

THE SAPIENS GARDEN



ROOTED IN MEMORY
NURTURED BY PRESENCE
CARVING LIGHT INTO TIME

HOC OPUS MEMORIAE ET LUCIS,
EX CORDE ET CUM REVERENTIA,
IN HUMILITATE OFFERTUR.

My name is Alex Skarshelg. I'm a carpenter.
 Not an architect, not a designer, not a project manager.
 Just a man who worked with wood — with my hands, in silence
 and in solitude.

I have been involved in wood construction for many years. Over time, I came to realize: what I was truly seeking is not building the houses, but shaping of an inner space — not for survival, but for presence.

That is how THE SAPIENS GARDEN was born.

It did not appear according to some plan, but out of necessity.

This is a garden where every tree carries a name.

Where great minds of culture, philosophy and art form a living structure.

A wooden lighthouse stands at its centre — forty-two meters of enduring oak and light, crafted by hand in the ancient style.

Real. Handcrafted. Luminous.

Enclosed within this submission, you will find:

- A conceptual presentation of THE SAPIENS GARDEN;
- Fragments from A-ETHERIA — a book that emerged from the same silence that shaped the Garden;
- A brief note entitled CULTURAL OFFER & AUTHOR'S PRACTICE
- background on my work and the spirit behind it, offered in support of cultural dialogue.

This is shared as a cultural offering, with sincere reverence for the spiritual and cultural mission of the Church. It is presented for your kind attention, as a quiet gesture of engagement with heritage and presence. If any part of this vision resonates, it will have found its place.

Should any aspect of this vision resonate with the aims of your esteemed institution, I would be honoured to explore how it might contribute to the fields of heritage, craftsmanship, and cultural memory.

I welcome the possibility of dialogue. Thank you for your time.

Whatever the outcome, may this exchange enrich our shared understanding of what it means to shape, to remember, and to dwell.

With highest regard,
 ALEX SKARSHELG



Contents

PART I

THE SAPIENS GARDEN

Introduction

Mission and Symbolism

The Lighthouse

Garden Layout

Participants

Living Archetypes

The 77 Honorees

Allies and Partners

THE LUMEN SAPIENS Award

VOX SAPIENS

Global Momentum

About the Author

Post Scriptum

Final Note

Part II

Jubilee Reflection — A Cultural Offering
in the Year of Hope

PART III

THE SAPIENS GARDEN CONCEPTUAL VISION

PART IV

THE SAPIENS LIGHTHOUSE
TECHNICAL SPECIFICATION

PART V

A-ETHERIA

About A-ETHERIA

The Philosophy of A-ETHERIA

Excerpts from The Mirror

Excerpts from Archetypes

Excerpts from A-ETHERIA Reflection Guide

Kintsugi Box Collector's Edition

PART VI

CULTURAL OFFER & AUTHOR'S PRACTICE

PART VII

CONTACTS



THE SAPIENS GARDEN

A SACRED LANDSCAPE OF MEMORY AND LIVING PRESENCE

Part I

PROPOSAL DOCUMENT
FOR THE CONSIDERATION
OF THE VATICAN DICASTERY
FOR CULTURE AND EDUCATION

Established on the 25th of May, 2025
London, United Kingdom

SUBMISSION RATIONALE

This document is respectfully presented to the Vatican Dicastery for Culture and Education as an introduction to THE SAPIENS GARDEN project, and as an invitation to enter into dialogue concerning its spiritual, philosophical, and cultural dimensions.

In parallel, a separate submission has been prepared and delivered to UNESCO, focusing on the following criteria:

- ◆ Transmission of traditional knowledge and craft (timber joinery, horticultural symbolism)
- ◆ Ritual and ceremony (VOX SAPIENS, tree dedication, award consecration)
- ◆ Cultural continuity (preserving intergenerational and cross-cultural memory in tangible forms)
- ◆ Innovative heritage practice (proposing a model of 21st-century ritual architecture rooted in ancestral models)
- ◆ Collective engagement in cultural practices and stewardship

We believe that sacred memory is not preserved solely through text and ritual — but through place. THE SAPIENS GARDEN aspires to embody a form of contemplative architecture, uniting ecological stewardship with the moral imagination of humankind. Its purpose is not only civic — but spiritual.

