

3. SVET

- The Secret of Heraklej's Fortress

The story is constructed in such a way that there is not a single hint in it that would reveal to you the interior of the fortress. But human nature is such that everyone looks at foreign worlds after the pattern of their own. The secret in Heraklej's fortress is in truth nothing other than your secret. What you saw in the fortress is a description of your real world, most likely that little part of it you do not wish to see in your own world and perhaps hide zealously from others. Because the interior of the fortress is a completely blank page, you painted into it the truth from behind your own scenery. If you wrote down which of your own secrets kept Heraklej from letting Eros into the fortress, then now look at your real world, in a mirror in which you have not yet examined yourself.

Since the drawbridge that leads into Heraklej's fortress is in fact a metaphor for the bridge that leads into your real world, your account too is most likely to be understood as metaphors.

Therefore here is some help:

- If you saw material valuables such as treasures, gold, money, your scenery is tied to material goods. Perhaps you long for money but are ashamed of it before others, or perhaps you have money, and that in order to show others how successful you are.
- If you had the sense that Heraklej did not open the door to Eros because he hides something personal in the fortress, this is connected with something for which you do not accept yourself.
- If you thought of Heraklej's unfulfilled love, most likely your life is without true love. Whoever sees Heraklej's ancestors in the fortress has difficulties in relation to their own ancestors; whoever sees disorder in the fortress is confused; whoever sees dust is perhaps lonely or abandoned.

Those who inferred that Heraklej had committed some crime are themselves dishonest, perhaps greedy or unjust toward others. Those who saw dusk in the fortress do not in fact let others come close; those who saw debauchery in the fortress are ashamed of their own depravity.

Only if you truly saw nothing may your world be open and without scenery. Such worlds are in fact very rare. There are many, however, who are so ashamed of their backstage that they cannot speak of it at all. These too claim that they saw nothing in the fortress.

Are you surprised? Whatever you saw in the fortress can help you begin to accept your world. Whoever knows their scenery can tear it down, and behind it will discover a marvelous world, precisely the kind they always dreamed of. But whoever only builds scenery in their world can no longer see the truth through it, and also fears the truth about themselves, and therefore cannot tear the scenery down. When you reveal the truth to such a person, they will at once erect new, even more perfect scenery. And it is precisely here that all their troubles truly begin.

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Heraklej's world represents the world of musicians, the world of artists. Although his most important mind is Racio, his world is entirely different from what one would expect from this mind. Among other things, this story is important for the realization that our world can be at odds with our character. Such people often suffer in their world, fail to accept themselves, for non-acceptance accompanies adopted or imposed patterns, whether from parents or from society. At this point complex symbolism appears in the book for the first time, giving the reader a sense of how deep [psi] truly is. Many a more demanding reader will find here what was promised to them at the beginning,

while many here sense that this book is not to be read superficially, and at this point lay it aside for a while. Heraklej (Greek Herakles, Latin Herkules) was a hero known for his strength. The youth ruled by Racio, the strongest mind of today's world, however, is weak. This is the paradox of his world—the one who ought to rule it is Emocio, yet Racio has managed to lock him in a dungeon, and that by means of the values with which Racio rules society. Heraklej's world is thus not at all typical for the Racios, even though Racio has come to rule it. The third world tells of a hitherto unknown secret of one of the greatest musical masterpieces, and this tale is itself a work of art. The connection with the famous Passacaglia is far stronger than it seems at first glance, for in truth the musical masterpiece was created by the very mind that has now also created [psi]. Thus the story not only tells of the Passacaglia, but symbolically also has the same structure—it is composed of 21 paragraphs, precisely as many as there are improvisations in Bach's piece. This music was created in 1717, that is, in a year with two sevens, and two sevens constantly accompany Eros as well. The Passacaglia contains a secret code written in seven notes, and it ends with an unusual chord consisting of seven tones—coincidence that is not a coincidence. Whoever knows the art of architecture will understand from the outset that the portal of the fortress forms the letter M. This denotes Heraklej's ancestors, but it also has another, deeper meaning. The letter M derives from the Semitic sign for water, which symbolizes Instinkt. The dried-up moat around the fortress thus testifies that Instinkt once helped Racio—and it is precisely thanks to this help of his that Heraklej's Emocio

