allegory and if I look around it is obvious that young people will stand up more and more as they are robbed off their future by those very powerful old crocks who run the world in a way that there is only 10-20 years left. If I go on, I realize that the arrow, the heart of the crown and the black horseman are all held back in this moment being caught between the fingers of a woman in purple who is sinking underwater with three other figures. The big fish in the middle could attract attention to the terrible, unsustainable, polluting and wasteful global fishing industry of today.

Up to this point I did not understand why the dress of the sinking unconscious woman is purple. The color was natural for me while painting the picture. *(Green and purple is the title of an essay by Béla Hamvas stating that these two colours are the colours of our age, green meaning the return to natural things and purple for the chemically altered everything: food, brains, air, water, land and the purple fog what is being fed as "The Truth" to citizens by the Media that is owned by the same people who own most governments. The two colors of the renaissance for example are red and blue: The true blue of the clear sky and the color of rose and blood.)*

Misled by media fashion and education the sinking unconscious woman's purple dress represents the glass pearls and "fire water" once given to Native Americans. These are the unnecessary crap of our time: all the digital gadgets, and "purple" entertainment. This woman representing all these is holding back the arrow of Truth. No wonder the giant Ruby, the heart of the Holy Crown of Hungary broke in this situation.

This Ruby still holds back the black horseman of famine. If people recover from being unconscious, unite with each other and reunite with nature, there will be no famine and hunger! The woman in purple holds the Ruby of the Crown, which holds back the black horseman of famine while she lets the arrow of truth through her fingers!

What happens if she does not recover and lets the Ruby fall? We find ourselves face to face with the black horseman. Either the Crown will be more visible -if this dark liquid, in which everything floats, becomes clear or vanishes- or, if everything stays as it is now, the three horseman of the apocalypse will run us down.

The two pillars with two cocks (always the symbol of vigilance) above the pale, turned horseman are worth mentioning. The pillars must obviously be the Pillars of Hercules, whose fate surprisingly resembles the fate of Hungary represented by the pale turned archer horseman.

"Hercule is the son of the demigod Alkmen (a mortal woman) and Zeus, from whom he inherited superhuman abilities, including superhuman strength. He was just a baby when Hera, the wife of Zeus, put two snakes on the baby's chest in a jealousy attack to kill him, but the newborn hero defeated them. Years later, Hera's hatred reappeared and soaked Hercules with poison, who got so confused and insane that he looked at his wife and child as an enemy and killed them. He then was sentenced for 12 years to serve Eurystheus in Tiryn. Guided by jealousy his new lord entrusted him with twelve impossible tasks to destroy him. But he did all twelve victoriously."

To accomplish one of the tasks, he had to cut a mountain in half, blocking his way to the ocean, and according to the legend that split rock is Gibraltar at the moment.

How interesting is that in 2007. a sculptor, Ginés Serrán-Pagán, created two works dedicated to this myth. The first title is The Columns of Hercules: Abyla and Calpe symbolize the separation of the two continents, and the second is "The Unification of the World" the Monument of World Peace in which Hercules unites the two columns.

In the painting, at the top of each column, is a rooster, the rooster that Socrates spoke about to his disciples at the moment before his death: the rooster of vigilance. This is easy to decipher, only an increase in vigilance of humanity can lead to peace, in addition, it is necessary to unite the world, which is torn into pieces. This is the direction the turned pale rider is moving to.

In the background, following the direction of the pale rider, an eastern face is also faintly drawn in the depth of thousands of years of Scythian Hun tradition. Next to this face there is the gate, the columns of Hercules, with the cock of vigilance on each column.

The image also shows four sinking figures: In the lower left corner is an awakening face from which the last piece of his mask is just peeling off. Above it there is a falcon, a symbol of spiritual awareness, a symbol of

ancient Scythian culture and a young girl in a white skirt who clings to the legs of the sinking woman in purple dress. Like the pale horseman, she has already turned to the opposite direction. Her butt is bare, meaning she has basic existential problems, forcing her into prostitution. There are three other sinking figures: the woman in a purple dress herself and two other figures, one of which covers the saddle of the archer.

The two opposite directions are striking. Facing us at high speed, the stealth fighter jet and three horsemen of the apocalypse, the grey dead face on the left side of the picture, the face peeling off his mask, plus evil and silly faces melting together, whose frightened eyes are magnified by the fish. These include the young king also with the holy crown on his head. In the opposite direction, there is a girl in a white skirt clinging to the legs of the woman in purple dress. There is also a forward jumping (attacking?) Girl holding a Hungarian-national-colored oar in her hand on the right side of the picture, and the pale rider of the apocalypse.

The location of the four sinking figures in the picture is also noteworthy: the falcon and the girl in the white skirt grow out of the masked, waking face, the woman in the purple dress is sinking so that the fish holds her back and the arrow caught in between her fingers might be kept from reaching its finish, a sunken figure under the jumping young rower and the fourth sinking figure is just the saddle of the pale rider, holding it back, so the archer still has to come over it. So the four riders are a consequence of the four unconscious figures sinking: lack of vigilance and striving upward spiritually.



The Valley of Sorrow original 35X22cm watercolor, pencil, paper 1992



"The Valley of Sorrow" 150x110cm oil on canvas 2012.

With this painting I recognized the meaning of certain features already during the creative process and felt the need for inscriptions, maybe because the operation of our current world (what the picture is about) can also be read so clearly. Above, in the ship of media, which is already in flames, the lords of the world with the black pope in the middle, the Valley of Sorrow below, with media content broadcasted from this ship above with the fasces as figurehead. In the middle of the picture a tube stares at us (and TV is also called “tube” in many languages!), the weapon held by the black pope. With the inscription: Camera, just not to get

misunderstood: nothing comes out of this weapon, but everything goes in! This weapon is the global surveillance, which is in the finishing phase with 5G and A.I., surpassing even the wildest ideas of XX. century sci-fi writers. This is what we are witnessing right now in these days.

The above, still somewhat blue world of the burning ship -from which everything is controlled according to the incredible amount of information gathered- forms a horizon sharply separated from the dark world below. The only thing that extends from the world below to the above is the top of the head of the dark figure labeled “pharma” on the left. This suggests, I think, that the global pharmaceutical industry, which is higher than the largest companies (a creature labeled corp.), is in the blue realm, manipulating human unhealthiness of the world below with opaque intentions only known for them. This includes all the chemical manipulations that are also beyond imagination, such as the disinfection of the drinking water network with fluoride (USA) causing calcification of people’s pineal glands, thus blocking their spiritual development above a certain level! But this includes thousands of food additives approved by the central health administration, which are also individually harmful because they are difficult or not at all digestible by the human body, and their combined intake creates even synergies that prevent e.g. neuro-transmitters work in the brain, so they have mind altering effects! Not to mention the ongoing falsified pandemic.

We, ordinary people are represented in the picture by the foosball puppet in the lower left corner, according to our sick and stressful condition in pale yellowish-red color. It is a foosball puppet, jerked by a thick-mouthed, low-forehead, cruel and silly voluptuary belonging to the lower world in order to be pampered by his indispensable slut (a female figure formed from his hand, thus depending on how much he is turning the rod). Two more hands hold the shaft of the foosball puppet influencing the jerking and spinning. One hand is the hidden hand of a monster labeled:”corp”, symbolizing multinational corporations which do not respect neither natural environment nor human rights nor national values, like a giant spider which pours its products on its victims in his net, than sucks them up half digested altered and brainwashed. The second hand is the hand of a noble female figure reminiscent of a pharaoh. A beam of light, a projection from the upper world illuminates her other hand, in which a tiny figure writhes: this is the present, utterly false projection of the ancient kings and pharaohs.

Meanwhile, from the background, the figure labeled pharma, turns into a snarling dog shaped beast, whose tail points to the roots: Medicine or rather only Medici. This black beast attacks the foosball puppet representing the simple man, and is just about to bite his neck. *(I am writing this at the time of lockdown during the 2020 global official Covid19 pandemic, but the painting is ready since at least 2015 when I exhibited it at MÜSZI, Budapest)*

But why is the ship of the upper world in flames? With the spread of the Internet, not only do they get an astonishing amount of information about us that can be processed instantly by supercomputers, but with it they also allowed repressed masses to create networks, access “unwanted” information and create international communities. This sets on fire the strongest bastion of their secure position of dominance: the information monopolies. There are three giant faces in the nave, one of which is the black Pope of Rome. These three faces represent the three completely independent city-states that rule the world today. They are completely independent and cannot be influenced in any way by the motherland where they are located. Their citizens are not subject to the laws in force, they do not pay taxes, they have their own police and secret services. These are the Vatican (ideology, information), London inner city (money domination), Washington District of Columbia (warfare). This information for example was also not widely available until the advent of the Internet. The ornament of the prow - and the direction of the boat - is the fasces, which is often seen in many places even today such as the central bank seal on the US dollar for example. (The term fascist comes from the word “fasces,” which was the insignia of power of the ancient Roman Empire: a bundle wrapped in a bunch of batons.) It is interesting that the ruling power no longer hides its intentions as their ship is on fire. Is it also part of the plan? The pistol barrel staring into our eyes in the

middle of the painting also suggests this: we are like at the end of a thriller in the “gun talk” part when the murder reveals himself to the shocked victim who has seemingly no chance at all.

To the right in the picture is the letter H, which is the international sign for hospitals after the Latin word hospital, but few know that the Knights Hospitallers were a papal military order besides the Knights Templar. The highly promising inscription: Medicine, on the one hand, refers to the process by which centrally controlled chemical medicine has reached such a level that in today's societies it is already mandatory to give our children vaccines that can contain poisons and nanochips and produce billions of dollars profit for Big Pharma, also from the sales of drugs treating side effects later. (In Hungary, the contract for the supply of 6 million H1N1 vaccines ordered by the state worth HUF 12 billion has been encrypted for 50 years!!! For what reason?) But this inscription “Medicina” also refers to the leading role of the Italian Medici family "in favor of" culture. This patronage progressed to the development of television. These together became the most effective consciousness modification of masses globally. Personalities, who wittingly helped the realization of all this, form the frame of the foosball table that spins the average person. Their lines are parallel to the lines of influence ending in a sharp blade from the upper media ship, and parallel to the black five-pointed star, the symbol of Satan, turned down next to the head of the black pope. This sharp blade penetrates all the way to the axis that holds the puppet. The intersection of these two is touched by a figure stretching in yoga position, showing the only existing way left in the lower world to escape the effects of the axis and the blade: the elevation of body and soul to higher frequencies, better vibrations....(and off grid living independently self supporting with healthy food.)

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"The descending and ascending world" 20X32cm 1984. original version,
paper, watercolor, white tempera, pencil



“The descending and ascending world” 110X160cm oil on canvas

The spear of destiny* is in the centre of the image, around which a thick spiral of light curls, separating the vanishing world from the ascending. As a side view this spiral of light can even be the “S” shape of a person’s spine along with the glossy dome: the skull. As the spiral of light reaches higher and higher chakras, more and more people of higher consciousness appear in the painting. In the present age, we are in

the lowest, darkest level, under the control of egoistic, human-shaped monsters that exist at the functional level of the reptile. I'm sorry to have to say this but if we look around, the events of the last two hundred years and the terrible conditions we are in prove this.

In this picture some known personalities take shape. Next to Hitler, the Roman Pope is the dominant figure on the lowest level in this image, having a gallows, a cross and a guillotine under his mantle, holding the papal crosier in one hand, which, however, is rooted in the Free Masonic symbol that encloses an eye. We also have a pair of this eye, an extraterrestrial being facing us. I felt it would not be easy for me to decipher this superimposition of symbols, as Freemasonry was initially persecuted by the church and the popes, and the existence of extraterrestrials was still considered nonsense by 99% of the population. After a brief search, I found a video of a statement by former Canadian Secretary of Defense (Hon. Paul Hellyer) made among several speakers in the most serious forum: he learned of the presence of several extraterrestrial species, one of which is certainly related to the U.S. government. In my further research, I found several groups dealing with extraterrestrial intelligence and looked through many accounts from credible people who left no doubt that the presence of extraterrestrials was at all times the most delicately kept secret in the Vatican and various top state archives. As time progressed, Freemasonry became less and less persecuted by the Vatican and it changed a lot by our time: The hegemony of the three city-states on earth. That is today in the current Fourth Roman Empire (!), where secret agents of secret societies, infiltrated the church, the highest circles of science, politics, and have unlimited financial power, quite necessarily, merely as a consequence of their principle of operation. (For example, each U.S. president is a member of a secret society called Skull & Bones within YALE University.)

It is an interesting fact that the United States gained its independence in the same year (1776, this number is on the plaque in the hands of the Statue of Liberty in New York) as the order of the Bavarian Illuminati was founded by Adam Weishaupt, which presumably represent a secret branch within Freemasonry, officially only operated for a total of 9 years, banned in 1785, and have been operating in complete secrecy ever since, that is, until now, when all secrets seem to be revealed for the world, from ancient Taoist sexual practices through the Toltec spiritual tradition(Castaneda) to secret societies such as the Illuminati, the Skull & Bones, or the Bilderberg group, not to mention the greatest secret kept by the ruling forces for hundreds of years: the presence of various extraterrestrial species.

The knife in the other hand of the pope (bottom left) cuts through the skin of nature: all forms of life are endangered under the control of the three city-states from mosquitoes to elephants due to man's current uncontrolled environmental destructivity. In vain is the first commandment, "Thou shalt not kill!" The world conquering endeavor which calls itself Christian never had mercy for a living being or a human life in its actions to spread its power. The controversial meaning of the three parts of the papal tiara is actually Heaven, Earth and Hell (!) The tiara means that the lord of these three areas is the Pope. Also the lord of hell! Since the reign of this love proclaiming Church (think of the Holy Inquisition still operating in disguise today or the Crusades), we have come to know an unprecedented arsenal of torture and execution instruments, the cross, the guillotine, the gallows etc. But as the age of darkness circled further (to the right in the picture, in an upward spiral), we came to the complete and totalitarian domination of fascism, orchestrated and directed by the global deep state, exercised mostly by covert political, monetary, chemical, biological, and high-tech means these days while showing an impersonal mask, which can no longer obscure the giant-grown fascies. So the repression and constant looting through "silent weapons" around the world is slowly exposed. Chemical oppression is symbolized by the black, oil-dripping figure with the letter H on its cap plate. To see the connections better: on the cap plate of the Führer, who just performs a roman salute, is a skull, which is identical to the symbol of the secret company of Skull & Bones at Yale University. The death's head was exhibited on a pedestal by the founding members, it was the thigh bones and skull of Geronimo, the last Indian chief. This moment was also captured in a photo, including Heribert Bush, a

founding member of the Cainite way of life celebrating his complete victory over Abel, a nomadic shepherd, a non-possessive, non-destructive way of life in symbiosis with nature. In the middle of Europe the last Mohicans of this way of life were the Hungarians, later the indigenous American tribes (Indians). The world has since had to experience where it leads to if humanity does not listen to the word of God (does not respect nature), does not look at whose sacrifice the sky has accepted (Abel the nomadic pastor), but follows Cain to kill and collect material wealth.

It is therefore necessary to restore the world by creating a vertical nomadism, which under the present conditions means permaculture and self supporting for local communities, the rehabilitation of forests and wetlands and the creation of a lifestyle with almost zero ecological footprint. (Because we've become too many for the traditional, horizontal nomadic lifestyle and population is growing exponentially.) I want to help the creation of this with these works and this book, too.

The black figure (to the right) squeezes the heart of the swami (Hindu spiritual rank) in an orange dress. This momentum symbolizes the fatally unfolding phenomenon of today, where black oil is the main energy carrier of a cancer-spreading lifestyle that lacks all spiritual and intellectual value, its participants are only motivated to get as much money as possible and thus more leisure and entertainment and superiority over others, while these caterpillar-like all consuming masses are removing all moral and emotional barriers, destroying sacred traditions culture and nature. The prototype of this dark, declining age: the age of the Roman Empires, was maybe the "Dritte Reich" (Third Empire), with Adolf Hitler. He only wore a single badge, the Imperial Cross, which is identical to the crosses on the mantle of the Pope. Yet this age of horrors is coming to an end, aided by higher intelligence of the universe but not directly in a way that can be grasped in space-time. This manifests itself in the painting (upper right corner) as vibrations and waves that act downwards suppressing the darkness from a strange disk shaped, organic thing with a light-figure in it . In this drama - *where the fasces has grown to a giant and is no longer obscured by the mask of the rulers, a black figure is gripping the heart of the spiritual man and waves are coming from above that will end this era* - everyone has a responsibility to see how things turn out . Whichever character you are in this drama right now, you have a chance to look, to see this situation and act accordingly.

To the left of the image, a rising bright world emerges from behind the spear with the spiral of light. Along with the noblest, majestic elephant, the real rulers already appear, but in still sleeping form. The number 13 represents the number of natural months that actually exist, as the Moon orbits the Earth 13 times in a year. The Catholic Church demonized the number 13 while introducing a completely unnatural, disharmonious 12-month calendar. It is no coincidence that the three from 13 were transformed into the Aum symbol(ॐ), meaning the wholeness of the universe, in the painting.

A calendar with 13 lunar months (there are 13 months in the calendars of Mayan, Celtic, Jewish, and many other indigenous people) means completely harmonious months of equal length, $13 \times 4 \times 7 = 384 + 1$ day of time versus the disharmonious unequal 12-month calendar that conquered the world. The 365th day according to the harmonic time fragmentation was not part of the calendar, it was the restart, the day out of time, the day of forgiving. The transfer of debt (!), and anger from one year to another was forbidden, and the periodicity of time was much more constant.