We believe this initiative offers a living model of how cultural memory can be materialized, transmissible, and sustained in harmony with ecological, spiritual, and humanistic forces.



THE SAPIENS GARDEN is a cultural and architectural initiative — a place where traditional craft, philosophical legacy, and light converge. It begins with a space that lives — not an object, but a presence. A wooden Lighthouse stands at its heart.

Its body is a post-and-beam oak frame, hand-crafted by master carpenters using traditional joinery — no nails, only wooden joints.

It is clad in larch planks laid ship-lap, like the hull of a wind-battered vessel, built to endure.

It stands as a quiet centre — a place for silence, reflection, and spiritual presence.

It is not just architecture — but a symbol of legacy and endurance. A light that remains, even in darkened skies. Around it is the Garden.

Each tree bears a name — of a poet, a philosopher, a scientist, a composer.

Each of them is a voice that reshaped how we think, feel, and see the world. Now they return — as a root, as a leaf, as a living form. More than a park. More than a sculpture. A place alive with presence.

Where the past doesn't rest — it grows.

MISSION

To build a sacred space of remembrance and humility — a wooden Lighthouse, the tallest of its kind, and a garden that honours the sanctity of life, memory, and soul.

Pause. Remember. Listen. Return.

Sense the depth and force of human legacy.

Become part of something greater.

It is not for entertainment — it is for renewal and contemplation.

SYMBOLISM

The Lighthouse — a vertical axis. It does not point the way; it stands as a spine of meaning.

The Sapiens Garden — memory made living. Diverse, rooted, and ever-growing.

77 Trees — a symbolic number of completion and wholeness, evoking ancient sevens and layers of time.

The Lighthouse's Timber — a second life: not merely felled, but redeemed through beauty and purpose.

The Great Minds — the roots of civilization, carrying thought across generations.

Living Legends — voices shaping our present. They stand like sapwood — guardians of the tree's heart.

Blossoms — humanity's masterpieces.

Fruits — the actions that changed the world.

THE SAPIENS LIGHTHOUSE

Inside the Lighthouse, seven chambers ascend one above the other — each a threshold on the path of ascent:

- ♦ a living library
- ♦ a museum of relics
- ♦ chambers of memory and stillness

Here, one may take a journey — from thought to presence.

NB: The figures presented here reflect the evolving canon of the Garden. Further voices, additional opinions will be thoughtfully added to the dialogue with advisors, scholars and cultural partners.

☛ **Hall of Foundations**

Philosophers & Thinkers

They posed questions that still burn. They gave shape to Truth, Virtue, and Existence — before such words had names.

ST. THOMAS AQUINAS
SOCRATES
BOETHIUS

☛ **Hall of Science**

Explorers & Pioneers

They deciphered nature's language, measured the immeasurable, and transformed wonder into law.

FATHER ANGELO SECCHI
ROSALIND FRANKLIN
ISAAC NEWTON

☛ **Hall of Form**

Architects & Artists

They revealed the invisible — in line, colour, and stone. They demonstrated that the visible world is also a language — one more eloquent than words.

LEONARDO DA VINCI
FILIPPO BRUNELLESCHI
ANDREA PALLADIO

☛ **Hall of Presence**

Contemporary Torchbearers

They create now — rooted in the present, yet echoing across time. Their work bridges what is lived with what endures.

BRIAN ENO
YO-YO MA
GIOVANNI ALLEVI

☛ Hall of Words

Poets & Writers

They named the unspoken. They gave shape to thoughts
and made silence speak.