became stuck in the dungeon. So that the description of the medieval fortress would not mislead the reader in time, the youth first appears at the gate with headphones and a music player, and in his hands he also holds a book. This book is [psi]. When Heraklej began to read it, he entered Eros's world, much like the reader who has the sense that he is reading the book, when in truth it is reading him. Heraklej notices Eros's nakedness and therefore senses his purity and strength. He does not show it, but in truth he is afraid that the newcomer might somehow manage to enter his fortress, and so for the night the chains hoist the bridge up to the wall. When the next morning Eros again knocks at the door and asks for a piece of bread and water, we recognize the true face of Heraklej's Racio; in his world there is no room for alms—one must earn even bread and water. Eros looks around and notices that he is not the only one who has failed to enter the fortress. From a small ladder it is possible to infer that someone once badly miscalculated—a girl who tried to climb the wall with it, thinking it was only an ordinary fence. The appearance of water in the moat and its rising symbolize the growing power of Instinkt—the youth is seized by fear but does not know of what. And with Instinkt bread and water appear on the bridge as well—Instinkt knows alms. The drawbridge is built of three special kinds of wood, and its larger planes are arched. The bridge represents the body of a violin, constructed in the manner introduced by the Renaissance maker of bowed instruments Andrea Amati, and from his school came Andrea Guarneri and Antonio Stradivari, who further perfected the technique of violin making. Eros listens to the music wafting from the fortress by lying down on the bridge—on this part the violin has four strings stretched, which here represent the four groups of characters. But the bridge—the violin's body—lacks the neck, which by the construction of medieval luthiers is 13 centimeters long. At this point in the story Eros does not yet know his character. As Eros lies thus, to his left and right are apertures in the shape of the letter f. If you do not understand why this particular letter appears here, count what place this letter has in the Slovene alphabet, and do not forget that Eros has one on each side. The Passacaglia takes hold of Eros. Yet this musical masterpiece has just as much in common with the great Johann Sebastian Bach as the book [psi] has with its author. The Passacaglia is a very unusual work, but it should not be viewed merely in a musical way—within it is hidden the truth of which Eros speaks, and thus he, precisely, can also decipher it. And this truth is also one of the seven proofs of Life, a proof that no one in the world recognized until the creation of this book. In the description of Eros's experience of the Passacaglia there is also a hint as to why it succeeded for him alone. This hint is the constellation Orion, which Eros sees in the sky while listening to the Passacaglia. It is a constellation composed of seven stars, with three in the middle between four. The four corner stars represent the four groups of characters—each is on its own side of the truth, which is represented by the three central stars. In exchange for friendship Eros reveals to Heraklej what he saw in the music, but the youth still does not admit him into the fortress. After this Eros realizes that Bach's manuscript of the Passacaglia is not the only secret Heraklej hides behind thick walls. Whoever reads