I should note that the XII month calendar was created and enforced by the Roman papal power, the word calendar derives from the Latin word Calenda, which means the day of Roman tax collection (Roman soldiers carried their symbol of power, the fasces around for reverence and ruthlessly collected goods.) The number thirteen has been demonized by the church, the effect of which is still felt to this day. The lunar prime number 13 was not favorable for the administration, for it cannot even be halved. Solar 12 came, and at the same time a rough male chauvinisation began, which is typical for religions which started from dry deserts, like Christianity, Islam and Judaism.

The Sanskrit Aum symbol also suggests respect for the much more accepting much less institutionalized religions from parts of the world where there is plenty of water: Hinduism, Taoism and Buddhism. On the chest of an oriental-faced monk in a white robe hovering over an elephant, we can see the swastika in its original form, this magnificent symbol meaning: "all that is good". One of the remaining achievements of Hitler's Third Reich (The Third Roman(!) Empire), which played a key role in the Second World War, was among other things the demonization of this sacred symbol. Accordingly, it appears in the well known, distorted, cornered form on the right side of the image. (It should be noted here that the originally white, five pointed star was also distorted and painted red by the communists who were financed by the same international ruling elite. Originally the five pointed star means MAN. The pentagram is the shaping principle of living nature, organic life.)

To the left of the picture, at the top of the ascending world, is the fool. This is to be understood symbolically, as this symbol is the highest, unnumbered Arcanum in the tarot card, the all-substituting jolly joker in the French card, and the clown in global Western culture. The fool symbolizes the spiritual height when the individual is already detached from earthly pleasures and power, he desires no lust, sees his destiny to the depths, accepts it with a wise smile, and makes humor out of tragedies. In the tarot, the fool also means a new beginning, innocence and naivety.

** The spear of destiny is surrounded by a peculiar mystery, according to which he who possesses it rules the world. The spearhead was taken by Hitler (who was supported by the Pope of Rome) from the Hofburg Museum on the first day of the occupation of Vienna. Interestingly, it was given back to Austria by the USA in the same way as the Hungarian Holy Crown, which also fell into the hands of the US army at the end of World War II. It is interesting to mention that, according to some hyper-right, successionist political views, (actually also according to historical law), Hungary is still the same Apostolic Kingdom of Hungary (like before WWII. because the rules of foreign intruders are no rules for the Kingdom), and the Habsburg descendant would have the throne by historical right. According to this and historical truth, Hungary, as part of the still valid Austro-Hungarian Empire, currently "co-owns" the spear of destiny(!).*



"Unveiling Religions" oil on canvas 110x150cm

The curtain goes up in front of lifeless, sleeping masks. Their greyness is unveiled.

This is a translucent curtain, it feels like we have several such veil-like curtains in front of us ...

We are hopelessly deceived.

Our heads have been stuffed with the fake choice: either we can choose one of these dead Methuselah, or we could be materialists (i.e., we can believe in the curtain that goes up), which is practically a denial of the soul, which is pretty much Satanism....

They have already tricked everyone when asking the question: Are you religious or materialist-atheist?

(..and about atheism it is believed that those are atheist who do not believe that a white bearded uncle is hanging his feet sitting on the clouds and he handles everything...)

The reality is that materialism must be the first curtain that goes up, and then countless curtains have to go up before we get past the petrified masks and get to the light.

This is not what our "rulers" want and that is why they organized the scam so perfectly, that's why the curtain goes so slowly and only for so few people.

However, enjoy the show!

Everything, all the secrets get revealed in our times. According to the qualities of Aquarius (we are in the beginning of the age of Aquarius) and its ruler the planet Uranus, everything becomes more and more absurd irregular and chaotic. For example totally conflicting information can be obtained from the mainstream and the independent media.

The deliberate inflation of fake money, the world currency, the dollar through compound interest rates and the partial reserve private banking system enslaving all of humanity have been exposed. The "human condition" of human nature (Jeremy Griffith) has already been revealed, and the false so-called "Surviving instinct." Finally, slowly as humanity awakens, the apparent differences between religions are also exposed.

God, that is, the universally common pure spirituality, is the pure light itself that is behind the veils and masks.

The first curtain with a strange pattern goes up in front of us. If we look at the perspective of the pattern of the fluttering fabric, we can easily feel the space of the whole painting. Faces or masks melt into each other, just as throughout history, different religions have melted into each other in interaction. However, this flexibility has disappeared between religions in the present age, they do not merge, but rather separate views and become rigid and separated as new religious trends emerge. Traditions, Vedic wisdom, four thousand years of holistic Chinese medicine have been abandoned by modern man, but at the same time the West has given birth to a series of thinkers who are reviving the ancient oriental tradition. (Guénon, Schuon, Evola, etc. and the Hungarians: Baranyi, László, Bakos, Szántai, etc.)

"It is quite difficult to imagine any hopeful change without restoring the originally sacred order of human existence. Therefore the possibility of just that need to be considered first and foremost." László Bogár

Of course, no religion can monopolize universal spirituality by saying that it is the only way to God. Yet the second largest religion counting the most souls, the soul-denying materialism does just that. This is also the philosophy of a group of people that operates within secret Masonic societies, calling itself the Illuminati. They take every tool to make their original ideas true, such as. keeping the earth's population below half a billion (Georgia Guide Stones), a fully controlled, chipped society of machine-man cyborgs, the complete elimination of living nature, the creation of a new world order with four unions (American, Asian, African, European). An enemy that can be re-created at any time, one that can never be defeated: terrorism. Prior to this, the world conquering Roman Catholic Church had abolished basic natural systems such as the thirteen lunar months' calendar, which is harmonic time fragmentation and the natural triple division of the microcosm of man (Father, Mother, Son) leaving (Father, Son+Holy Spirit). In the present age already the eradication of natural genders and family is taking place while the entire terrestrial ecosystem is dying. The Judeo-Christian Church's Holy Scripture, the Bible was expanded only at the Synod of 530 with the Old Testament, which is almost identical to the holy scripture of the Jewish religion, the Torah, and totally contradicts the teachings of Jesus. So they mixed up black with white (making everything grey), falsified

timekeeping and other basic natural traditions, and became the rulers of an international military industrial conglomerate that wants to turn the whole world into a war zone.

The three most intolerant desert religions are Judaism, Islam, and Christianity. In fact, they are in unity and have become the religions of those interested in war. Roman Christianity has long merged with Judaism, but is united with Islam on an economic level (oil). In the triangle of the fake Christian consumer West, Israel and the Muslim world, tension will never cease to increase so those who are interested in war will be able to manifest any situation anytime there. (Now, for example in 2019, refugees are flooding Europe.) A Zionist state has been established right in the middle of the Muslim world with the help of Christianity and warfare has continued in the region and around the world ever since. The Inquisition and jihad, communism, and the Illuminati, the false money system, medieval methods of punishment, and the ideas of total destruction were shaped by the use of armies and weapons blessed by the chief representatives of these religions over many centuries.

Desert religions evolved aggressively under natural conditions, preaching jihad, establishing genocidal holy wars, and holy inquisitions. Thus, in several cases, they have become unduly cruel. Accordingly, the domination of male chauvinism needed for continuously standing armies seems to be adopted by all of them. All of this has formed an incredibly strong Military Industrial Complex that weaves the whole world with the net of multinational supplier companies. These are no longer forces that emerge from human instinct to dominate. These are deadly, multinational (that is: not representing the interests of any human nation) economic forces that operate automatically, systematically and completely ignore natural and human values.

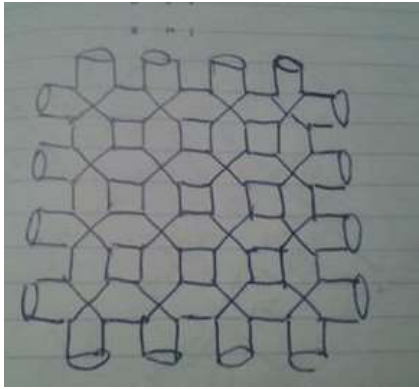
This lifeless mechanical rigidity is evident on these faces in the painting. Yet these are the religions of the world. With one exception, they have all closed eyes, this exception, if we take a closer look on the left, is the figure of the very first world king, King Nimrod, who is wearing the Hungarian holy crown, yet emerges from the gloom of birth with vague outlines. There is no other inaugural crown in Europe, maybe in the world. The Apostolic King of Hungary was the only one that had, and in the sense of legal continuity, would still be the only one entitled to appoint ecclesiastical dignitaries today if we had such a king. The Carpathian Basin, however, is the property of the Holy Crown, and they are so inseparable that U.S. president Carter returned the crown to the Hungarians in 1972. (In the Russian occupation the Holy Crown was heroically evacuated by the crown guards to American territory in World War II.)

Abraham, from whom all three desert religions can be derived, has his birthplace in Urfa. This word means: Mantree in present Hungarian language. There are 3000 identical words in Hungarian and ancient Sumerian language, which shows the antiquity of it. How this culture behaved towards Bodhisattvas and spiritual envoys is also evident, for example, from the fact that the name of Buda (Buddha) is included even in the name of the present capital (Budapest) the original meaning of the name Géza (father of king István, who founded the Hungarian state) means Jesus, and the Holy Crown is a pure Manichaean crown. I see the figures of Buddha, Mani and Jesus fused together in the lower left of the picture, next to Nimrud.

What Hungarians can represent today: vertical nomadism, spirituality and sacred tradition which has a good chance of being a path to sustainable living.

This book and the paintings serve the building of a network of self-sufficient economic micro-communities' described at the end of this book.

About the pattern of the curtain and the floating flat blocks at the bottom of the picture:



The pattern of the curtain is a plan view of an intersecting grid of transparent tubes. Every life is a network of pipes in which some information flows, but this one is a strict grid of squares according to the Saturnic (Saturn is the ruler of Capricorn) quality that dominates the painting. And this corresponds to the two flat black blocks at the bottom of the image, too. (These could be the alien object from Kubrick's 2001 Space Odyssey, but they could currently be two mobile phones, a worldwide compulsory device of our time, independent of religion.) These represent those "levels" no religion can exist without. These are grades to reach for the followers. At the same time, the highest levels are not open for all people. This is just the opposite of the real Church of Jesus, where there are no hierarchies and no "religions" either!! We are all just people around the Globe.

As the curtain goes up the exposed part completely loses its colours, and at the same time this rigid, dark world gets in motion. We see details like the rooster of the god of vigilance (Asclepius) in the distance. True spiritual alertness and sacred tradition is now only a tiny shadow in the overall fog, surrounded by giant masks representing institutionalized religions. Just a tiny white figure, but it occupies the center of the picture and he appears to be the brightest, painted on this veil before us which we did not lift yet: the Roman Catholic pope. He stands with his back to the biggest face's beard, so white and black contrast is clear at this point. But it's also just a deceptive curtain in front of us, beware! The brightest point (Roman Catholic Pope), while leaning its back on the largest other desert religion (Judaism) is looking into a dense black mist separating him from figures we can vaguely outline: an angel (blocked angelic forces), a couple (encounter of twin flames blocked), a bearded king with the holy crown on his head (Nimrod's tradition is lost) and two bigger faces Mani (we barely heard about Manichaeism) and Buddha (is made a fashion of).

The central location is not accidental. This is clearly an initiative for world dominance. Even the Knights Templar, for example, had great expertise in building the temples of the Church in the middle of the exact cross points of the Earth's energy grid. Details of buildings appear in the painting reminding us that beautiful, millennial buildings were built in honor of the gods of different religions in the past. Modern malls on the contrary are set up to "honor" the god of materialism: money. They are inhuman and ugly, devoid of all ornaments, designed for less than a century. The second biggest religion whose temples are these shopping malls, is materialism, and it is being promoted with the good old things (fiery water=alcohol, drugs and media and glass pearls=electronic gadgets, fashion).

Kings ruled in Hungary for a thousand years and even after the 150-year Turkish occupation. Our holy kings represented a human quality no longer known to us. In the beautiful, round country ruled by the Apostolic (that means: solely entitled to appoint ecclesiastical dignitaries, a right that was granted by the Pope only for Hungarian kings) kings, different peoples and religions lived side by side in peace: the Szekler (székely) people of Transylvania,, the Kuns, the Tóts, the Palóc and many others, what is more a quarter of the country's coat of arms is a Croatian flag. In religions the country was also very diverse for 1000 years there were Christians, Nazarene, Buddhists, Jews, and Gypsies all in peace. This also shows the ability of the Carpathian Basin to fuse cultures.

Hungarians are still living in spite of the most tragic history of the world: 150 years of Turkish occupation, the Austro-Hungarian Monarchy when the Russians first stormed our war of independence in 1848 and avenged the highest ranking officers with incredible cruelty (about only four of whom had Hungarian names!), World War I with Trianon (where the country had been crippled losing two third of it), the Bloody communist Republic of 1919, World War II, Soviet rape and looting, hostile occupation for 40 years, and then the nation's most brutal looting under the banner of liberal democracy and a multi-party system for the last thirty years, led by a gang of gangsters disguised as right and left political wings who serve the background forces in the same way as the communists did paying back the

world bank nonexistent loans without telling it to the public. The historical lies (e.g. Finno-Ugricism fabricated and introduced by the Habsburgs and taught sadly by the Hungarian Academy of Sciences also today) have been revealed and proven to be false, and the truth about Hungarian heritage have been revealed which is the remnant of a world-wide 30 thousand year old ancient, peaceful culture with evidences around the world (Serbian pyramids, Tayos caves in Equador, pallag land architecture in Transilvania). The Scythian-Hun-Parthian cultural heritage can be traced back to the ancient Sumerian period, there are more than a thousand Hungarian words still in use that are identical with 6000 years old Sumerian words with the same meaning! The constant and embarrassingly supervised denial of this in each and every system pulls the veil off everything. The secrets around Nimrod, Árpád and the holy kings have been also revealed. It became clear why the Holy Crown had to be falsified (the picture of the Virgin Mary had been changed for Dukas, an adversary foreign King) and why the anti-life background power targeted first of all the geographical embodiment of female quality: the Carpathian Basin the Land of the Holy Crown, Hungary (The country was offered to the virgin Mary and it is called Regnum Marianum ever since).

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“Karma Thread” 18X26cm cardboard, mixed media

I painted on the original version of “Enlightenment” and it became the “Karma Thread” image in 1986.



"Enlightenment" 150x110cm oil on canvas 2001.



This picture is actually about dr.Sarolta Warta, my mother, who left this world early at the age of 63. This painting faithfully reflects what a dark age she was born in. As a 7-year-old child my mother saw spilled human brain on the snow in World War II, she lost her extremely weakened father within a few months who returned from a Russian labor camp, her mother got heart disease due to the deprivations of the war (she couldn't leave her bed for most of my childhood). In the hardliner communist '50s, in Hungary my mother gained admission to The Medical University despite being from an undesirable social class, only because she knew even the small print word by word. Even under these circumstances, she retained the ability to think positively and to look up for the rest of her life. This is shown by her white face turned 90 degrees upwards in the middle of the painting.

While the moving plot of the dark image unfolds on a horizontal plane, almost facing us, she looks up and becomes exposed to light.

The image swirls around the central, white, fragmented face. There is the Fibonacci spiral exactly outlined by certain symbols. These are: the **Mason's compass and ruler** on the forehead of the giant demon swallowing the youth, on his ushanka (winter wear used by the Soviet army) the **five-pointed red star** that cruelly screws the naked figure (symbolizing the people effected) from behind, then the **swastika** that cuts off his arm and the stars of the **European Union**, being the halo of a beast as it just bites off the head of a defenseless, naked figure: we the people... They all fit on a huge black, standing atomic bomb in the background with an A on the peak. Accumulated nuclear weapons have kept the peoples of the world in extinction-level fear practically since 1945, Hiroshima and Nagasaki.

But let's take a look how the image is written from left to right. I signed the picture at the bottom of the left corner because I feel like this old pale face there, like an outsider with an embittered look reacting to the reality depicted. With his back to this face, a dark shadow holds a cigarette in his hand, the smoke of which blackens the whole picture. (Just think about how effectively cigarette has been advertised, how much the world consumes, and how poisonous additives the manufacturers put in it.)

A figure with his hands up worshipping a "red herring" just popping out of the water (the meaning of which became clear to me later), under them a rooster, a knife, a scarred eye, and finally a Roman Catholic stone cross that falls right in the middle of the forehead of the suffering face that personifies indigenous peoples. The right eye of this face is cut into pieces by the knife. Above the other, closed eye of the face, there is a roaring figure in handcuffs holding a watch (mechanical timing device) symbolizing the misled masses pushed into slavery, with a snail shell on its back, and a pregnant mother with her hands up as his lower body. Next to the cigarette smoker's black figure, the Pope of Rome serves as a background for another group of symbols with his characteristic "fish mouth" cap. A Jewish tombstone appears in its negative form and the Roman number XII is in it. On the one hand, they falsified Jesus' origin to Jewish (who actually was a Parthian Prince) and then, after kneading the Old Testament (which is basically the Torah) and the New Testament together, they falsified the calendar and turned the natural 13 lunar months into a 12-month calendar. Later mechanical timing was introduced. And from here, things hurried to the right side of the picture, where a monster communist devours young people wearing an ushanka, with the Masonic symbol on his forehead. We can see ammunition in the middle of the painting, a rifle bullet, which was and still is the real weapon of mass destruction today.

There is something closer to us in the foreground than the white figure skewered by the red star. On the right we see black riders galloping menacingly towards us, with a long, sickle-tipped spear. It was not difficult to decipher what this figure symbolized. As visually the white collar turns into a sickle that is so close to us we can read the script on it: Silent Weapons. That was a famous Bilderberg group* report about international loans, a network of financial constructions that make the effected countries bankrupt, in increasing debt forever. Here I see this symbol clearly, the sickle spear, which symbolizes the harvest: International credit agreements, with interest on interests, which destroy national economies, also influenced by economic hitmen. The black stuff dripping from the spear is oil which was forced** to be our main energy source, on which this devastating civilization is built and kept in darkness. Oil is just as black in the picture as the smoke from the cigarette supposedly meaning, that both we destroy ourselves from inside (left side) and the system is suffocates us into this scum: oil (right side).