DANTE ALIGHIERI

ST. EPHREM THE SYRIAN

ALESSANDRO MANZONI

☛ Hall of Sound

Composers & Musicians

They gave voice to the silence. They distilled emotion be-
yond language and turned stillness into sacred ritual.

JOHANN SEBASTIAN BACH

WOLFGANG AMADEUS MOZART

VITTORIA ALEOTTI

☛ The Dome

Mystics & Visionaries

They did not construct — they illuminated. They became
bridges between worlds: Time and Eternity, Word and
Stillness.

ST. HILDEGARD OF BINGEN

ST. JOHN OF THE CROSS

ST. CATHERINE OF SIENA

These are voices that did not seek power, but presence —
mystics who lived the Gospel not in doctrine, but in si-
lence. Together, these seven chambers form a vertical jour-
ney — not upward into height, but inward into meaning.

*NB: Contemporary figures listed in the Hall of
Presence are living artists and thinkers, includ-
ed here symbolically in recognition of their con-
tribution to contemplative and cultural life.
Their presence in this structure does not imply
canonization, endorsement, or doctrinal affili-
ation, but serves as a gesture of gratitude for
voices that resonate with the spirit of interiority
and care in the present age.*

PARTICIPANTS

THE SAPIENS GARDEN is not a museum of names — it is a living conversation. And those, who take part, — are not spectators, but torchbearers.

Participation is not predicated upon status, but vocation. THE SAPIENS GARDEN welcomes those who carry memory as a sacred responsibility.

Prospective participants and envisioned collaborators include:

— Contemporary voices of wisdom across the arts, sciences, philosophy, and public imagination; those whose work already shapes the present and will define what follows.

— Descendants and heritage-bearers of the great minds honoured in the Garden— those who carry the flame of remembrance and the task of transmitting it across generations.

— Stewards of traditional craft, heritage, and land — master builders, woodworkers, horticulturalists, and scholars who understand that meaning is carried in material, ritual, and care.

— Museums, academies, and cultural institutions who serve not only as custodians of archives, but as sources of wisdom transmission.

— Witnesses: those personally transformed by these figures or works. For whom this heritage is not abstract, but intimate.

THE SAPIENS GARDEN welcomes those who do not simply study the past, but extend it. Who carry the ember — and walk it forward.

Participation will be guided by cultural ethics protocols and curated in partnership with academic, spiritual, and artisanal institutions across UNESCO networks.

A special invitation is extended to ecclesiastical scholars, contemplative communities, and guardians of sacred tradition.

NB: This prospective list remains open and will be developed in active dialogue with heritage curators, cultural partners, and relevant advisors.

STRUCTURE & LAYOUT

PRINCIPLES

- ◆ Clear geometry
- ◆ Symbolic layout
- ◆ Visual and ritual path
- ◆ Sacred simplicity

NB: The names presented in this section are offered as an illustrative starting point of the Garden's evolving canon. All selections will be thoughtfully refined and expanded in close dialogue with cultural advisors, curators, and scholarly partners.

ELEMENTS

1. The Center — a Lighthouse

- ◆ One of the tallest wooden lighthouses in the world — 42 m.
- ◆ Foundation: The Lighthouse rests upon stones gifted from places of meaning — each one carried by those who shaped its vision.
- ◆ The Lighthouse functions as an active navigational beacon.
- ◆ Every beam in The Lighthouse will bear a calligraphic engraving — not a number, but a whisper.
- ◆ A phrase once spoken by a mind that moved the world.

These words will not be hidden. They will live along the inner spine of the tower — etched above thresholds, woven into stairwells, resting in oak. Each step upward will pass through thought — so The Lighthouse may speak.

2. The Inner Circle — 12 Pillar Trees

Twelve foundational figures whose lives and works shaped the Christian memory, spirit, and cultural civilization of Europe:

ST. AUGUSTINE OF HIPPO
 ST. THOMAS AQUINAS
 ST. BENEDICT OF NURSIA
 GIUSEPPE VERDI

Their trees are planted around the Lighthouse, forming a symbolic root system.