this part of the text attentively will notice that Heraklej speaks with the utmost respect of Marchand and almost disdainfully of Bach, even though he performed and studied Bach's music in particular. For the Passacaglia is his school of life, an enigma he has been trying to unravel since the time when Heraklej's Ego was still in the body of his great-grandfather. This shows how one and the same school of life can be passed from generation to generation, through several generations. Until this riddle is solved, the youth will not find happiness. That Eros too is not infallible can be discerned from his judgment that Marchand would have thrown the score into the fire if Bach had sent it to him. In the end we learn that Bach did indeed send the score to Marchand, and he could not throw it into the fire because of its genius, in which he recognized God's work. Eros does not recognize the design that Life has assigned him; he does not understand why he alone could unravel the secret of the Passacaglia. The foodstuffs—a stew, a fish, olives, and cheese—with which Heraklej composes Eros's name are a hint that this story hides still more secret messages that must be known how to read and decipher. How very precise and attentive one must be in reading the text is shown by the fact that few readers notice that Heraklej is not alone in the fortress—for into it there also returns the black snake that Eros saw upon his chest. This animal represents Heraklej's Racio, and the fact that the snake thus approaches the sleeping Eros also has its meaning. For the snake is also a symbol of the thirteenth character, as we shall learn in several places in the book. The contest between Heraklej and Eros depicts not only the difference in acquired knowledge but above all the difference in the operation of different minds in sporting activities. A competitor who uses Racio in sport will have a tactical advantage, while Emocio will bring a competitor coordination of movement. Every person uses both minds in sporting activities, regardless of their character. The difference lies only in this: those in whom Emocio prevails will not have problems with coordinating movements, but rather with impetuosity, with a lack of discipline and planning. Racio, for his part, strives toward study of possibilities, improvements, and planning, but in motor skills he never reaches Emocio. Such athletes are much more disciplined and will make their way to the goal slowly, with persistence. Training in a defensive art such as real aikido, however, reveals that we humans are capable of learning to entrust the coordination of our muscles' action to Emocio. However, this does not represent a change in the balance of power between the minds. Any leading mind can decide to entrust a given task to another, but this still does not mean that it renounces its predominance, since at any moment it can once again assume its control. In sports where the result depends on coordination of movement, therefore, top athletes are always people with a prevailing Emocio—for in critical moments Racio and Instinkt do not assume the decisive role with them. The matching of the motif on the key with the portal on the fortress shows that Heraklej's secret is connected with family. This means he must respect the rules that were laid in his cradle. The youth's iron shirt and belt represent the social rules he was born with and because of which he finds it so hard to stay afloat in his life, yet he is unaware of it. He does not see that many of the things he was born

into and that have become self-evident and acceptable are in truth unnatural and often harmful to a human being. Heraklej does not see that the rules and values created by Racio's ruling world are at odds with the nature of Emocio and Instinkt. Precisely because of blind acceptance of certain social rules, which we do not realize are natural only for Racio, many people cannot come to know their school of life. Although most people feel within themselves the senselessness of certain social rules, almost no one dares say so aloud; everyone fears ridicule and exclusion from society. This is the paradox of a society ruled by one of the minds. Many who realize that society's rules do not accord with the values of their world, because of universal dissembling, do not realize that in truth something similar is the case in as many as two thirds of worlds. The consequence is universal non-acceptance. The fact that at the end of life we regret only what we did not do means that people who do not accept the school of life cannot find happiness. Heraklej recognizes the wisdom of which Eros speaks, he wishes to study in the school of life, but in his world the only school he knows is—Racio's school. He wants to open the door of his fortress to Eros and tear down all the walls within it, but he hesitates, for the scenery hides from him the marvelous truth of his world. The iron cube that Eros discovers in the moat is a geometric body. Rust covers it, and beneath the rust is hidden the inscription Sara. Rust, iron oxide, arises with time, in a reaction between oxygen and iron. Whoever does not understand the symbolic connection between a three-dimensional body and time will find at this point an explanation of how these four dimensions are joined into a whole. The realization of the interdependence of the four dimensions is the third proof of Life, and Sara is merely a princess who never managed to enter the fortress. The key that falls from the youth's hands straight before Eros is a coincidence, for coincidences lead us through the school of life. On the key the moon shone which did not let down the key of the night so that it might reveal something to the reader if by midnight it hid with its sheen. Whoever thinks they have encountered a poor verse at this point in the book is mistaken. It is a rebus that only a few can solve—it succeeds only for people with two parallel minds—Racio and Emocio. By no coincidence, Johann Sebastian Bach also had just such a character. You will solve this rebus if you rework the first line according to the instructions from the second and third lines. But you will succeed only if you look at the words in the first line as Emocio does—for he transforms everything into individual images and then assembles them into a larger picture. For example, he paints the verb posijala as a sheen. But you must continue with your Racio—thus you can determine that something will be revealed to the reader if something is omitted. What must be omitted is written in the third line. You must hide, that is, omit, the moon with its sheen, and that by midnight. Now those with Racio are in trouble who understand the phrase by midnight literally, as time, as a designation of the time before midnight. But Emocio can also understand this as half the word noči (night), for he can imagine the word polnoč (midnight) with two images—half and night. If in the first line, then, you omit the words posijala and luna and read the sentence up to half of the last word, you will behold the solution to the riddle: na