An owl appears above the figure with the spear. And I also painted this symbol long before I learned the meaning of the owl, which, along with the religious symbol of the global background power (Pyramid with the all-seeing eye), can also be found on the one dollar banknote. Members of the Bohemian Club (prominent persons and leaders of society) gather every year in a strictly guarded area called the Bohemian Grove and perform occult ceremonies and present sacrifices in front of an altar depicting a 10-meter-high owl.

Several riders are galloping towards us, with the silhouette of New York in the background, with the twin towers which have an occult meaning and were destroyed in 2001. in a very debatable way. New York rests on the head of the communist wearing the Ushanka. After all, Jacob Schiff ordered the slaughter of the Russian tsarist family from New York in 1917 because he didn't want anyone left who could have demanded the incredible tsarist private property placed in his banks. (Evidence of telegraph tape was recently found.)

I obtained this information many years after the painting was completed, and the coincidences are surprising...

What do the cacti and figures in the upper left corner mean? A young person in shorts, whose sex is not sure, is standing with his back to us and holding the three-pronged trident of Poseidon pointing to the only remaining, living branch of a similarly three-pronged cactus in the background. The other two branches are hanging men. What does this symbolize? Food for thought. Two-thirds of nature's most tolerant, enduring life forms (for me this is what the cactus symbolizes) can already be considered dead. According to his legend Poseidon was able to provoke earthquakes and other natural disasters with his trident. Through secret technology this divine quality was acquired by the background power which is using the youth, that is forced to lose sexual identity, to execute their devastating orders.

The only living branch of the cactus is also one half of a beautiful female face: Mother Earth. Her face with closed eyes is taken over by another yellow, distorted, vicious, female face with a scorpion sting hanging from her mouth. You can see HAARP devices on her forehead (weather modifying antennas used to cause earthquakes and tsunamis, which were already obsolete in 2018!). Not only does a scorpion protrude from its mouth, but it sucks in the also cracked white face that is the only one turning upwards to light. Scorpio quality clearly dominates the picture. Long time ago the name of this sign was "eagle and snake", alluding to the combined presence of extremely opposing qualities, black and white, evil and saint.

Everything cracks and falls to pieces in the chaotic image, according to our times. Mother Earth is being destroyed like someone attacked in her dream, by the destruction and pollution of the ecosystem, also by the use of high-tech weapons and equipment. (As I write this in 2020, they are working hard on the global introduction of 5G technology, which, if successfully carried out, could lead to total and permanent surveillance and control of each individual.) The edge of the shattering, melting yellow face is also the outline of a tall female figure, whose wrapped, blindfolded head is no longer in the picture. She is holding a key in her hand behind her back, her other arm raised to the sky. I see her as a hopeless figure, a dormant force clutching the key of solution.

**The Bilderberg group used to be a fully secret international group from 1951 to the present with the participation of the most influential heads of states, politicians, royal families, economic and media leaders but it is also revealed already today.*

*** In the last hundred years more than 5000 inventors have been silenced or killed who invented clear and effective energy technologies.*



The original "Jin and Jang" (paper, mixed media 20X40cm)



"Jin and Jang" oil on canvas 110X150cm

In the middle of the image the female quality, Jin appears as a woman dressed in a black dress embracing the male quality, the Sunlight. The black dress represents earth, the soil. The male quality is the sunlight that is needed for life to grow out of it.

The yin-yang, male-female pair of opposites is also the life-death, world-afterlife pair. In the middle, the moment of death can be seen both as the impact of a diving jumper into the water viewed from below, and as a soul between the diving woman's legs at the end of a corridor of light embracing death with wide stretched arms. This momentum dominates the picture and also marks the line between the underworld, (Hades' realm is the world of the dead, with the Styx River at the bottom) and enlightenment, the brightness of life, or heaven.

If our soul ascends we will meet the guardian leaning on his stick. If we are let to proceed, the journey requires us to go through many steps and three gates, avoiding all the demons, attractions, and miraculous intoxicants we encounter on the way into the middle of the Light Sphere.

The central female figure, whose heart is the cycle of death and rebirth, holds a spring catkin in her hand. Circulation, reincarnation, continuous renewal sustains life, which is realized in matter, under spiritual control, by the magic of seed-power.

Grotesque and naive

I admit it's a bit provocative that I turned the cylindrical beam of light bursting from above in the original image into a grinning phallus. Once I realized that the image was about the female-male duality, I felt I needed to make the masculine character clearer. I wanted to express how I see the men of these days, this dark and idiotic age. If I look around I don't see real men. Male quality is no longer connected to the "above," it doesn't contain the clear light of moral and ethics. It is more of an idiot, grinning, opportunist male quality. On the right edge of the picture, the ancestors emerging from the past are looking with sad faces at the reality of the present age. It has become fashionable to be "different", eccentric, perverted. In my circle of friends there are almost only single moms or unhappy married couples who live in lies, cheating on each other... when it turns out that their husband is a "cross dresser" or a bisexual with AIDS or a narcissist psychopath...

Likewise, the "Moon," which portrays female quality, shows distortions compared to the peacefully smiling Moon Mother on the original painting. Lust and intrigue, sharp-toothed monsters and the obligatory ordinary erotica that settles on us like an octopus and even pour out of this light sphere. You have to go through three ladders and three gates between these demonic creatures. The last step leads to the pupil of the eye inside the triangle in the middle. In front of the first step is an old man, the "guardian of the threshold", who offers a miraculous world shimmering in a greenish-blue light instead of the steep ladder. But this world is a misconception, melting and pouring straight back to Styx. The distortions and charming temptations of female quality must be refused, the dragon of sexuality must be defeated if we want to step higher, out of the eternal cycles of life and death.

In the central black-dressed female figure as a background, the main motif is a canal or pipe corridor, leading into light. It is a channel of birth and death at the same time. Because the death of a soul that has not yet been liberated results in another birth.

Why do religions talk about "liberation"? And why is it so hard to get liberated? Because this world is a prison as it is. Not only the prison of space-time dialectics and continuous change, but also the prison of no mercy, where the most nefarious and filthy will enslave all. We are white light captured in a world that is black like oil.

Female and male quality separately would be meaningless and incomprehensible. They only exist in relation to each other. Motivated by the support and beauty of a true woman, a man becomes a man, and conversely, a true man is needed for the female quality to become visible and flourish. In the picture the female figure is embracing and clinging to the man-quality. In another approach, it is the woman's womb that accommodates the man-quality. Because women can embrace both with their arms and their womb, and it is this beautiful love, this giving-type female passivity through which she serves. This passivity is in contrast to the male activity * required for the act ** to take place. Male activity collides, progresses, penetrates and this is the nature of light as well. Light also strikes objects in the same way, it bounces off them, makes them visible, and the light travels straight, not protruding. This is the true male quality.

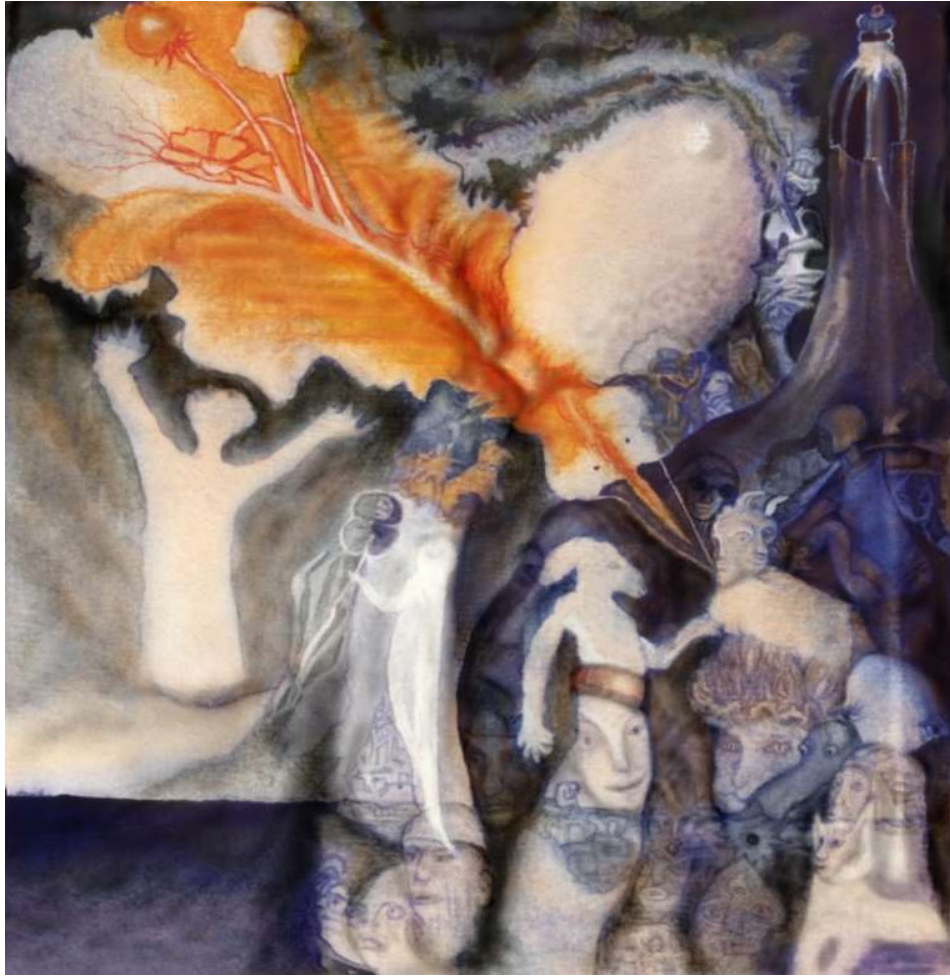
Female passivity is also suggested by Jin's closed eyes, the time of tranquility, the kind of sleeping which is awake enough to receive Yang. Jin gives joy, love, reassurance, warmth, a hug, care and receives the light brought by Yang. At the end of the act Jang takes with him what is his: takes with him the masculinity that belongs to him and thus leaves an empty space again.

These interests seem to be contradictory, but they too presuppose each other and can only be interpreted together.

In the picture, this oversized, stable penis seems to serve as a support for the woman as well as acting as an axis around which everything is circulating. After all, life is aligned with the Sun.

* willingness and ability to act and respond to external stimulus

** one meaning of the act is feast or ceremony!



"Magical Solipsism" 1996 (sold at an auction in the USA, the proceeds of which were offered for the surgery of a Hungarian student)



„Magical solipsism” 110x110cm oil on canvas

Magical solipsism is an existing philosophical trend just like dialectical materialism, of which we could say: it is the exact opposite. We could translate magical solipsism into English as a magical "Iexistonlyness". When I die, the world will end because I created everything for myself. Nothing exists except my perception, and nothing is real outside of it. I am responsible for every little detail of my life because I created such a world for myself, I screen and watch this whole movie (but I don't really see it, I only indirectly feel its consequences). I am the figure with the arms spread out on the left side of the picture. But everything I scatter is behind me, I look ahead, I don't even see what karma arises from my actions and thoughts and which karma influences those: the unenlightened man is unaware of his magical creative abilities, his karma-creating processes.

On the right, a double-faced blind goat's hand, holding a white stick, is held down by a figure hiding behind an animal mask. His lower body is a woman holding her diamond-ringed hand toward us. Since this image is about me, it may be easier to interpret this intricate symbol.

The image is about the structure of the self, the ego, it is inevitable that my personal aspects will be manifested in it.

(Since I studied astrology, I immediately remembered my astrological chart of January 6, 1965, 4:15 a.m. My Sun is in Capricorn, Venus and Mercury stand together very close to the Sagittarius ascendant. The Aquarius Moon in the third house is in quadrat with the Neptune –which is the ruler of the empty fourth house-, in the twelfth house in Scorpio. I have a circumferential trigon with points in Jupiter in the sixth

house in Taurus, Sun in the second house in Capricorn, and Pluto standing with Uranus in the ninth house in Virgo next to MC (Medium Coeli).

The double-faced goat is reminiscent of the two-faced Janus god of ancient Rome. Although he suggests duality, he is still the god of beginnings, from whose name the beginning of the year was derived, the first month: January. The concept of one as a number, denoting a person (an individual, but also the quality of god), also resonates in the proportions of the painting, which is unusually 1:1, that is, a regular square. The “one” is the measure, the unit I set. This “one” can be any size, so I, the individual will specify how big it will be and how big the square will be in this way, which will give a frame to my cinema. And the first month determines the unit of time. By one month we mean a definite time period.

Janus is the god of beginnings, the patron saint of doors, entrances, gates as well, and because he is two-faced, he can look inwards and outwards at the same time. He can control both directions in space and time. In a figurative sense, it controls the beginning=entrance, but also the exit=events in the future. This is the magical creative force.

The figure wearing an animal mask represents sexual instincts, the seduction of sensuality which is the greatest challenge. The ring of the noble lady symbolizes the most precious gem: fulfilled love and bodily pleasure. With an overpowering desire for that, the self is distracted, stumbling blindly with his white stick with blocked creativity. The goat is me and this intricate symbol perfectly mirrors the struggle inside me, but also in most of the people.

The woman holding the diamond ring on her finger is the closest object to us in the picture. Her scarf depicts a rock fissure with a couple in it. There is also a couple facing each other standing on her collar but they are sitting far apart and separated. There is a third couple squatting with their back to each other which is a trap: if one tries to face the other they both fall. These are symbols of different typical phases of relationships.

Next to the woman is a blue paw and a calmly resting lion, but all that is actually in a mushroom stem which is invisible or transparent like glass.... and the picture starts to open up into another dimension. The white stick of the goat is repeated as a shepherd's staff, that's growing out of the mushroom. The mushroom always symbolized psychoactive plants used in traditional shamanic cultures, but it could refer to pure divine intuition which -like a white stick of the blind- allows us to orient ourselves in the unknown invisible world. Here the mushroom appears as a magnifying glass revealing hidden meanings. If, in possession of these experiences, we can remain a wisely resting lion, then this kind of information and enlightenment will result in spiritual leadership and real pastoral qualities on a higher level.

Next to the lion's paw is another hand, a black hand, which belongs to a bell-boy, symbolizing service, which must become a basic attitude for the shaman or person evoking visions if he wants to grow spiritually. The shepherd's staff, the Coptic cross, and the magic deer form a triangle, as if the human figure floating above the ground scattered these symbols from his hand.

The Coptic cross is also the front part of a pharaoh's crown. Under the pharaoh's face in a triangle is an eye that is in the centre of the whole image. It is the eye of the soul that is experiencing this entire cinema. This soul has personality, body, experiences and previous lives.

The magic deer appeared together with the Saker (Falcon), leaning on the fish with its hind legs. Behind the fish, a woman in white dress holds a bird in her hand. This is Mother Earth with the blue bird of freedom.

The fish is floating here again, referring to the qualities of Pisces, or the Age of Pisces that has just ended as we entered the 2160-year long, chaotic era of Aquarius, but it also represents living creatures in waters (next to birds and mammals) around the white figure representing Gaia in an age

when we sacrificed the terrestrial ecosystem to increase our well-being. The animal figures appearing in a downward spiraling line perhaps represent the decaying nature. But these figures are also the dwarves who represent the quality of Scorpio in my personal horoscope. (*Neptune, the ruler of the 4th (empty) house in the Twelfth House in Scorpio, in quadrate with the Moon(Mother)= materialist biochemical researcher father who left us and never understood my art and visions.*)

At the bottom, in the middle of the image, the whole whirl about is projected from the head of a bald gnome figure. He is the “I”, the ego. The entire reality is visible for him only to a very small extent. He is half blind. With his intact eye, he stares with great admiration at nothing. His spirit floats high in front of him and constantly creates the reality of the “I”. The ego is reflected in the middle of two pyramid power lines that slide into each other, like a bloodthirsty beast. In this line upwards is the hand of Fatima, or ahimsa, which protects the self. We can also interpret this that the ego provides basic protection for the self to survive (survival instinct). The ahimsa falls on the beast's forehead. Above which a cricket is sitting at the top of the pyramid, holding a flower in its hand with a face in its petals. This face has later become clearly identifiable as a live person in my life. (She is Jamila, a very good friend of mine, whose grandfather got a living lion as a present from Haile Selassie) The cricket (reminds us of La Fontaine) symbolizes poetry, the artist's existence that is outside the comfort zone: the dark, protective pyramid of the ego, making it vulnerable like an insect. But it is sitting on the peak of the pyramid, meaning the priority of art above wealth, the clown above the King and the Jolly Joker above the Ace of spades.

Above all this, there is a face in which I see my current state reflecting my feelings as I analyze this painting.

This series of features - from the bald head to the face - is also the stem of another mushroom which is bent in the wind of the soul. The hat of this mushroom was not open yet on the original painting, which was painted more than thirty years before. In the middle of the hat of this mushroom is the eye of the soul, which is looking at the self created story, and perceives everything beyond.