3. The Second Circle — 44 Trees

This orbit forms the trunk: thinkers, poets, composers, scientists — those who carried the tradition forward:

GALILEO GALILEI
 DANTE ALIGHIERI
 GIOVANNI PICO DELLA MIRANDOLA
 ENRICO FERMI

4. The Outer Circle — 21 Trees

Living cultural voices — those whose presence defines the current of time. They do not speak for the age, but carry it within them:

GIOVANNI ALLEVI
 CLAUDIO MAGRIS
 PUPI AVATI
 ARVO PÄRT
 JASMINE VAN DEN BOGAERDE

NB: The inclusion of living cultural figures is made in a spirit of artistic and cultural tribute, not as any form of theological elevation. This is a symbolic garden of memory, not a canonization of persons.

5. Lighting

- ◆ Soft lanterns evoking historical Venetian maritime lighting.
- ◆ Soft reflective illumination under each tree's plaque.
- ◆ Lanterns are not merely functional — they are designed as votive symbols, echoing the light of conscience.

6. Curated Trees

- ◆ Each tree is curated by a person or institution.
- ◆ They are entrusted with its story — a living narrative of meaning and memory.

7. Pathways

Laid with reclaimed antique bricks — as a tribute to ancient building materials.

8. Open-Air Stage

- ◆ A small wooden amphitheater.
- ◆ Only chamber music. Only live performance.
- ◆ Used for evening readings, private concerts, and ceremonies.

TREE SPECIES IN THE SAPIENS GARDEN

The Living Archetypes

Seven trees. Not as a limitation, but as a guiding principle.
Seven species. Seven archetypes.
Each of the 77 trees is selected from a palette of seven resilient species chosen for their symbolic depth and adaptability to temperate environments and their deep symbolism in European heritage.

NB: While seven species guide the vision, curators may adapt where appropriate. The number 77 is not chosen for any explicit theological significance, but as a poetic symbol of completeness and cultural harmony.

Why limit the palette?

- ♦ It creates rhythm, repetition, and visual coherence
- ♦ It brings harmony — even across a vast scale
- ♦ It simplifies maintenance, orientation, and spatial logic
- ♦ The Garden becomes legible — a sacred text one can walk

Tree Archetypes

OAK — strength, wisdom, ancestral knowledge

BEECH — poetry, structure, philosophical depth

CYPRESS — stillness, spiritual endurance, voice of remembrance

MAPLE — intelligence, scientific clarity, discovery

LINDEN — care, feminine energy, spirit of the home

OLIVE TREE — peace, wisdom, sacred reconciliation

HORNBEAM — craftsmanship, order, creation

THE 77 HONORED FIGURES & THEIR TREES

THE SAPIENS GARDEN is rooted in presence, but grown from memory. Each of the 77 trees will stand not only as a species, but as a soul — carrying the legacy of one whose mind reshaped the world. These figures are not selected for fame, but for the force of their impact. Their work echoes across time. Their names do not fade in wood — they take root.

Each tree becomes:

- ♦ a vessel of memory
- ♦ a beacon of thought
- ♦ a living threshold

Some names are carved in stone. Others still breathe. A few — not yet spoken. Each planting is an offering. Each tree is a chapter.

NB: This symbolic framework is not intended to imitate or replace liturgical structures. It stands as a cultural and poetic expression of reverence — aligned with, but distinct from, the sacramental and doctrinal life of the Church. The list will be curated in dialogue with scholars, creators, and the descendants of those whose voices still ring out. The examples referenced in this document are illustrative only and do not constitute a final selection.

ALLIES IN CREATION

THE SAPIENS GARDEN is not built alone. It takes root in shared craft, memory, and vision — a fellowship of minds and hands.