ključ je ki ni na ključ no (That the words should be read together can be determined by any of the three minds.) If at school you had trouble with grammar and did not understand why words must be divided into nouns, verbs... or into subjects, predicates, attributes, and more, from now on you will know that it was merely violence by Racio against Emocio and/or Instinkt. Eros receives the key that opens the door to Heraklej's fortress. Although Life has sent it to him, he knows he must respect the inviolability of the youth's secret. Heraklej must decide for himself whether he will accept the school of life or not—no one else may decide whether he should reveal to Eros what is hidden behind his scenery. The truth is written, but only the one to whom Heraklej wishes to entrust it can recognize it; hence it is written without words. Eros is in the fortress for seven days, and this is described on exactly thirteen pages, and these pages are also Eros's mirror—in them the reader can look at themselves in a way they have never looked before. If it seems to you that you see nothing, look at the placement of quotation marks on pages 134 and 135. Then turn the book upside down and look also at the quotation marks on pages 139 and 138. The quotation marks mimic the position of the stars—on the first page the star Sirius and on the second the constellation Orion, which comprises seven stars, and their number—1 and 7—mirrored across the visible paragraph in the middle of the blank pages, represents the year of the Passacaglia's creation, 1717. (The book must be turned upside down because the ones in the fraction are also turned the other way.) The entire record of events in the fortress—the pages with invisible text—illustrates a bifora (a special form of window with two arches that has a little column in the middle). When exactly halfway through the blank pages (on page 137) the text briefly appears again, Eros is looking through the window. This text is the central little column of the bifora. The visible part of the text divides the record from the interior of Heraklej's fortress into two parts, and it is visible because at this moment Eros's gaze reaches out of the fortress, and thus does not violate Heraklej's inviolability. Follow coincidences attentively; they hide even where you think they are not. They show you the way, if only you are ready to accept the school of life. Whoever succeeds in removing the scenery from their world will no longer be vulnerable. Their success will be rewarded with happiness. Ares sought his brother, and long in vain. He did not realize that he could not find him because of Eros's prank. When Ares was stupefied, Eros wrote a message on his armor, which Ares himself could not read. Thus whenever he asked after Eros, he always met with the wrong answer, for those questioned were frightened by the inscription on his armor. At this point the story needs to be clarified a little. Ares is Eros's Instinkt, only Eros is not aware of this, just as people are not aware of their minds. We feel each mind with its thinking as part of ourselves, and therefore we live all the time in the mistaken belief that we have one mind and one will. The trick with the inscription was devised by Eros's Racio, and with it he prevented Instinkt from ruling his world. Even in the thirteenth all three minds continually strive for dominance, and the consequence is their constant contest and perfecting. In the end Ares did discover what was at fault for his inability to track down his brother for so long, and he

crossed out the superfluous word in the inscription on his armor. In the thirteenth none of the minds can assume the leading role, because in every such attempt it has two equal opponents. Two together are always stronger than one. This time Eros's Emocio routs Ares (Eros's Instinkt) with the help of a defensive martial art—for the art of coordinating movements with the mind is in Emocio's domain. Heraklej reveals to Eros his last secret as well. His great-grandfather, who is none other than he himself in one of his previous lives, was conceited and arrogant. But Life teaches such people that this is not right, while it helps those who have been wronged. Marchand avoided the musical duel because he recognized Bach's greatness. Yet in doing so he made the greatest mistake of his life—for in this way he avoided the school of life, and because of this mistake he could not arrive at true understanding for several subsequent lives. Heraklej came upon [psi] and, with Eros's help, came to his own truth. Whether the reader will succeed as well depends on their readiness to accept the school of life. No, with the blank pages in the third world it is not a printing error. Heraklej invited Eros into the fortress, not you! But if you are honest, Life offers a key to you as well... if only you will pass the trial of honesty. Try to remember what you thought of when you were reading about the secret in Heraklej's fortress. What could be the secret because of which the youth does not let Eros come close? Describe it in at least three sentences.