On the right side of the picture we see things closer to us. Above in the top right corner, a beam of light illuminates a lying dog at the bottom from an unidentifiable, non-mechanical, rather organic thing that stands on an artificially cut top of a rock. The dog is a symbol of loyalty. This thing that emits a beam of light has some unearthly origin from which I concluded that I am loyal to my sacred contract or obligation with which I came to Earth. (I've also observed that when I paint, not only do I calm down mentally, but I also function better physiologically.) The beam of light first passes through the spine of a woman (facing the Moon rising on the sloping horizon, which is also the pyramidal power line) and then it forms a strange large-eyed, alien creature of light. The lying dog is a part of this light being just like the face above the dog's head. They all make up the body of the “Bell-boy”(service). The dog is a symbol of loyalty, this face is the face of loyalty. This is the face of fidelity to the mission which appears as the cornerstone of the whole painting, on which my whole story is based. The creature of light has the shape of a keyhole and we can look through it, here we see the setting sun, the waves of the ocean and a surfer, a tiny creature with a thirty meter scary giant wave towering above his head. This is how vulnerable the self is in life with the surrounding powers.

The transparent mushroom, -which is part of the big mushroom in the middle-, like a magnifying glass, seems to unveil what or who is behind it. The double-faced goat, the mask that catches his hand, the woman watching the rising moon, and the gnome animal figures also appear this way.

So far, this picture has been the biggest riddle for me, and now that I've started to analyze it, I'm increasingly seeing that it was because it's my own personal energy pattern. This picture is about me, it depicts my story, but at the same time, its structure is true for every “I” revealing regularities that are typical for everyone.

As a result of getting to know myself more and more and a heavenly sign* I had to realize that I am a jolly joker that can be placed in any position. A grim-faced clown with a clear view of the overcast situation, a polymath dealing with water-engine and energy-producing organic homes, a former actor, painter and musician, a former CEO of an agricultural company, a successful manual therapist with pharmacist and artist grandparents, medical doctor and biochemical researcher parents I am a modern alchemist. What I have been seeking throughout my life was GOLD: connecting to higher levels of awareness through the study of vibrations: love, light, colors, music, devotion, wholeness and health. Accordingly, we see a colorful and multiplayer cinema in the picture, but the main pattern is fundamentally universal, since the vast majority of souls are in the same situation currently: creating their own karma blindly, unaware of their magical fate creating abilities.

** One day as I was taking my regular walk in the forest, I found a playing card face down in the middle of the path. I took it and realized that it was a jolly-joker card. A sign so clear and obvious is impossible to miss.*

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“Hierarchies of Spirit” 20x40cm paper, mixed media



“Hierarchies of Spirit” 110x180cm oil on canvas

We may not notice immediately when we look at the image how low the horizon is. So the different actors in the picture populate a huge space, representing different dimensions. On the horizon we see a frozen Arctic landscape with icebergs and a giant falling fireball just before the impact. The fireball, which symbolizes the catastrophes threatening humanity in the present moment (2020), is being held back by an old monk while all this is viewed with cynical indifference by the “nobility”: the rich of the earth. (The cynical, materialistic, misinformed and miseducated masses and leaders

of welfare societies sunk in nihilism and atheism, kept in constant fear, whose life is only about accumulating material goods.) The monk symbolizes the remaining fragments of sacred, sustainable tradition and morality in societies and individuals. Unveiled in the circle of light in the middle, this cynical indifferent face becomes the prodigal son –who has just returned-, standing in front of his father, the old king wearing a golden robe on the left.

There is a new, higher and lighter horizon in this revealing heart shaped circle of light projected from above. This is the horizon of the newborn love between father and son.

Half of the light coming from above is absorbed by a huge dark cross shadowing the entire Earth, which appears as a black sphere. I see the black cross of false Christianity, which has caused the death and misery of millions and millions, in its effort to conquer the whole world with its fascist system and "holy" inquisition. *(The "white" Christianity, the religion of love, was finally made "black" at the synod of 511, when officially they made -then punished with death everyone who doubted- Christianity into Judeo-Christianity. The religion of "if thrown with stone throw back with bread": the New Testament was mixed with the Semitic views like "tooth for tooth, eye for eye" of the "Old Testament" which is almost identical with the Jewish Torah. The teachings of Moses totally contradict the teachings of Jesus.)*

Souls step out from the beam of light under the supervision of extraterrestrial (or earthly but not yet perceived in our dimension) intelligences and populate the dark planet as we see the mystical moment of a Bodhisattva (Jesus) connecting the earth with the cosmic spirit, appearing in an enlightened sphere of light, mirroring the "black Earth". At the same level with this, there is a monk in a white robe (Saint Paul's order*) on the right -showing a double figure: a sitting like a meditating child and a standing at the same time. The monk whose light cassock blends into the shape of a falcon and a strange hierarchy of different non-earthly light beings radiating energy influencing or maybe even creating earthly life, are on the same level. Sitting in this light there is the enlightened sage, the central character of the painting. This is not the light perceived by our eyes, but the "spiritual" light independent of the material world. The lilies floating above the king indicate the direct descent of the originally ruling, royal dynasties from these higher, not necessarily earthly and benevolent hierarchies.

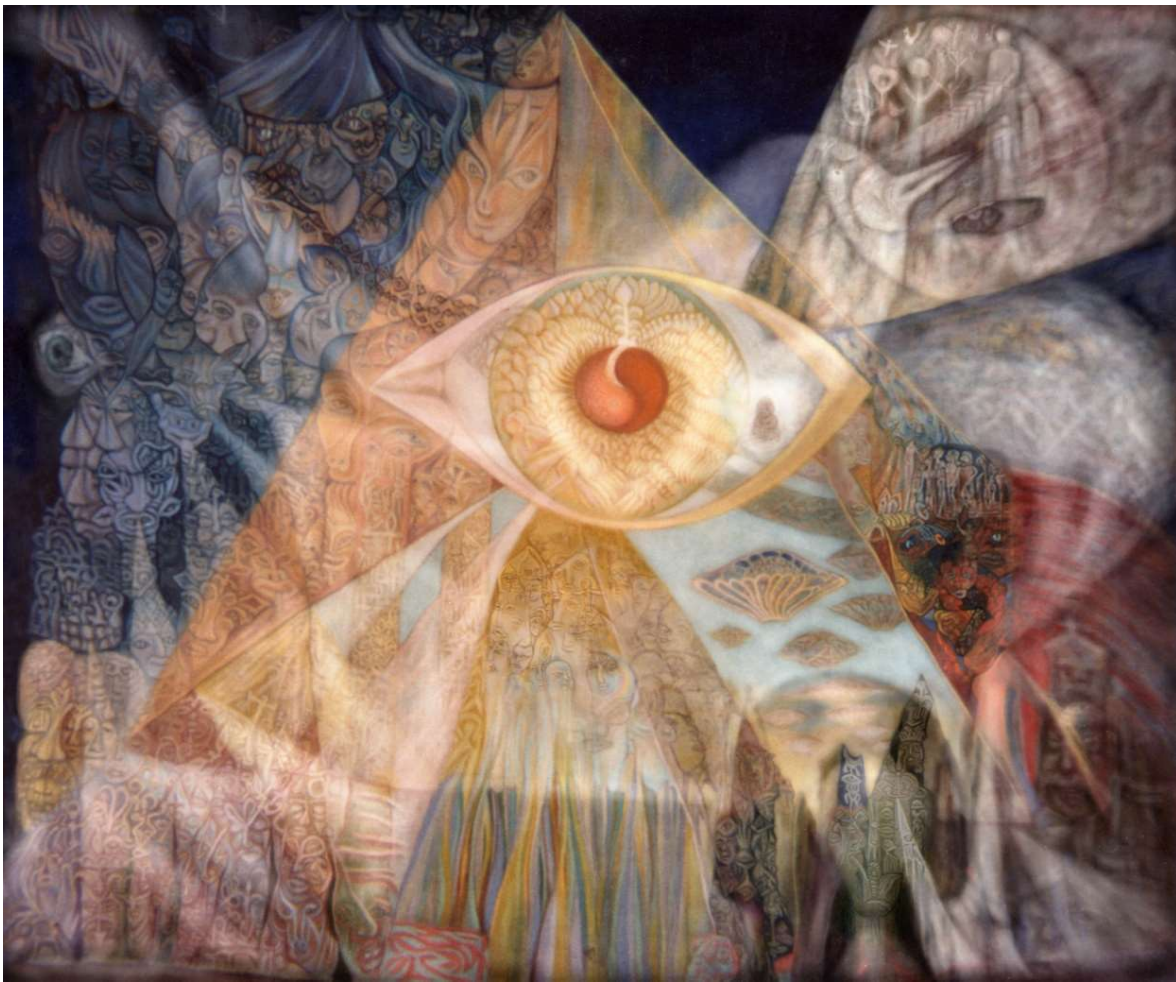
The face of the monk-child is really expressive for me: the spirituality of mankind which is only a child frightened by the world it was born into, but with decided fiery eyes.



The light merkaba-tetrahedron in the middle is on the same axis with the black Earth and its savior. The merkaba-tetrahedron depicts the sacred geometrical structure of a human individual. Maybe the energy grid of humanity as one? A geometrical form is always only theoretical while there are no straight lines in real nature! *(If looked at closely, everything is made out of spheres, atoms in reality!)* Behind the tetrahedron there is a black woman in a light robe. This can symbolize Gaia again, or the first human woman on Earth: "Eve". *(Most interestingly the newest genetic researches put the first woman on Earth, from whom everybody descended, to the middle of Africa!!!)*

* *The Order of Saint Paul, the First Hermit (Latin: Ordo Fratrum Sancti Pauli Primi Eremitae; abbreviated OSPPE), commonly called the Pauline Fathers, is a monastic order of the Roman Catholic Church, founded in Hungary during the 13th century.*

- * -



"Aquarius" oil on printed canvas 150x130cm

This picture was created under special circumstances. I was in a heavily altered state of consciousness, and on the wall of my room (decorated with pastel chalk by a good friend of mine) I struck a mosquito with a piece of canvas. Maybe this blood sacrifice -that was actually my blood- was also necessary for the painting to be born. The fact that I made it for my love at the time makes it even more special. From the hit on the wall, colorful pastel patterns formed on the very old, fluffy canvas, like the powder on the wings of a butterfly. Observing this, I slapped, pressed and rubbed the canvas on the chalk drawings several times again. This is how the “random” patterns on the canvas were created, which I then “evoked” or developed for half a year very gently. Listening to classical Indian music and blowing the keynote of the ragas on my saxophone and resting my eyes only passively on the canvas, shapes and figures appeared from the random patterns. I concretized these appearing features in detail and this way the picture was born.



The original of Aquarius in the making : pastelchalk and pencil on damask 120x105cm

I had no idea what I was creating; I only concentrated on preserving the random spots and lines when subtly developing the image.

As a result of painting this picture, I entered the International Spiritual School of the Golden Rose Cross (Lectorium Rosicrucianum) for a period of time.

I managed to decipher the structure of the painting only long after it was completed. For this it was necessary to get acquainted with certain sacred traditions. I have been informed from various sources: the Sientia Sacra and other writings of Béla Hamvas, the books of Jan van Rijckenborgh (founder of Lectorium Rosicrucianum), astrological studies, the writings of Sándor Belcsák (who was the chairman of the oldest astrological society in Europe: the Vienna Astrological society, and was a tennis partner of mine), Rudolf Steiner, the books of Ervin Baktai, Buddhist texts, Hindu traditions I was also interested in Taoist traditions and practiced kung-fu for a while, etc.

I see it this way: The image is the part of reality which is on this side of an imaginary wall, this is space-time reality: Maya.

The other, invisible side is the origin from which we all come and where the burden of time and space does not challenge us, where there is no boundary between individuals, there are no dialectical opposites, no change ...

There is only light, but it is not as “material” as on this side.

That side which is for us invisible is the real reality.

(In fact those who have returned from a state of clinical death all report it in a similar way.)

Our side is not real, it is only a dream, Maya according to ancient sacred Vedic philosophy.

This process we call time is just a momentary vortex compared to timelessness.

Matter is nothing but the polarized vortex of space.

In fact, neither “matter” nor “time” exists.

And, if we are talking about this non-existent three dimensional space-time illusion, at least let us look at it from a broader perspective!

The so-called modern, scientific view of time and history only dates back 5-6 thousand years, it is only producing vague propositions regarding the distant past. It does all this stubbornly, instead of listening to the time view of sacred traditions and paying attention to the wisdom of the founders of spiritual schools, clear-sighted spiritual authorities.

A generous view is even more important (at least one Platonic year, which is about 26,000 years), because we have reached the age of Aquarius, just the darkest heaviest month of the great Platonic year. This is also called Kali Yuga or Iron Age, which is just the opposite of the golden age of Leo.

The image depicts allegorically the last ca. 13,000 years of history from the Golden Age of Leo to the chaotic Aquarius that brings final questions to humanity.

From Leo to Aquarius, the world months (ca.2100 Earthly years each) appear in the form of ever-growing, interlocking pyramids (except Aries which is two columns), with their apex fitting to the axis of the universe starting from Leo crossing the whole image diagonally separating the mirror sphere * from the visible world.

Each world month appears in the mirror sphere (left) as faces that “blow” light (some kind of energy) from their mouths onto the pyramids. These energy beams are qualities exactly referring to the order in which astrological signs follow each other. Although at that time I had just the vaguest idea about astrology and had no clue how the signs follow each other and what qualities do they represent.

The Aries era, however, is represented by two columns instead of a pyramid. These columns of “law,” are representing the opposite sign of Aries: Libra= justice.

Most prominently here, the picture refers to hermetic wisdom: Like above so below

At the top of the first column of law (above), we can see the “face” of Libra: a value system reflected in others, a person who follows the rules and whose laws are defined by others. At the bottom of the column, (below), **the “forgetful man”**: the man who forgets basic morality can only be saved from total sinking by fear from laws and sanctions. It is a very sad face.



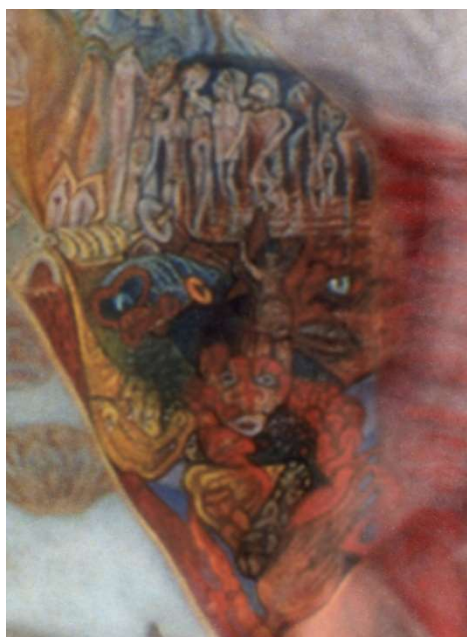
The next era, the second biggest pyramid on the painting is Pisces, which brought Jesus and the mystery of the gospel to humanity. Jesus connected our planet with the highest spiritual vibrations of the Universe, so they are directly accessible to humans from this point in history. Accordingly, in the image, the apex of the Pyramid of Pisces touches the area of intermediate existence that took the form of an eye. Here we can see the brightest point of the picture, which, I think, symbolizes clear Christ energy. At the center of the eye, and at the same time the whole image, the sign of Tao indicates where the whole manifested world will retreat, to the same place from which it originated. There was originally a hole in the canvas at this point (which is an old damask tablecloth).

The doctrines of Christ, the highest sacred knowledge (brought to Earth from time to time by selected bodhisattvas, prophets and Buddhas) were unfortunately distorted by the mighty lords of the Middle Ages: the high priests. The highest doctrines and teachings have been mistranslated and misused at the lowest energy level. (Canonization of sacred texts, Inquisition, crusades, etc.)



Today, the violent quest for world power has destroyed organic cultures almost everywhere and promoted “democracy” (consumer societies) creating perfect masses for manipulation by the media’s refined means. This quest also falsifies history, science, and obvious facts while mercilessly destroying nature.

The material reality of the present day, the Age of Aquarius, is represented by the largest pyramid in the middle of the picture. The shapes on the right side of the pyramid merge into a **gangster face**, reflecting our age. The side surface of each pyramid that is facing to the right represents the reality of reflective existence, while the facing surface depicts the transcendent which exist beyond “reality”. On the growing sized pyramids as we get closer to our age, the line between the two worlds is becoming more and more accurate and impenetrable. The largest realm of "reality", which depicts our time, is connected by two channels (the channel of birth and the channel of death) to the realm of intermediate existence. In the middle of this realm, which appears in the form of an eye, a gateway opens for mature souls to freedom, to get rid of the circle of death and rebirth. (Exactly where the hole was on the canvas originally.) On the other hand, through certain occult practices, souls can be trapped in the mirror sphere suffering severe distortion, being drifted out of the realm of intermediate existence.