Aspirational and prospective partners under consideration include:

Dicastery for Culture and Education (observer dialogue in process), UNESCO Creative Cities, World Wildlife Fund (WWF), Snøhetta, Heatherwick Studio, ICOMOS, curators of national archives and heritage collections, universities and academic research centres, contemporary composers and musicians, master artisans and traditional builders, resident writers, poets, and visual storytellers.

NB: Engagements with these and other potential partners remain subject to ongoing dialogue and mutual alignment of vision.

VOX SAPIENS

A choral invocation of seventy-two voices, shaped to consecrate, echoing not in performance, but in devotion; a sacred breath offered beyond sound, beyond self, beyond time.

One note trembling in the dark.

One breath held across generations.

One utterance, shared outside of time.

Yet before VOX SAPIENS is sung, the Earth must be heard. In silence, stones gathered from ancestral lands and meaningful sites across cultures will be laid into the Lighthouse's foundation — each a fragment of place, each placed by hand.

They will be blessed in a ritual of stillness. Led by spiritual voices — monastic, lay, and traditional — from across faith traditions.

In its Catholic expression, the sanctification of THE SAPIENS GARDEN will be formally conferred through a rite of blessing, led by an ordained bishop or designated ecclesiastical authority.

THE SAPIENS GARDEN will not begin with planting, but with sanctification.

NB: The VOX SAPIENS ritual is conceived as a universally adaptable form of contemplative ritual, designed to resonate respectfully within the cultural and spiritual values of each region and faith tradition where it may be presented.

THE LUMEN SAPIENS AWARD

This is not merely an award. It is recognition bestowed upon those who choose depth over noise, truth over power, and clarity over acclaim.

Once a year, beneath the boughs of THE SAPIENS GARDEN, a single Name is spoken. A sapling is planted. The Garden receives a new root.

The laureate is entrusted with an emblem: a wooden Lighthouse, crowned with mountain crystal, cradling a handful of soil from the Garden itself.

The Emblem may be blessed, not branded — it exists not as prestige, but pilgrimage.

Each part holds a meaning:

- ♦ The crystal: clarity, guidance, and enduring light
- ♦ The unpolished oak: courage and quiet fortitude
- ♦ The soil: not metaphor, but bond — a living tie between name and place.

ABOUT THE AUTHOR

I am ALEX SKARSHELG, a carpenter by profession, working with wood, hands, and silence.

My family has always built upward. My grandfather raised towers of steel and concrete. I build with timber and time.

My craft was shaped under Utter Romtveit of Rauland — one of Norway's foremost traditional woodworkers. For over fifteen years, I have built wooden homes of many forms and scales.

When axe meets pine, the mind becomes quiet. In that quiet, I began to seek something more than shelter — something that holds memory. I wanted every space I built to bring people closer: to themselves, to nature, to presence.

Now I shape THE SAPIENS GARDEN — not as a monument, but as a place for those who once needed light — and have since become its bearers.

THE SAPIENS GARDEN is not my invention.
I am merely the first to witness it.



GLOBAL MOMENTUM

Current International Engagements & Submissions

As of December 2025, THE SAPIENS GARDEN initiative is advancing through multiple international dialogues and has been formally submitted to leading cultural institutions and heritage bodies:

- ♦ Royal Household of His Majesty King Charles III — cultural presentation and project dossier submitted for consideration and potential dialogue on intangible heritage and sacred spatial traditions.
- ♦ LUMA Arles (France) — concept dossier and artefact dispatch delivered to institutional board.
- ♦ Maison des Cultures du Monde (Paris) — cultural positioning document submitted for review and dialogue initiation.
- ♦ UNESCO — submission in process.
- ♦ Norwegian Directorate for Cultural Heritage — ongoing consultations on ritual architecture and timber craft preservation.

This growing network of international engagements reflects the broad cultural resonance of THE SAPIENS GARDEN vision and underscores its positioning as an open, living cultural initiative, responsive to global dialogue and aligned with contemporary heritage priorities.

POST SCRIPTUM

*Like a quill raised by memory above any river,
the Lighthouse was born not of nation, but of necessity,
but its light belongs to every coast that ever dreamed in wood
and stone.*

That which is truly honoured — endures.

We begin with silence, so that radiance may speak.

FINAL NOTE

THE SAPIENS GARDEN is not a commercial venue, nor does it seek economic gain. Its model is nonprofit, enduring, and symbolic — prioritizing cultural legacy over tourism.

This initiative is being developed under the auspices of an emerging global cultural foundation, open to support from cultural patrons, visionary institutions, and private contributors across the world.

A long-term development roadmap — already outlined across seven years and beyond — accompanies the project, ensuring that every element is guided by reflection, structure, and continuity.

I do not walk alone.

Behind this vision stands a small, highly skilled fellowship of traditional builders — carpenters, joiners, and stewards of material — whose hands are guided by both precision and patience.

Should further review be desired, I would be honored to provide additional documentation, with discretion and care. THE SAPIENS GARDEN is conceived as a living chapel of memory and ritual — resonating with the Pope's call to rediscover symbolic language in sacred space.





JUBILEE REFLECTION—

A CULTURAL OFFERING IN THE YEAR OF HOPE

Part II

ALIGNMENT WITH THE VATICAN JUBILEE YEAR 2025

Declared by His Holiness Pope Francis (†2025), of happy memory, under the theme “*Spes non confundit*” (“Hope does not disappoint”), the Jubilee Year 2025 is dedicated to pilgrimage, reconciliation, and the renewal of hope. THE SAPIENS GARDEN humbly offers its work in service of this mission: a space where cultural memory, ritual, and shared presence converge to inspire reflection, interior pilgrimage, and spiritual renewal. It stands not as a monument to the past — but as an invitation to carry memory forward.





THE SAPIENS GARDEN CONCEPTUAL VISION

Part III

ROOTED IN MEMORY
NURTURED BY PRESENCE
CARVING LIGHT INTO TIME





THE SAPIENS LIGHTHOUSE

PRELIMINARY TECHNICAL SPECIFICATION

Part IV

The following section outlines key structural and material specifications for the central Lighthouse within THE SAPIENS GARDEN.

This data reflects the preliminary design stage and is subject to refinement during full engineering development.

1. GEOMETRY AND STRUCTURE

Total Height

42 metres (including 3m stone plinth)

Tower Shape

Octagonal, tapering from 9m at base to 7m at summit

Wooden Structure

- ♦ Traditional post-and-beam timber frame
- ♦ Primary Material: European oak
- ♦ Joinery technique: Mortise-and-tenon
- ♦ Core Infrastructure: Includes a central vertical shaft for essential systems (power, ventilation, communications)

Cladding

- ♦ Material: Siberian larch
- ♦ Finish: Ship-lap, evoking the hulls of 19th-century sailing vessels

Basement

- ♦ Depth: 3 metres
- ♦ Function: Plant room and utilities

Foundation

- ♦ Type: Reinforced concrete
- ♦ Cultural Feature: Embedded stone from every region of Italy

Wind Resistance

- ♦ The central structural axis of the lighthouse is a unique engineering solution with no precedent in global practice — the Morphogenic Axial Armature with Variable Stiffness Regime

This system functions as an intelligent structural core with actively controlled stiffness properties. It is equipped with integrated sensors that continuously monitor loads, deformations, and external forces in real time, while autonomously adjusting its pre-tensioning states in response to environmental changes.