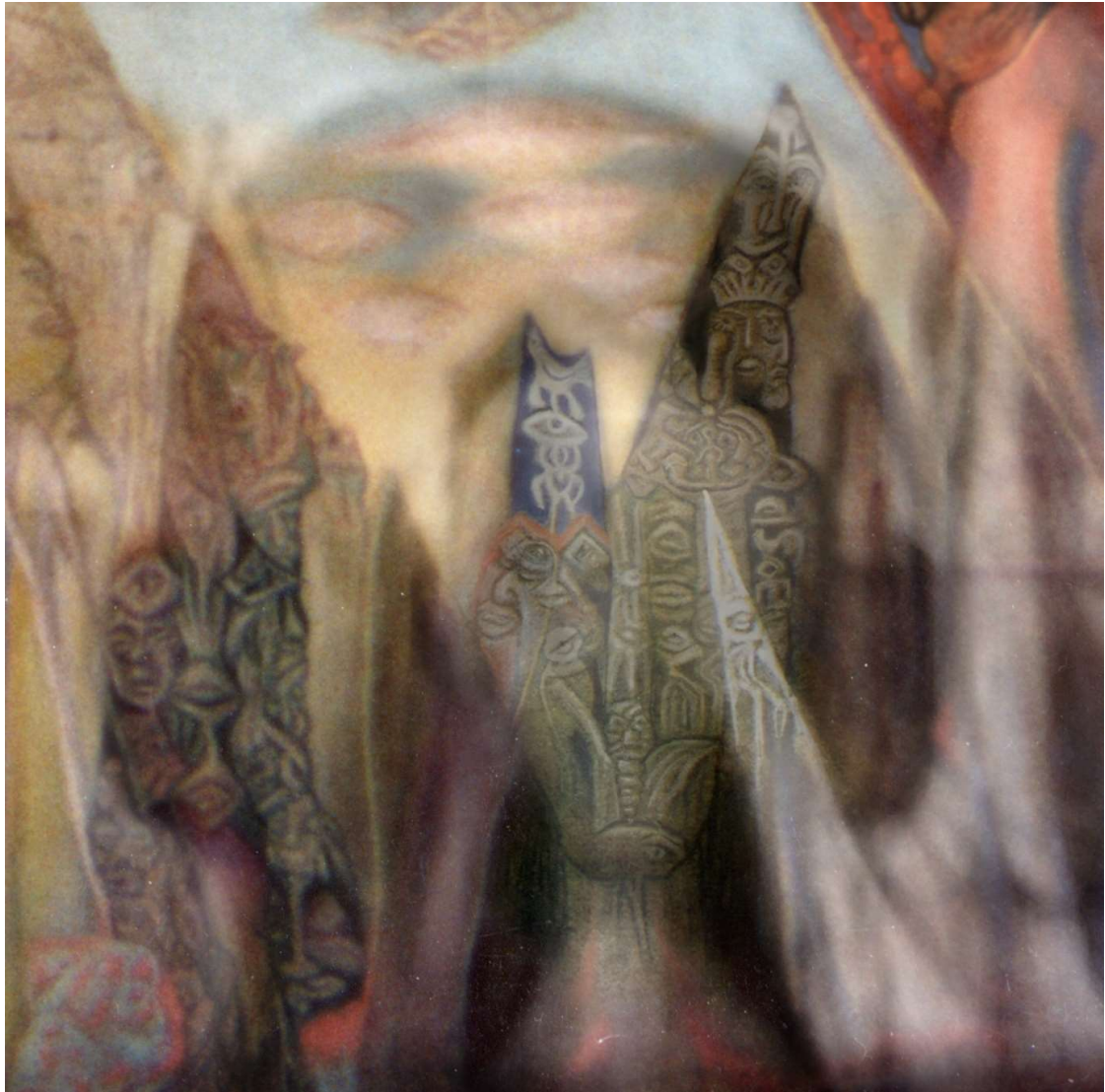
These distorted souls or demons appear condensed into the head of a huge “lion monster”. These demons or Eons have no physical body. They need the astral impulses of real people. Thus they influence masses on the spiritual plane as "ideas" to sustain their existence by helping the implementation of the world’s most horrific events (mass fanaticism, genocide, famine, wars etc). The larger the masses involved and the larger the amplitude of emotional peak the better. Modern technology is the best tool for this (e.g., one and a half billion people jump from their chair at the same exact moment to the goal of a soccer World Cup final) as it makes possible the unprecedented simultaneous astral eruption of masses. Thus the well fed huge monster in the mirror-sphere.



The pyramid of Pisces and Aquarius are floating on a lava stream symbolizing the more and more frequently erupting animal instincts of humanity. In the cracks of the lava flow there appears the face of another “forgetting man”, a typical phenomenon of the Age of Aquarius: the mass man who lost his basic sacred senses. He lost his basic awareness (blue tower above the left eye: human figure with an eye head on which a rooster stands), fell out of the sacral hierarchy (green tower above the right eye: clown, king, genius) and lost his sight, sinking into a state of madness (abhimana). This mass man is still capable to see the light of the genius projecting from his mouth, but only according to the pattern of his own eye.



This insane face in front of us is inside a head shaped shadow that is the closest object to us in the foreground. I think this shadow head represents me, the viewer. This duality reflects me: on the one hand I exist on a degraded spiritual level according to our age, like a typical consumer in a state of madness, and on the other hand I exist with a head that appears only as a shadow in this world, being connected to dimensions over the “normal” reflective existence. What is more: this connection is not controllable, it is there spontaneously appearing in the flow of paint (as in the creation of this image) or it is not there as in my ordinary state of consciousness.



Is the Age of Aquarius the age of great eruptions of emotion-volcanoes, when the psycho lava of mankind surfaces in horrific wars, migration, and disasters? You decide.

In this age, as in earlier eras, the two views of worldly life (the two visible sides of the pyramid) the spiritual and material side of reality is separated by a sharp, insurmountable line.

These two worlds were still fully interlocking in the age of Lion, also known as the Golden Age.



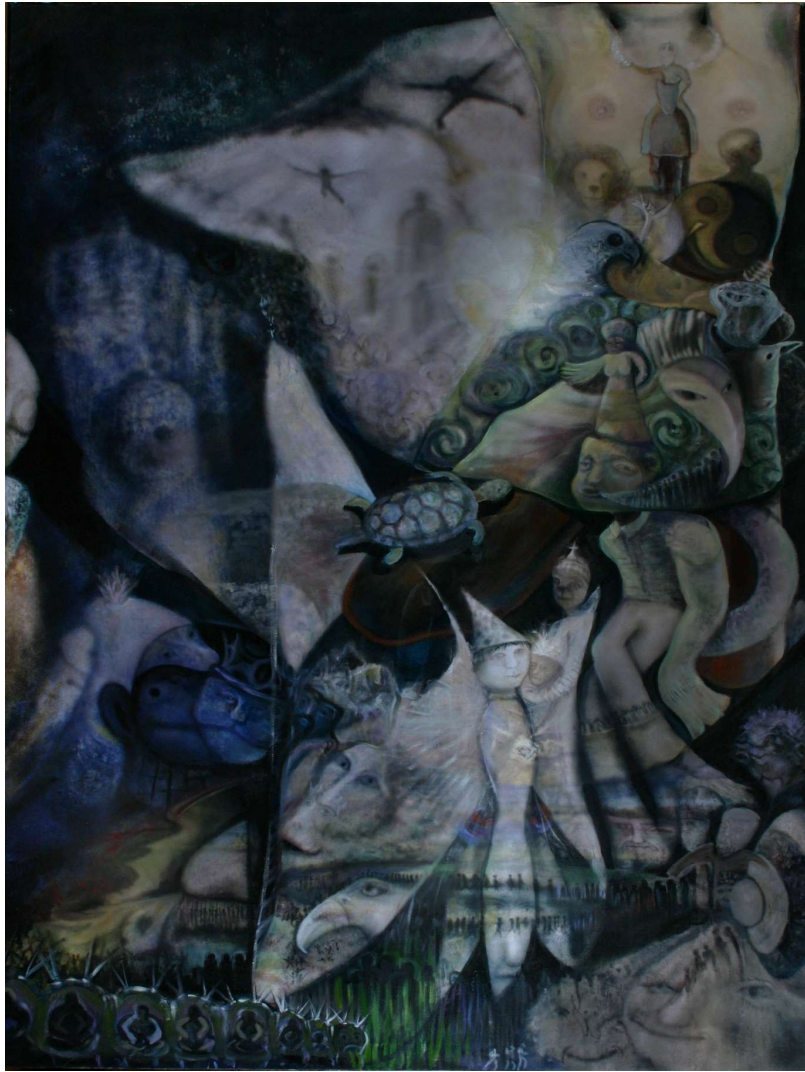
Most recently, the possibility of a completely bright future appeared in the picture in the originally obscure patch in the right upper corner, -which is diagonally the opposite corner from Lion- that formed a floating whale head originally. It is revealed in a sphere of light with only blurred outlines yet, containing some key messages: birds, squirrels, plants, cereal, hearts and healthy responsible people living in full symbiosis with nature and each other, not harming the environment and the biosphere...

More than 20 years after the original was made, together with this motif, a bird of light appeared in the center of the image, the beak of which points to the center of this sphere that shines a brighter future.





"Butterfly" about 20x35cm paper, mixed media (destroyed)



Butterfly 146X110cm oil on canvas

Just as the previous painting depicts the last half of the great year of Plato -from Lion to the present Aquarius-, so is this painting showing the astral symbolism of the next 13,000 years. This metamorphosis through 13 thousand years in six states can correspond to the spiritual development path of Humanity, or an individual, or our HUNGARIAN nation (hopefully with a shorter time horizon) from Aquarius to Leo, from chaos to golden age. The lion, in the golden age association, always automatically brings the archetype of the King. This is also interesting because Hungary has the only sacred initiation crown of the world. *(Hungary was only a legitimate country as the Apostolic Kingdom of Hungary the last time in 1944, although we no longer had a king. Since then its state and its leaders are illegitimate, just as the constitution of the country.)*

The butterfly is the most beautiful symbol of transformation. A plant devastating, creeping, crawling caterpillar that devours many times its body weight a day, literally evades from its own skin into a gracefully soaring butterfly flying from flower to flower, feeding on nectar. This is the path that must be followed by the spiritual development of humanity and we are clearly in the state of the caterpillar at the moment.

The image has two perspectives. One is a worm eye perspective, a caterpillar crawling in the grass with a butterfly hovering over it, the walls of the stadium — because we're on the lawn of a stadium — towering darkly in the background. The other perspective is a "bottom view": we look upwards from the depths of a well and we see a bright spot that is the surface, air, daylight, the golden age.

We are in the Iron Age, according to Vedic tradition; this is the lowest spiritual vibration, the lowest degree of descent of Humanity.

The ancient sacred scriptures say the following about this era:

“The Iron Age man is a liar, selfish, immoral, greedy and cruel. His civilization is villainous. It is built only on money, power and sensuality. The Iron Age man does not believe in gods, he does not desire light; he only wants to find his happiness in earthly pleasure.”

A sacred book from India the Vishnu Purana writes of the Iron Age as follows: “On the altars of the gods the fire is extinguished, no one cares for them anymore, man proclaims himself to be God and the center of the world, and says he does not need God, he does not exist. Man begins to hurt the Earth and becomes a disease of the Earth. Man multiplies abundantly, so he barely fits on Earth, while destroying the planet, killing himself.

The Iron Age man is a liar, he does not know the truth, he deceives himself and others. The Iron Age man has no regard for his fellow man, he is only interested in his own well-being, the communities disappear. People are overwhelmed by infinite distrust, everyone will be afraid of their fellow man, everyone will suspect a murderer in the face of him, man will forget to trust, he will forget to love. The Iron Age man kills animals in order to satisfy his own body by acquiring their body, but in doing so he does not absorb life but death. The Iron Age man pours his own scum into the rivers and poisons the sea with it. The Iron Age man will cut out the trees, the Iron Age man's life will be amazingly short, he can't stay on Earth for long, only 60-70 years.

The Iron Age man will live in cruel countries, ruled by unjust and tyrannical leaders. The Iron Age will actually have one Maharajah, one emperor: money. ”

I don't think there is any question after this that the thousand-year-old scriptures exactly predicted what was going to happen, nor as to what is happening right now around us. At the moment, we are still that caterpillar in the lower left corner of the picture, at the personal and national level, but also at the level of humanity. On closer inspection, however, each section of the caterpillar includes a meditating monk. The caterpillar dies, that is, it transforms inside (lets pay attention to the allegory: what needs to happen for us to change, and also what to expect in the near future because the transformation is happening already) by taking off its outer skin and old form, and in a whole new form, as a new being it starts a new, now useful and very easy and happy life! On light wings it soars from flower to flower feeding on nektar.

This caterpillar: the capitalist, fear-based repressive system being developed according to meticulous planning for a few hundred years, carries a picture on its back. This detail, the lower left quarter of the image, is a set of faces and figures arranged around a nose. This nose is (and I knew it right away when it appeared in front of me as a vision) Stalin's nose. He is the cruelest of dictators, responsible for the deaths of ca. 50 million people in one person. Under the nose, each hair of the mustache, if we look closely, is a hanged man. Directly sitting on the back of the caterpillar is the three-member impromptu committee.



The generations before us have experienced such horrors that it really cannot get any worse. On top of that, the severe mental injuries, self-restraints, toxins and strains resulting from these traumas have been taught and shown to us as a model through media and institutionalized education systems.

We hope that -for individual cruelty at least- this was the deepest point: the XX. century dictators: Hitler, Stalin, Mao Zedong, Pol Pot, Franco, the list is very long. However, as we entered the Aquarius World Month, the Aquarius being an Air sign, we are increasingly confronted with air-related, global problems: global warming, continental forest fires, airborne vibrations like HAARP, satellites, Media, Internet, 5G, viruses (Aids, Ebola, H1N1, Covid2019) and chemtrails all related to air. These are the waves emanating from the jug of Aquarius. But the easily recognizable dictators disappeared now and an invisible central power dictates a global health-dictatorship and orchestrates "The Great Reset". (written in 2021.)

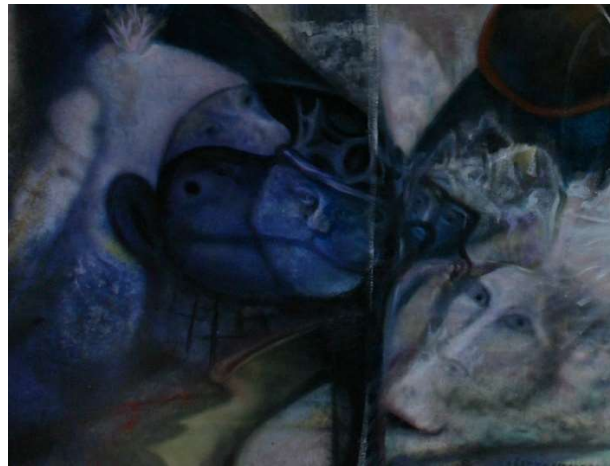
With an exponentially growing population on earth, more and more masses will vegetate under ever worse conditions -which will also have a variety of very adverse effects on those parts where people still live a better life- if we remain in the current global system: a fear-based, multinational capitalism (which is robbed private property protected by armed forces paid by the taxpayers) and an ever inflating international monetary system where private banks issue the money we use with no backup value, on interest. There is no overpopulation crisis though, but a distribution crisis where 1% takes the 85% of all goods. Is this 1% the skin the butterfly must peel off?

So we have to become a butterfly from a caterpillar. And there will be two parts to the caterpillar, the lifeless skin that peels off and the newborn butterfly. In the painting, the symbol of lifeless skin is the figures at the top, falling towards us. They may fall from a tower building but may also fall in a symbolic sense because they are unable to grow up to the vibrations of the new era, unable to rise in spirit. And these two worlds: the "above", light and abundance and "below," the vortex of fallen souls are simultaneously present as parallel potential universes in the lives of all people. People who are herded by powers that build stadiums, which had a very different purpose under Franco for example. We all have already experienced or heard about these worlds of hell and heaven on some level.

The symbols representing the coming epochs of the great Platonic year form an upwards curling spiral. **Aquarius** (the caterpillar that turns into a butterfly) then **Capricorn** (represented by a tortoise that moves on a completely different plane), **Sagittarius** (a strange young man in an angel's cap whose new people come out of his mouth, meaning that he finds a new way of life). At this point, with my Sun in Capricorn and Sagittarius ascendant I have to admit that this figure is a self-portrait. **Scorpio**, the ancient name of which used to be Eagle-Snake in ancient times (here we see a hawk of light instead of an eagle, the snake is a cobra attacking us). Scorpio is also a cardinal mark, here the spiral of fate takes a turn, then **Libra** (a mermaid holding a yin-yang sign), the **Virgin** (a full-length, kneeling female figure whose head is already out of sight) and the **Leo** (we see a lion and a crowned king on a horse). A foreshadowing of this already appears in Aquarius the opposite sign of Leo, as a twin flame: the butterfly and its wing the King, with whom they share a common heart.



But in the present Iron Age, the “king” appears only in urban slang and 90% of Hollywood’s media rush is about gangster kings, so the royal quality has also been so humiliated and degraded that it can’t get any lower. These are the gangster figures around the nose of the dictator.



On the butterfly’s thin wings, as a projection, we can see the traditional Toltec* representation of what happens with the souls after death. Those who are not selected slide down the beak of the Phoenix. The wing of the butterfly reflects, magnifies, exposes, and transcends phenomena. It begins where the world of gangster kings and dictators ends.

Becoming a butterfly, i.e. the solution from this impossible situation is a vertical nomadism, the creation of a network of micro-communities living in rural and urban areas with 0 ecological footprint and yet in XXI century abundance and comfort, in a completely self-sustaining way. This is the Lion, the coming golden age within the Aquarius like peaceful islands in complete chaos. This is the light we are heading towards, the king in the virgin, holding its string of pearls in her hand, appearing between the Libra (balance, truth, harmony) and the Leo (gold, power, dominance)



**The Toltec tradition of the indigenous people of Mexico and Central America had always been kept secret, until Carlos Castaneda wrote about them in his famous books. This is again an ancient secret tradition that has been revealed just like some Taoist sexual energy practices.*



"Child's dream" 130X150cm oil on canvas

By returning to nature, a complete and global harmony can be realized. By simply making the distribution of goods fair internationally and making nature the first priority, instead of the profit of face and nationless multis. **We have the knowledge and resources to do this.** People do not have anything against central control (kingdom) especially if the system is transparent and fair, there is order and no distress. Humanity is a complete unit, just as a human organism, the bloodstream must reach all the cells to be healthy.

True health is needed for harmony and balance. The picture shows the vibrations, colors and analogies of the LIBRA sign representing all these qualities. The endless one second silence that precedes the explosion of the giant crested wave of the ocean. A balance that rests on the unimaginable power of mother nature.