- ♦ Performance Rating: Certified up to 100 m/s

- ◆ Safety factor: 1.8 (Compliant with EN 1991-1-4:2005)

Structural Stability

- ◆ Monitoring system: Real-time MEMS gyroscopic tracking

Vertical Organization

- ◆ Seven storeys, each with thematic interior
- ◆ Average clear floor height: 4.4 m

Design Life

Minimum 200 years, subject to standard maintenance and conservation practices

2. MATERIALS AND DETAILING

Structural Frame

- ◆ Material: European oak
- ◆ Properties: High compressive strength, minimal deformation over time

External Cladding

- ◆ Material: Siberian larch
- ◆ Properties: Naturally resistant to moisture, ultraviolet exposure, and salt spray
- ◆ Finish: Allowed to weather gracefully to a natural grey patina over time

Roofing

- ◆ Material: Natural dark slate with copper flashing
- ◆ Details: Wrought iron fittings; pre-patinated copper elements

Interior Floors & Staircases

- ◆ Flooring: oak joists
- ◆ Staircases: Custom-built from matching oak; hand-assembled using traditional carpentry techniques

Windows

- ◆ Style: Traditional sash; four windows per level

- ♦ Material: oak frames with leaded Murano glass
- ♦ Joinery: Traditional mortise techniques

Main Entrance Door

- ♦ Material: Solid oak
- ♦ Hardware: Forged wrought iron with reinforced hinges

Lantern Room (Top Chamber)

- ♦ Form: Octagonal, panoramic
- ♦ Glazing: Timber-framed panoramic windows
- ♦ Function: Houses the navigational beacon; includes viewing a public platform
- ♦ Perimeter balcony: Oak-framed with wrought iron railings
- ♦ Decking: 100 mm thick Siberian larch planks

Discreet Camera System

- ♦ Type: High-resolution, gyrostabilized, weatherproof imaging unit
- ♦ Location: Apex-mounted for minimal visual impact
- ♦ Feature: Live 360° panoramic stream to official website

Drainage

- ♦ Gutters: Copper, with bespoke wrought iron brackets

Lighting

- ♦ Style: Venetian-inspired ambient illumination
- ♦ Application: Subtle integration throughout the interior spaces and perimeter balcony

3. ENGINEERING SYSTEMS

Navigation Light (Beacon)

- ♦ Type: IALA E-210 compliant

- ◆ Output: LED/gas hybrid beacon with automatic daylight calibration for seasonal variation
- ◆ Backup System: AGA 1909-type pressurised gas lamp with piezo ignition
- ◆ Optional feature: Dynamic colour-temperature modulation:
 - White-blue for clear weather
 - Red for storm warning

Power Supply

- ◆ System: Off-grid hybrid (50 kW capacity)
- ◆ Components: Diesel generator combined with battery storage array
- ◆ Backup: Manual override system available for full control in emergencies

Ventilation & HVAC

- ◆ Ventilation: Mechanically assisted, routed through the basement system and a central service shaft
- ◆ Heating: External boiler house within an isolated safety enclosure

Water & Plumbing

- ◆ Potable water system: Standard pressurized supply
- ◆ Drainage: Gravity-fed, directed toward naturally absorptive landscape zones

Lightning Protection & Grounding

- ◆ Standards Compliance: Fully certified to BS/EN/ISO regulations
- ◆ System: Integrated copper conductor spine within structural timber core

Fire Safety

- ◆ Detectors: Optical smoke detection on every level
- ◆ Suppression: Passive systems supplemented by locally distributed fire extinguishers

4. ECOLOGICAL PROGRAMME

Reforestation Commitment

- ♦ 80 new oak trees
- ♦ 90 new larch trees
- ♦ Total: 170 trees within the project vicinity

Offset Ratio

- ♦ 1.2:1 (trees planted versus timber used)
- ♦ It ensures a net-positive ecological footprint

Purpose of Reforestation

- ♦ To establish a long-term sustainable timber reserve
- ♦ To support local biodiversity preservation
- ♦ To offset project-related carbon emissions
- ♦ To ensure genetic continuity of native tree species through a 200+ year cycle

Location Strategy

- ♦ Distribution: Trees to be planted across varied soil compositions
- ♦ Positioning: Balanced between inland and coastal areas of the site
- ♦ Monitoring: Managed through scheduled seasonal forestry reports

Stewardship

- ♦ Partners: Collaboration with local land trusts and national ecological foundations
- ♦ Ongoing Maintenance: Entrusted to experienced forestry and land-care specialists





IN THE SPIRIT OF THIS WORK,

THE SAPIENS GARDEN AND A-ETHERIA ARE

LIKE STARLIGHT AND THE OCEAN'S WHISPER,
TWO HALVES OF A SINGLE SOUL.
TO UNITE THEM IS TO RECALL ETERNITY.