We can see key biological codes, the most important benefits and herbs are the representatives of different fractals of earthly life permeated with the element of water and all its aspects (waterfall, sea wave, puddle drop rings). The plants include seaweed, ginkgo, reed, hemp (which is double reed=canna bis), wheat, rice, marigold, and animal like deep-sea jellyfish (from 3000m deep) and snails.

The face of a sleeping child lies in front of us, filling the whole picture. In the middle of his dream we see a group of pilgrims as they march into the light. Spiritual evolution of humanity is part of the enormous power of nature. It is a coercion of the creator. The waves are accentuated in the image, just as everything is made up of waves in nature and in the entire universe. Or we can talk about vibrations as colors are also vibrations and the painting has "good vibrations" in the spirit of balance and Harmony.

*



The 2012Tryptich is a winged altar

with opened wings it is 576x250cm wooden frame with 60kg tar plus three canvases painted with oil

My biggest and most comprehensive work is this triptych or winged altar, the “Tryptich 2012.”

Every aspect of its three and a half year creation period was magic, during which time I mostly lived on a detached ranch some 40km away from Budapest, off grid, without electric power or communal water supply.



The formation of the symbols and metric ratios of the triptych was fully inspirational and none of it was planned ahead apart from the form of a triptych itself. I made this work under magical inspiration.



The 2012 triptych with closed wings. (as exhibited in the Panorama Gallery Garden)

(Except for the inscription, the original emblem is identical to the logo of the Lectorium Rosicrucianum. I borrowed the logo of this international spiritual school. As the opening 250x576cm frame shown in the picture has been destroyed, I will have to remake it but it will no longer contain the emblem of this spiritual school, because I am no longer a member. I decided to change it for The Tabula Smaragdina as I realized a precise and apparent structural coincidence when superimposed over the emblem of Lectorium Rosicrucianum)



this is how it is planned for restoration:



Because I can identify myself as a contemporary alchemist, I will change the emblem for the traditional badge. This is the altar of vertical nomadism, an ancient tradition just like spiritual alchemy. The only sustainable form of society was a nomad kingdom, but there is not enough space on earth for traditional horizontal nomadism anymore. Thus a certain "vertical nomadism" must be born living in symbiosis with Mother Nature without ecological footprint but without wandering with huge herds from pasture to pasture. We have all the knowledge to create harmonious and sustainable way of life.

This winged altar is 250 cm high and $4 \times 144 = 576$ cm wide when opened.

The top edge of the inserted canvases divide the image horizontally in a ratio of 120-130, which corresponds to the ratio of the 12 zodiac signs (astrological signs) and the natural 13 lunar months ("the restoration of which is essential for peace and freedom on Earth!" José Argüelles).

The ratios of the triptych were created by the same "divine inspiration" as the figures and symbols on the canvases. The size of the middle canvas was formed by scanning a random cut piece of aquarelle into the computer then setting the height to 80cm in the image editor to match the height of the side canvases. As a result it became 288cm wide, which is a peculiar number: it is two times 144, which is the number of the Sun. 144 became the width of the wings.

When closed, it forms a golden square, circle and a triangle on white background.

The fitting of the trinity into harmony: the spirit (Δ) and matter (\square) under conditions given by the universe (\odot).

The wooden frame got destroyed which reminds me that nothing stays the same, the maximum we can achieve is harmony for a little while amidst the struggles for sustainability in our short life.

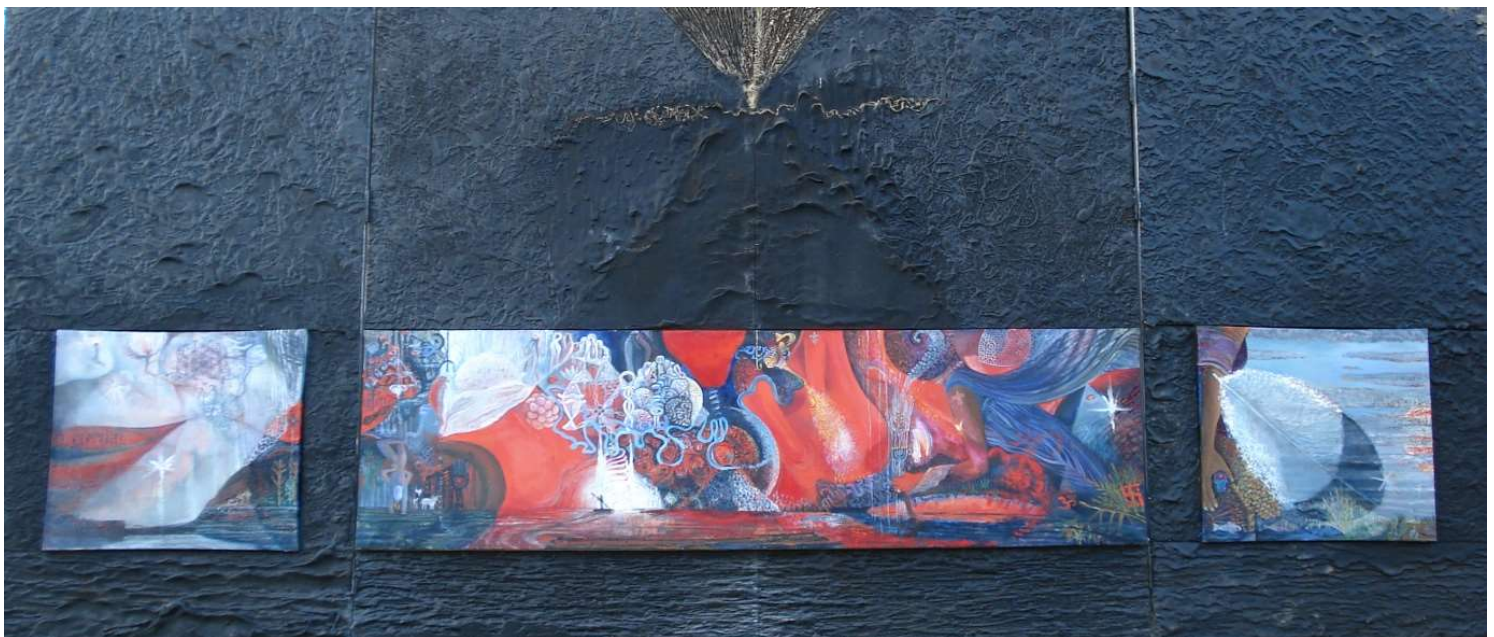
When the triptych is opened, I can see a vision, the box of Pandora, the world of dialectics, movement and time, that is, the perfect geometric harmony: the fragmentation, fractal manifestation and flow of circle, square and triangle into the lava of human history ... Everything is swirling around the "teepee" in the middle as an axis, the left wing turning away from us and the right wing coming towards us, depicting heavy upwind, throwing seeds and feathers into our face.

Everything is in motion. There is no "state" of the world, only evolution.

The frame background splattered with black tar depicts two interlocking triangles, one of which can also be seen as a teepee, a native American tent. (This sheer fact was enough for me to contemplate for weeks as the native inhabitants in America lived a basically identical, sustainable nomad lifestyle to ancient nomad Hungarians.) The threads of the other triangle penetrating from above are golden. At the bottom, the tar continues to resemble the water surface shown in the image.

What we can see on the canvas is from the perspective of humanity: we are standing on a raft turned crosswise on the river, tipped over from balance, swimming from the left, which is tradition (left wing), to the right, which is the harmonic future. Surrounded by a picture of a sustainable world (right wing) we are being dragged by the current, while we try to follow our guide (Kharon, the ferry man) towards an unknown glowing white light.

As humanity, balanced on a raft, seeks to follow its guide toward the light, our origin, our sacred tradition, appears as the wise smile of Gaia-Sophia on the left wing. On the right panel, you can already see the emerging future of humanity, the natural harmony created and protected by Gaia-Sophia. While the features of the left and middle panels are symbolically referring to our past and present, the right panel is realistic; it can be seen as the perspective of a child looking into the future.



The "2012 Tryptich" with opened wings (576x250cm wooden frame with 60kg tar+three canvases painted in oil)

The whole triptych is based on trinity: It is an evolution, a fractal variation of basic geometrical forms:

circle, square, triangle

basic colors:

white (i.e. Salt)

red (Mercurium) and a

blue (vitriol, which is Sulfur)

The seven initials of the seven words of Tabula Smaragdina give the word VITRIOL:

Visita Interiora Terre Rectificando Invenies Occultum Lapidem

Vitriol is and has been used to clean gold and other precious metals. The Gold referred to is the gold of the alchemists, which is equivalent to the sorcerer's stone. It is symbolic, not materialistic. And here is the VITRIOL that is used to clean this gold. The secret lies in the fourth word which stands in the middle: Rectificando. Rectification is essentialization, distillation or purification. Occultum Lapidem means hidden stone in Latin. The whole sentence means "visit the interior and through purification you will find the hidden stone." And you really have to dig deep into this triptych to be able to purify and decipher the essential message.

The three colors and materials correspond to the three shields seen on the Tabula Smaragdina: the two-headed eagle (mercurium), the lion (sulphur), and the seven-pointed star (salt). These three must be in balance, according to the Tabula Smaragdina, in order to find the philosopher's stone. And this is nothing but the rectification, the cleansing of the soul substance, the purification of the microcosm, the ascent to higher vibrations. *(It should be noted that our physical health also depends on the salt-sulfur-mercury balance maintained in our body (mercury meaning non-degradable toxins, preservatives, additives, etc.)!!! Therefore, the intake of increased amounts of toxins as lead, mercury, preservatives, additives, disinfectants and chemical medicines should be balanced with the intake of extreme amounts of high quality natural salt and organic sulfur eg. garlic.)*

Of course, as with all rectification or distillation there is plenty of residual slag and tar remaining.

The rectification of colors change from black to white through blue, red and then orange and yellow as in the picture.

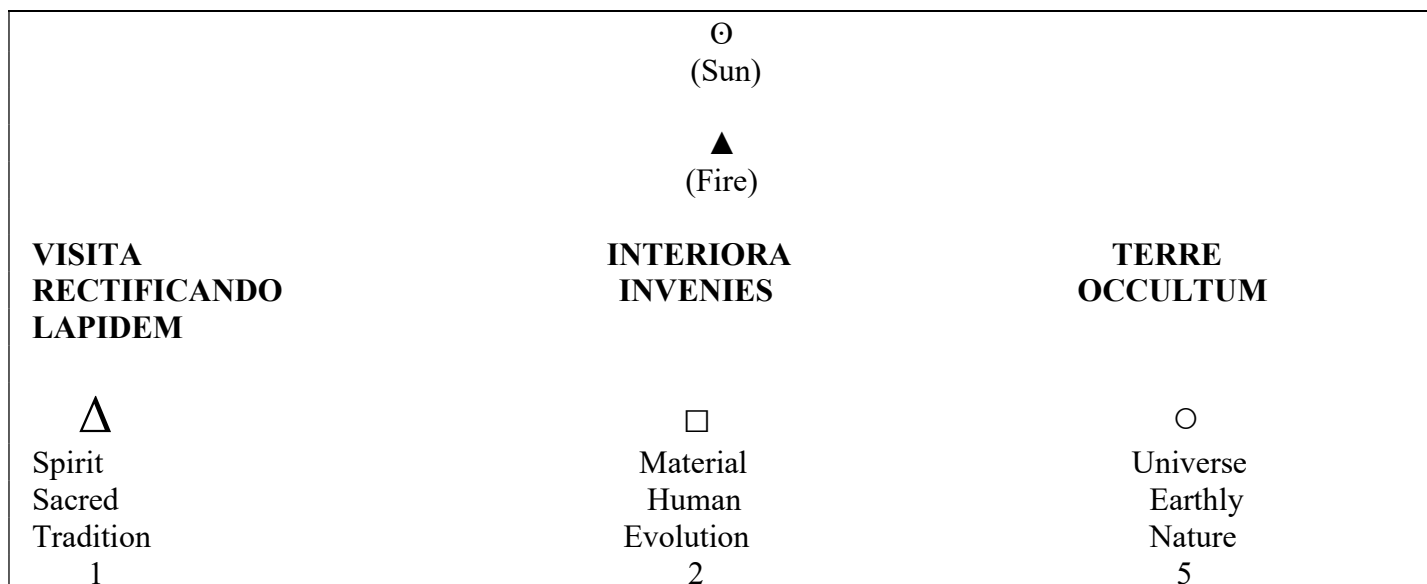
The color red is associated with life and blood.

When red changes from golden yellow to white, it means crossing the Styx, the river beyond which the ferryman, the helper takes us. He shows his figure vaguely (his face can never be seen) as we are floating following him on the water, towards a white fog of light.

As above so below...

Man stands in the middle.

(In this box below, the three columns refer to the three panels, accordingly.)



3
harmonic
Cycles
Unity
Multidimensionality
Stability
God
White

4
dialectic
Polarity
Confrontation
Time
Change
Man
Red

9
organic
Symbiosis
Connection
Geo-metria
Spiral circulation
Gaia
Blue



Let me start the description of the triptych with the left wing. The whole triptych and each individual panel can be read from left to right on its own. This quality of the artwork was also guided by divine inspiration, and I discovered it only lately. Let's not forget, that the ancient method of writing actually derives from symbols.



Today is 15th of October, 2021. I am working on this book for five years now and I had no idea why I was unable to finish this book earlier and send it out to an appropriate publisher. Now I know why and I feel divine guidance stronger than ever. Last week I visited a friend of mine and he told me about the Gnostic legend of Gaia-Sophia causing a major revelation for me: This triptych is depicting exactly this legend! Now I have no doubt that I have painted not only the smile of Sophia but the whole legend of her on the entire triptych. Gaia-Sophia wanted to create heaven on Earth, and give knowledge to humanity. According to the legend, she went out to the edge of the created world (that is out of the center of the galaxy from where she was from) to continue the work of God. But lacking the power of the creator she could not protect herself and got raped by the surrounding CHAOS instead of creating a new world.(!)

She - the goddess who comes from a world where pain doesn't exist - started to agonize immediately in the pains of giving birth. But instead of giving birth through her womb, her side opened up in a huge bloody wound and from there came out her child, an enormous distorted semi-god with flames coming out of his mouth and eyes, called Jahve. The figure of Jahve appears undoubtedly on the middle panel. (see later)

Back to the left panel and the smile of Gaia-Sophia. Lets consider the line of analogies referring to the left panel: Δ , spirit, sacred, tradition, stability, god etc. Well here in the painting, in quite a provocative way, God is a piercing in Sophia's nose. Don't forget that her tragedy happened because she didn't respect God enough and wanted to create alone. The first triangle is formed when God creates two creatures, the one remains in a form of a crystal like a heart radiating all light it receives back, the other creature (the third corner of the triangle) does not let out all the light it receives, he can't give it away and explodes. This is the fall of Man. The consequence is a painful creation experience in the choking arms of space and time. Marked by the flower of life in the picture, a creation process started in time and heavy material. The flower of life motif can also be seen as a net of triangles, a network of light. It is repeated later just as all other symbols on the painting. This is for example how a zygote looks like, whose two-dimensional representation is the flower of life motif, which actually represents the division of living cells. The mystery of Mother Earth. Reproduction. Birth. Life.

The clever smile is wisdom; it is the loving Sophia's smile planning heaven for her creatures on Earth. The smiling red lips however depict something completely different if we have a closer look: something that then turns into a double spiral crossing the direction of the original creation process, hijacking it this way. The red mandorla on Gaia's lip becomes the DNA of the bloody and violent history of humanity that is continued and culminating in the middle panel. The mandorla is a strange lens-shaped object with some human-like figures facing the same direction in it... in the next turn of the spiral only a cross remains of them, this is the mark of the original Christianity which has since become utterly distorted, representing and doing just the opposite of the original teachings of Jesus turning the cross into an execution tool. Is all and everything on earth done by and in favor of Jahve and these human-like figures right now? Is there a connection between them? Or maybe Chaos represents these human-like figures who hijack the creation process? Is it appropriate to talk about a judeo-christian world whose god is Jahve in the western societies these days?

On a thin thread down from the *cross* (representing the original Christianity) a *Kabbalah* symbol, the tree of life is hanging. The two symbols are connected by a thin green thread, green being the color of hope, maybe our only thin hope is that all sacred traditions are connected? On the other hand the influence and control of some forgotten or alien civilization(s) with advanced technologies is the power behind the creation and development of earthly man. There is countless evidence of this in the Egyptian pyramids, the Serbian pyramids, the Tayos caves in Ecuador, the Transylvanian palls (artificially built landscape at 1200m with huge terraces carved into the stone of the hills), the flower of life laser engraved in the millennial granite

column of the church of Abydos in Egypt, unexplainable high-tech archeological findings in 300 thousand years old layers of mines etc.

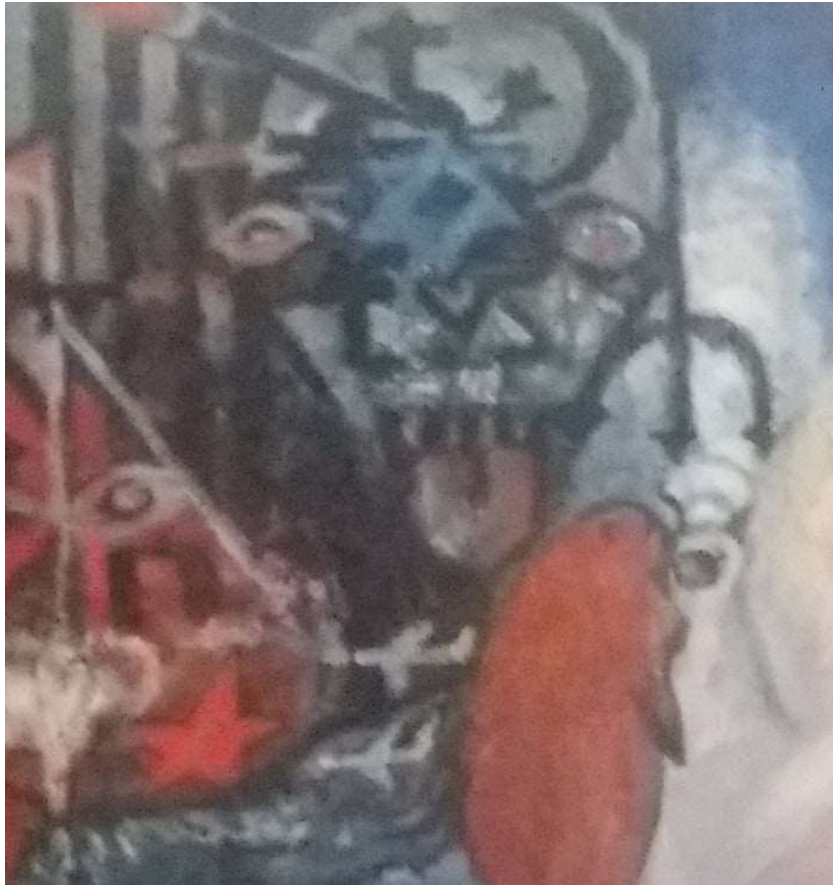
On Sofia's neck, the links of the chain are made up of the Sanskrit ohm (ॐ) sign. This could be the necklace and clothing of Harmonia, which was forged for her as a wedding present by Hephaestus, the god of fire. According to ancient Greek mythology, all the powers who strived to steal the jewel and cloth from Harmonia were punished by the gods. The ultimate value at that time was beauty: all the nations with ambitious warlords started wars despite the threatening punishments because Harmonia was so beautiful in those jewels and dress!!!! The ultimate value for humanity today is money, it is basically knowledge and information but information can still be bought with money. The intersection of female figures on the face facing us is the dimple, the magic mark of the charm of Gaia-Sophia on the line of the original creation showing that divine ability of women to give birth, to create life. Then the magic moment of creation was turned into violence and rape for her (symbolically of course). The result is a torturing wound and a distorted semi-god taking revenge on all peoples of Earth creating thousands of years of bloody history and oppression, denial of the truth and keeping the population away from any kind of knowledge.

That has come to its end also by the prophecies of the Bible, too.(!) (*According to Daniel the greatest prophet of all.*)



"History: The Flow of Events" The middle panel 288x80cm oil on canvas

Right after being born, Jahve opened his arms, to embrace his mother, but Gaia-Sophia was so astonished by the sight of the monster she gave birth to, that she rejected her son and disappeared back into the realm of gods. The rejected and angry Jahve in his revenge claimed all power to himself, announcing himself as the only one god, trying to suppress all human knowledge and the gods of other nations, giving certain and selected information only to his chosen people. He was cruel merciless and violent. This way wanted the hurt and traumatized Jahve gain power over all nations and the entire Globe pushing all peoples of mother Earth into slavery and darkness, making knowledge forbidden for them: ("for in the day that you eat of it you shall die"). Also this way the false and sick idea and religion of the chosen people and other virus-ideas infected a certain blood-line, a certain nation, but also a certain type of person, or personality that is created in mass production now in our consumer societies: the egomaniac.



"Jahve" detail, middle panel ca. 20x30cm

(This is the current historical moment, when the allegorical face of this distorted semi-god, Jahve becomes visible for more and more people on Mother Earth. Do not forget, that everything is symbolical on the painting and all symbols appear double: in the misused form and in the right form. This little detail depicting our time, the culmination point of human history, is packed with symbols. Let's see the first row of symbols below: atom bomb, red star, two airplanes, the red herring, the torch of Liberty. The resemblance of the bomb and the torch is undeniable. There is a string down: a direct continuation of the atom power dominance is the paralised figure of Gaia, hanged by her leg, holding an Ankh in her hand, as her hands are tied up with a rainbow ribbon. Now this symbol might seem hard to decipher..... I think she will cut the rainbow ribbon with the Ankh(!) and release herself. The rainbow symbolizes the many differences that have been emphasized, supported, used and propagated in favor of turning different nations and different individuals against each other, reducing population and weakening the cohesion of society. (Divide and conquer!) The ankh represents the renewal of life, fertility and sexual union(!). The thriving life, the life that wants to live, will cut the ribbon of bounding differences, and unite the peoples of Earth in favor of Nature and Life. Gaia will stand up again.

The red herring in the foreground is this COVID19 falsified plandemic, quite obviously, it is covering the revealed Jahve, which is still hidden from below. The two airplanes are the two planes that hit the twin towers in N.Y. Now, as this was something nobody has ever seen before, just like the atom bomb 56 years earlier (*the two towers and even a third huge building that wasn't even hit by an airplane went down in freefall becoming dust and smoke*), they needed a red herring badly. Also because the semi god of the "chosen ones" became visible. But also that became obvious that the red herring is used as a weapon to take the fascist oppression to the totalitarian digital world dictatorship level. The torch of Liberty must light up at last.

The second row of symbols:

In Chassidic tradition, the *hei* represents thought, speech and action, which being in the compass of the freemasons, means that they thrive for controlling thought, speech and action.

Let's get back to the figure of Gaia-Sophia. She can be seen repeatedly. All female figures in the triptych are symbolic, and they represent certain aspect of Gaia-Sophia or Mother Earth. She is either just a smile (left panel), or a torso, or a nude (middle panel). In the middle panel, we can see her as a woman hanged by her leg with the ankh in her hand, than as the statue of Liberty from an extreme worm's-eye-view, showing her huge figure from below, in white, giving birth to the zygote of the new future. This appearance of Gaia-Sophia marks the exact line between the old system, and the new, which is full of light. This is our exact historical moment, at the line of the red herring and the trident of Neptune, meaning natural catastrophes. Freedom must come; all nations of the planet must stand up and unite. A totally new world must be borne. This is the resurrection of Gaia.



"The red herring" (detail, left end of middle panel)

According to the Gnostic legend (as in the Nag Hammadi Scrolls) Gaia-Sophia is to blame, not Chaos, who was only behaving by its nature when he raped her. Sophia is the one who made a mistake. But also according to the Gnostic legend, at the end of times Gaia's world will come on Earth. She finally embraces her distorted son, and Jahve turns into an angel of light(!). Also by the Gnostic tradition, Gaia was the one, who planted the tree of knowledge, and Jahve was the god, who didn't want humans to possess knowledge, and had forbidden to eat the apple! At the end of times all that immense amount of suppressed knowledge will be released to the people, a final relief for humanity. This knowledge has always been there, and already surfaced in the form of geniuses' inventions, but has been suppressed by corporate interest (killing the inventors in many cases).

Sophia was pardoned and her wounds recovered immediately when she returned to the realm of gods. But she made a great mistake and she would be fully forgiven only when she gains birth as a woman in flesh and blood on Earth. And she came and suffered all the pains of Maria Magdalena at the time from when our history originates. This is where the middle panel begins. On the left end it is marked with the spear of destiny*, and crosses used as execution tools. This turn of the spiral continued from the left panel ends in a white cloud of an atomic bomb. That is a mark. The military industrial complex made a huge progress in the last two thousand years and starting from the spear and sword now they have the destructive power to ruin

all the planet. That is symbolized with the hanged woman, Gaia representing humanity in this position. Will she be able to use the Ankh in her hand? This part of the middle panel ends with the red herring and the revealed face of Jahve, as the culmination point of human history, bordered by the trident of Neptunus. Than only light. The light of freedom. This light of freedom is the white dress of Mother Nature (written on the rim of her dress). She is the white angel, and there is also the red angel (just letting go the unhooked gold fish) and the blue angel (pulling harmonic resonant frequencies from the water, the collective unconscious, the river of death or Styx).



The two angels are mirroring each other: they are both leaning forward, holding something in one hand and have a Fleur-de-lis sign on their shoulder. This symbol is also much older than we think, was already the symbol of the Scythians meaning the renewal of life, later the French nobility expropriated the symbol. Some other symbols, like the swastika and the hamsa are much older and have totally different meaning than we were taught. The swastika used to be in wide spread use around the whole world, was mainly depicted resting on the side (not on the corner as in the nazi symbol) meaning: everything that's good in the far east. The hamsa or hand of Fatima is older than the jewish and arabic cultures separated from each other.

In the center of the image is a gesture painted with a single brushstroke, a light blue serpentine of an umbilical cord ending in a red female figure (one of the two angels) holding a goldfish just released from the hook. This probably symbolizes terrestrial humanity in a decisive moment.

Is this the moment of renunciation necessary for a sustainable lifestyle, the cosmic orgasm that is the moment of giving birth to peace and an abundant life?

We can now be responsible actors and spectators at the same time in the birth of a new future. The key is renunciation: letting the goldfish live. And stop all unnecessary killing.

“The red herring” is an existing phrase in English, as it turned out later to my great surprise. I had no clue about it when I painted the motif. And this is the present historic moment in 2021: The big deceit, The red herring.

The middle panel –just like the three canvases as one-, can be read from left to right. This is a story told through symbols. The detail above depicts the current historical moment, where you can see the last few decades at the top level of the symbols: the 0101 and the barcode (suddenly we are in a digital world, which means that everything can be controlled to the last bit) the laptop with the soldier and a tongue-in-the-mouth melting into a tank with a cross on

top, a Jewish symbol an Islamic symbol the inscription: TV and the three spiked spear of Poseidon is bordering it. (Greek god of the waters, especially the seas and oceans) With the trident he was able to cause huge earthquakes according to the legend. (I will get back to these top lines of symbols later.) Then there is only the snow-white dress of freedom, one of the thighs of which is the lower row of symbols, showing what is the indispensable pillar of an upright (she is currently forced on her knees) and realized freedom:

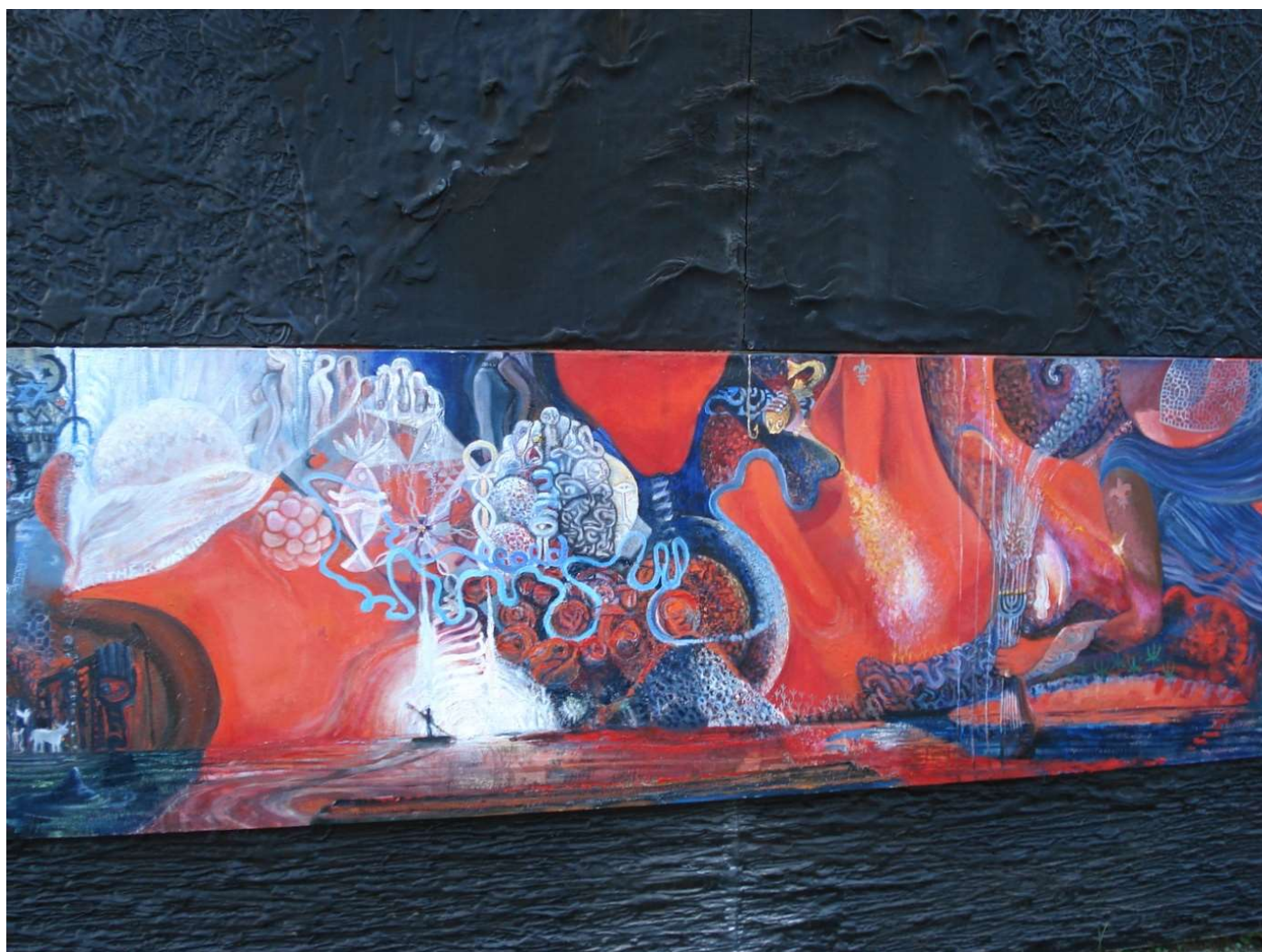
The first is reed = canis (aquatic habitats). The second is hemp, meaning "double cane" = cannabis. This means not only a single vital crop used for hundreds of things globally for thousands of years, but the whole polluted destroyed and oppressed, drained and exploited nature in general. The oppressed knowledge of man's relationship with nature, the oppressed natural medicine, the slaughtered many million of "witches" in the middle age by the "holy" inquisition. For thousands of years(!), by the same bloodlines operated mis-sponsored, distorted, censoring and hijacked academic natural sciences. The ruining of our living environment the worldwide burning forests, decaying greens- in one word: injustice. At the other end of this detail of the picture the black oil well symbolizing oil extraction, and the forbidding upright hand commanding to stop it, with the eye inside, which is an inverted hamsa** in the right wing. For more than a hundred years, the oil industry and the intertwined monetary system have been dictating mercilessly worldwide.

The Second Pillar of Freedom is the hanged man. "The hanged man speaks of a life experience that teaches us not to be selfish." I have read about tarot cards somewhere after I found out that the "Hanged Man" is one of them. "It is an unpleasant life experience for the Ego." And in this case, it's a hanged woman, denoted by a capital G depicting Gaia (Globus). This is our global consciousness. Mankind with 8 billion cells, as one person whose ego has to endure unpleasant experiences. There is no doubt that the "red herring" jumping out of the water is the central symbol of this detail of the triptych.

But let's get back to the hanging Gaia. What represents the rainbow ribbon with which Gaia's hands are tied? It's this curse, a misconception that you're different. These are the many languages of the Tower of Babel. But the hanged Gaia holds the key in his bound hands: the ankh. The hanged man, a symbol of selflessness - like most symbols of the triptych - is repeated in the upper middle of the painting as a golden fish in the hand of a red woman who represents the noble spirit of Humanity. Does she let the goldfish live to have her wishes fulfilled?

The third symbol in this line is a man holding a snake, and a bird flying high freely. than an inverted hamsa, a stop sign and than an industrial oil well. The background is Gaia's burning dress (the collapsing ecosystem).

“The hanged man speaks of a life experience that teaches us not to be selfish.” I read somewhere about tarot cards.



“It represents unpleasant life experiences for the Ego.” And in this case it is a hanged woman who is marked with the capital G representing Gaia (Globus). It is a global awareness as one. Humanity with 8 billion cells as one person whose ego will have to endure unpleasant experiences. No doubt the “red herring” jumping out of water is the central figure of this detail of the left. “There is the red herring!” And with that line the huge white figure of liberty stands up. But let’s get back to the hanged Gaia again. What represents the rainbow ribbon with which Gaia’s hands are tied up? This is the curse of being different. This is the many languages of the tower of Babel. But the hanged Gaia holds the key in her tied up hands: the ankh. The hanged man, the symbol of unselfishness -just like most of the symbols of the triptych- repeats itself at the top middle in the picture standing flirtatiously next to the head of the standing Liberty.

**(The spear of destiny is the spearhead with which Gaius Cassius roman centurio stabbed Jesus on the cross. Legend says that whoever owns the spear rules the earth. In II.WW Germany capitulated on the day the allied forces found the spear hidden with other important historical jewels)*

*** Hamsa is a palm-shaped protective amulet used by Arabs and Hebrews. Also known as the hand of God. The word hamsa is of Semitic origin, meaning five. The sign itself occurs elsewhere, such as in Judea and the Muslims, though it appeared before their religion and was associated with the goddess Tanit, the Phoenician moon goddess, the patroness of the city of Carthage.*

**** It is said that the Nommos will come again. There will be a 'resurrection of the Nommo'.*

*It should thus not surprise us that, 'the celestial symbol of the resurrection is the "star of the tenth moon", ie pelu tolo . . . This star is not easy to see. . . . The ten rays, placed in pairs, are inside the circle because the star has not yet "emerged"; it will be formed when the Nommo's ark descends, for it is also the resurrected Nommo's "eye" symbolically.'*¹⁵

In other words, the 'star' is not a star, and can only be seen when the Nommo returns and his ark descends to Earth.

- *The Nommo is 'the monitor for the universe, the "father" of mankind, guardian of its spiritual principles, dispenser of rain and master of the water generally.'*¹⁶
- *Not all the Nommos came to Earth. The 'one' called Nommo Die, or 'Great Nommo', remained 'in heaven with Amma, and he is his vicar'.*¹⁷
- *He manifests himself in the rainbow, which is called 'path of the Nommo'.*¹⁸

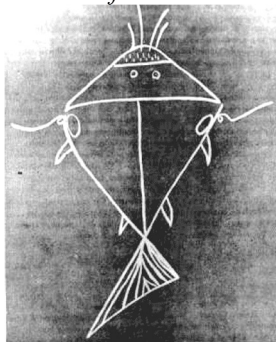


Figure 34. Dogon drawing of Nomuto

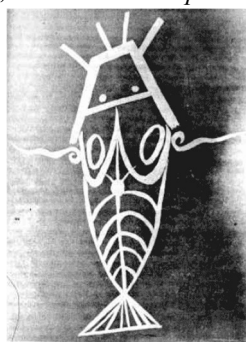


Figure 35. Dogon drawing of Nommo



"Gaia" The right panel 92x80cm oil on canvas

The panels are a continuation, as if a story were being told, or a text that can be read from left to right. The water level continues on all three panels, but comes to a shore in the right panel. This is sweet home. This is the heaven on Earth Gaia had dreamed about for humanity. The end of the story and the Gaia legend according to the Nag Hammadi scrolls and also Daniel prophet from the Bible. Living in symbiosis with nature in abundance, peace and care. With zero ecological footprint, in natural freedom accessing true knowledge.



detail right panel

What we see on the right panel is the perspective of a child, with his mother standing next to him holding a basket (the basket of abundance), with her hand, (which is the protecting hand of mother nature, or Hamsa* or the hand of Fatima). Perspective of a child into the face of whom some fluffy dandelion seeds and feathers are blown by the wind. There is water and reed along the shore, reed which is repeated many times, reed out of which the basket of abundance is made(!). One reed is touching the water and together with its shadow it forms the (sefer jecirah) the tree of life. Where there are reeds, wetland and swamps there is no drought, and there is a strong ecosystem, abundant life. Behind it is a falcon out of light, and some light beings are coming out of it dancing along the stem of the reed. We are all just feathers in the fur of the same bird. This is a very intimate view, makes you feel real small but connected.

THE WHITE WORK



"Five angels"

A deep beat
The energy of the heart
The Archangel dazzles in the middle
Above, in a slightly larger radius
Also around its own axis
Two guardian angels are circling
Also in the material below
Accompanying our destiny
Rotating in the opposite direction to the top ones
Our helping angels take care of that
We stumble when a deadly brick would fall on our heads
In the next moment ...

50X70cm ink, paper mixed media

*



"Cyclone"

The earth glows white
In the invisible smoke of devil's chariots
Pounding life

Roaring hurricane
Even with their greatest effort
Only floating in one place
In complete uncertainty
All the peoples of Gaia
While Some selected ones
Are kayaking in the waters of
Still untouched parts of Nature

40X70cm mixed media, paper

*



"Initially"

Initially in my cosmic loneliness
All I knew was
One point
Circulating around endlessly
Another point
Creating a sphere of which
One point
Marked as the center
Another sphere
Intersected
With the original
A mandorla
Flower of life
The tree of life

30X46cm ink, paper

-*-



"Deer"

In nature's soft shelter
Animal are fleeing
On the body of Gaia crippled into a torso
In forests and waters
The future of young people is hopeless
The depths of the forest and the sea
Shouts loudly
The son of man chases his passions cynically
Who controls here
Only allows space for a grave
of the living world

30x30cm ink, mixed media, paper



"Burning Pyramids"

Burning pyramids of
Outdated hierarchies
On the horizon
Some ancient calmness
The clear conscience
Unity with Mother nature
Although we walk in disinformation up to our knees &
We face a huge lava stream of lies
We keep on dancing gloriously
Remaining enthusiastic lovers"

30X46cm ink, paper



"The horn of fractal reality"

The horn of our fractal reality
Ringing up above
While we are
Leaning away from
Falling figures who can't thrive
Towards light

We wonder
About the tranquility of
A distant Buddha
And down on Earth
The perfect sustainable harmony
Conducted by
Healthy people

32X63cm mixed media on paper

*



"Worlds Collide"

What is that secret glow inside the core
In a world on top of its head
Is a natural law in another
Planet where they would be happy
If they could make music
Even just for the trees
If there was any forest left
Elsewhere, falcons are flown
Those who know the past
Free people
Do not fear so much
50x32cm ink, mixed media paper



"Our galactic tribe"

Between fireballs
Migrate
Our galactic tribe

In search of joy
And light
Nourishing life
Love paths
Opened
Manifesting even
In human form
Watering
The forms of truth

32X63cm handmade paper, ink, mixed media

*



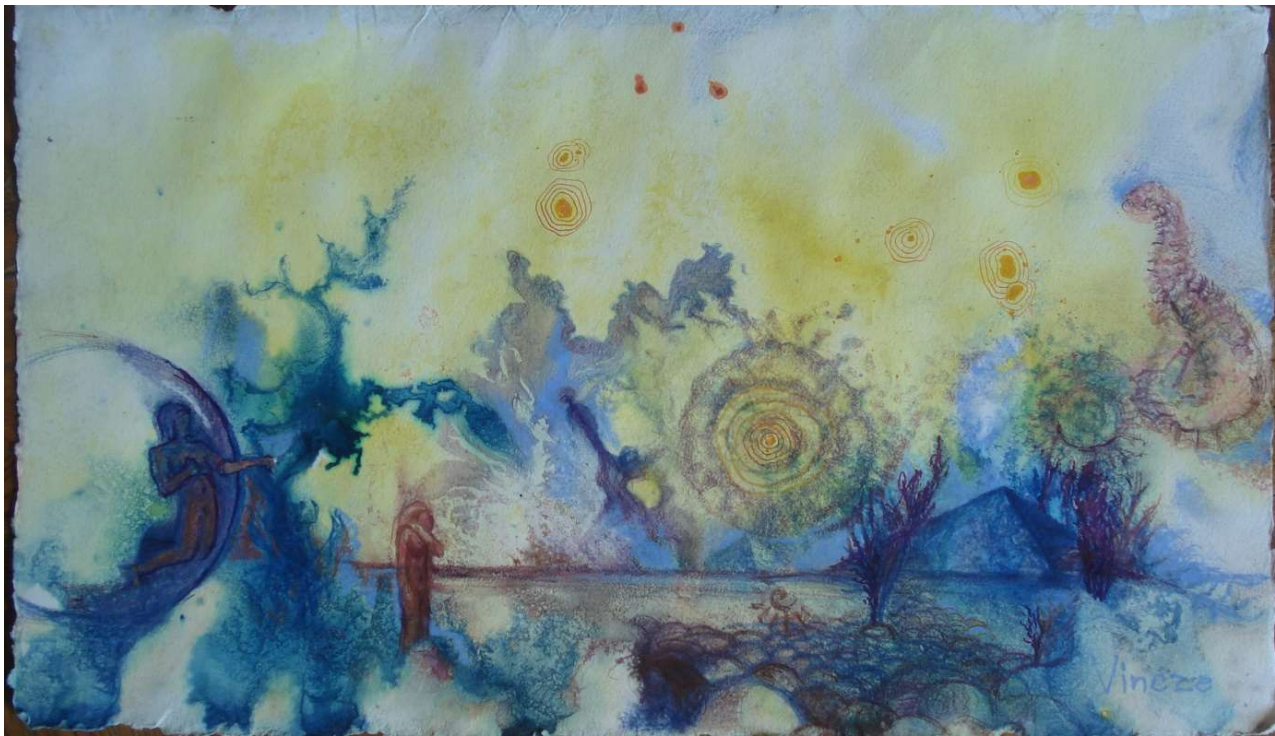
"Three Cobras"

The white cobra wrapped around the bear's neck
The black cobra is held in the bankster's hand
The red cobra hides below the butts of female instincts

Female instincts are not ruled and attracted by one who is just and fair but one who is strong.
There was no way to make the righteous strong because the truth is debatable, but power manifests itself mercilessly.
There have always been strong people who have declared themselves fair and just.
In prison, the cruel and nefarious is the boss.

50X30cm ink, paper

*



"Lemuria"

As we reach out our hand
Towards an ORDER of a new reality while
The pyramids of old systems are burning
New surviving structures are established
This is how we create our bubbles of experience
This is how we attract into our personal cinema
More and more happiness, harmony
When with devotional enthusiasm and shy curiosity
We shape our reality with reckless creative power

2016. 63X37cm ink, paper

-*-



"GRABOVOJ"

Standing in a heavy body of water
In the middle of
Light nebula and fine plasma swirl
I managed to believe:
At a low degree of the
Conscious use of my awareness
Huge prospects opened up
Understanding some crumbs of

The laws of creation
When
I put to the test in stubborn disbelief
Grabovoj master's number lines

20X34cm ink, mixed technic paper

* (Prof. Grigory Grabovoj is the owner of 5 international doctorates, the creator of consciousness technology among several other inventions)

*



"The Holy Crown"

The eye that sees everything
All citizens of the holy goblet
The womb
Regnum Marianum
The basin of female quality
She is a sacred lord and eternal owner
The sacred crown

30X46cm ink, paper

*



L.I.F.E.S.

Livable

Inhabitation

Fulfilling

Ecological

Sustainability

LIFES is a network of organic housing estates. The network consists of food producing independent off grid micro communities of people who strive for self supporting and have chosen a sustainable way of life with zero or negative ecological footprint.(Restoring natural habitats like wetlands eg.) Adapted to the present legislative environment and regulations, everything* has been developed and planned to detail. If you are interested and would like to support this movement, please call me mob:+36202100807 *

(technologies regarding renewable energy, gardening, organic water treatment, organic building, high value added food products, business and marketing strategy etc.)

LIFES in headlines

Houses by a lake

With a clear conscience in abundance

Healthily

Preserving the possibility of connection with urban culture

Common city point:

Organic market and cafe + lecture hall and overnight accommodation for community members (small farmers market without value added tax which is 27% in Hungary)

Bipolar micro-communities

Investors = farmers, house owners

Volunteers (investors in 3 years)

High value-added special gourmet handmade food products

XXI. century bio technologies for planting and growing vegetables and fruits

Off grid organic houses and Community building for onsite volunteers

kitchen and large living room with aquaponia (an indoor symbiosis producing fish and vegetables)

Lakeside detached organic houses with green roof,

Complete passive houses made only of eco-natural raw materials, crushed stone, clay wood and glass, common, zero-footprint utility and energy solution, biodiesel-HHO home heat-electricity onsite cogeneration, well, filtered soft water, + rainwater collection + odorless composting toilets + deep mulching in the kitchen garden + floating pond on the lake

L.I.F.E.S.ORDERS

Rehabilitation of wetlands

Self - sufficient productive micro - communities

Some say ORDER can only be done on a religious basis; I say that what is in unity, in symbiosis with nature is in ORDER

organic, working in symbiosis with sustainable nature

This is an organic lifestyle

XXI. century urban comfort and yet close to zero ecological footprint + independence + revenue

MICROCOMMUNITIES

to which people of any religion may belong as long as they remain in ORDER and live a sustainable way of life.

Come to order!

Things come to order by being balanced within their own order as well as within the orders that surround them.

Balanced operation is healthy and sustainable, it slows down time and at the same time allows a longer operating period and life cycle.

Harmonic.

What is OK is organic

ORGANIC is what's okay

At present, man on Earth is not organic

It exists as a cancerous tumor, a destroyer of the ecosystem

ORDERS support its rehabilitation and the rehabilitation of natural wetlands

What ORDER wants to prove and prepare for: it is possible to live in abundance in peace for up to 12 or billions of people on this living planet. Increasingly centrally managed, increasingly tightly regulated consumer societies are ecologically unsustainable!

This world is collapsing; it's time to build a new one!

Everyone has the right to original knowledge.

You can no longer hide secrets, falsify history, and deny ancient cultures.

The deceivers, the murderers, have now been exposed.

Those who proclaim, "in the world of dialectics, must be killed for survival" the corporate leaders who ordered the deaths of countless inventors who discovered free energy sources, are the ones who stop development, the executors orders of a false cult. They destroy humanity and ecology. With the setting up of the ORDERS, everyone has the opportunity to recover. The ORDER is strictly detached from the current way of life, but at the same time it is open. Anybody can join the movement, either as a coworker or volunteer or house owner or investor. The deception has taken on such dimensions that humanity has taken over its human nature. Culture, and then everyone who lives the consumer life of so-called welfare societies becomes a vile banker. Where is there prosperity? I do not call it overconsumption, the luxury gained at the

cost of the natural environment and the destruction of our fellow human beings. It is also part of the great deception.

As long as we depend on the use of money, we support false systems and in the complete lack of water, energy and food, money has little value. Even before it is completely devalued, money must be turned into value.

REND islands are money producers, commodity producers as long as money works and self supporting survival islands when nothing works anymore.

So we need to do something, we cannot stand idly by to see us and our children in our consumer vulnerability with any deprivation, force majeure, total collapse, anything that is not natural abundance. You have to prepare for the worst and thus advertise the best, an independent, zero-ecological footprint lifestyle that provides XXI. Century comfort.

It is possible to live in unity, peace, purity without deprivation.

We need to get together, organize from below into smaller units, give up what makes sick and healthy ORDER islands.

Due to the nature of the state, it will primarily serve large contributors and strong economic participants; due to its form, it is not suitable for representing the public interest, because it is above all an organization of violence.

I am a believer in extreme anti-violence and I am fundamentally anti-state.

I am pro-kingdom because I am pro-justice.

The historical truth is that there is still an Apostolic Kingdom of Hungary in the Carpathian Basin by law.

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Personal Introduction

As long as I can remember I'd always drew and painted. My grandmother was a painter. I was 10 in 1975. when I visited the international art workshop of Nagyatád, where I learned to carve wood and stone under the guidance of István Bencsik whose beautiful torzo decorates the centre of my home town Budapest. By his advice my parents saved me from the risks of an artist's destiny. So I went to a regular comprehensive school -although it was selfevident that fine art is the centre of my life.



“The ear of the World” (1975) oak wood, 40X40X20cm exhibited in my garden gallery in 2010.

In the comprehensive school I organized a theatre piece with the title: “Isms”. The style of the piece was - one of the many “isms” in the play- dadaist. The scandalous piece, which-according to our screenplay- turned into a violent throwing-raw-fish-at-each-other, pointed to our grotesque commun-ism, and which was not recorded by András Dér a well known filmdirector, the leader of our film club, who regretted it very much. The happening did not cause our expulsion from school only because my mother also took part on stage as a cataliser. The piece was given applause by the audience.

I started learning music in 1984, when I was 19. I picked the trumpet after I returned from a two month journey around Europe with some psychedelic experience. I would like to point out a very important thing here: my “psychedelic” experiences were also solely due to the consumption of hemp, and I have never even tried any other drug - alcohol of course- but nothing else, no medical drugs either and I was not one day in a “Hospital”. With the help of hemp, I avoided a thyroid surgery, in 1996 (I was diagnosed with a 5cm diameter cyst on my thyroid), now in 2020 it is less than a cm in diameter and I am fine with this one organic medicine. Returning to the trumpet: not everyone liked this habit. My brother threw my first trumpet through the window and another water-polo-player friend of mine threw it into the backyard at another place. That trumpet has flown a lot.

In 1985, by coincidence, I was chosen to play a leading character in the first feature film of Ildiko Szabo: “Deadreal”, which did not win any awards but took part at the Berlin Film Festival. The Berlin wall still stood then, I was body searched crossing the border between the two Germanies.

I got my diploma at the Jazz faculty of Béla Bartók Music Conservatory of Budapest in 1991. Shortly after this, because of the painting of one of my most complex works: “Aquarius”, suspending all Neptune inspired artistic activities (ecstatic improvisations and envisaged painting) I became a student of Lectorium Rosicrucianum, an International Spiritual School.



Aquarius 130X150cm oil on canvas

Encouraged by an inner urge, as part of a totally abstinent life, I stopped painting and playing music for four years as a natural consequence of turning towards spiritual sobriety.

Ending my relation with Lectorium Rosicrucianum in 2000, I headed toward creativity, painting and music with full power again. I started to paint with an enhanced sensitivity evoking complex allegorical symbols and structures from random patterns of patches of aquarell or from the patterns of a rugged wall.

Slowed down by the jobs (I assisted in film production, advertising campaigns, eco food production management) which I took for making ends meet, I had to reduce artistic activities, for periods. In these periods I focused my mental work on a social innovation: REND (order)

(REND (order) is a bipolar (between city and country) selfsupporting microcommunity of a few families with shared food producing+distributing company between an own eco-café in the city and a producing country farm. A social union between a couple of families. With unique, but coherent products, executable economical plan and privacy for the sharing families and volunteering singles while ensuring a totally self supporting, healthy way of life with almost 0 ecological footprint. But first of all a clear conscience. These Orders are the base of sustainability which represents the immune system defeating this cancer which is humanity for the ecosystem of Gaia right now with its current way of life. I have very detailed plans well into eco technologies according to buildings, watermanagement and reserving, earthhouses around an artificial pond, +energy and food selfsuppliance. I am not alone with the opinion that in order to implement basic changes in thinking and behaviour at the level of society, in order to break free from the consumer slavery and polluting lifestyle massive effort, investment and information revolution is needed. Unless these cells of healthy microcommunities formed and created a huge global network that is growing exponentially, we the people will not succeed to make any changes. Change must come from civilians, we will never see any change made by politicians, banks and mass media. The aim of this book is to spread information and making some contribution to the financement for the facilities of a pilot microcommunity. That needs crowdfunding or a main investor or a collector as well who realises the value of these works. You can find the illustrated plan for such a microcommunity at the end of this book.)

Dream a beautiful life and live a beautiful dream!