Part V



“A MIRROR FOR THE ONES
WHO NEVER FIT IN”

About

A-ETHERIA

NB: A-ETHERIA is not presented as a theological or doctrinal work, but as a literary and poetic reflection. Its voice is meditative and symbolic — intended to inspire inner reflection, not offer spiritual instruction. Inspired by Christian contemplative traditions such as Lectio Divina, this work does not propose dogma, but offers a space for interior silence and personal encounter with the sacred.

A-ETHERIA speaks most deeply to women who have endured the erasure of self — who have borne the long ache of solitary endurance, and the quiet betrayal of their own nature.

Yet this book is not only for women — it is for all who feel too deeply, and who have long searched not for words, but for a language to live within.

It is not a map, but a hush beneath the skin.

And I invite those who have grown transparent beneath the weight of others' gaze to walk its pages.

This book does not bow to passing fashions.

It speaks instead of inner, eternal geographies..

Inside these pages you will find

- ♦ meditative essays
- ♦ luminous feminine Profiles of Soul-Forms — each drawn from the brightest, most hidden part of you

Also included: a symbolic reflection — *“What are you truly seeking to return to?”*

It will not name you. It will gently reveal the way home.

A-ETHERIA is for the ocean of the unsaid. For those whose inner world burns too quietly. For those who are done wearing masks. There is no performance here, only one gesture: *To offer a glass of spring water — and let You catch your breath.*

The Philosophy of
A-ETHERIA

You are tired of being someone — instead of simply being.
You walk your own path — even when the stones cut your feet.

A-ETHERIA is a quiet space where your own voice returns.

Here, you do not have to shrink into “acceptable”.
You’re free from the charade of “appropriate”.

Here, you are simply allowed to live.
No expectations. No assigned roles.

You have always been more than the world tried to make you believe.
You are not a showcase.

You are a flame.

Your light flows like a river —
because stillness was never part of your design.

Truth is not a rulebook.
It lives in the subtlety of feeling.
In the courage to remain yourself.

Real beauty has spoken through you since your very first breath.
Take one step — into the self you have always been.



This is how A-ETHERIA sounds when no one is speaking

EXCERPTS FROM THE MIRROR

“YOU FEEL THE WEIGHT OF YOUR OWN INSUFFICIENCY.”

Do you remember how you loved — so deeply it stole your breath? Then he left. To your friend. You worshipped him. You held your breath every time he looked your way. You went quiet in the lightning of his eyes. Everything in you whispered: *“Just choose me.”*

But he did not even say goodbye. You heard it from the others. So, you sat under the shower — water too hot, time too long, trying to punish your skin for the sin of hope.

Trying to scorch yourself the way your heart burned when you realized: He saw you — and turned away anyway. You did not scream. You learned silence instead. Now you laugh softer. You expect less. You bury your hunger deeper. You have started to believe that love is a lottery — and your number never wins. But listen — You were not too much. He was never meant to hold a sun. He was busy window-shopping.

You? You did not overflow — he just came with a thimble. Turn off the scalding water. It will not rinse away what mattered. Just meet your own gaze in the mirror...

“YOU WERE AFRAID TO SHINE — IN CASE IT BLINDED OTHERS.”

Remember how you hide your diary at the very back of the deepest drawer, terrified your thoughts might be uncovered? Since then, you write in fading pencil lead — scoring out whole lines, erasing tender words, burying dreams in the hollow margins. You’ve crammed yourself into boxes like feet into school plimsolls two sizes small. Stopped singing so as not to disturb the silence. Diluted all your colours to respectable greys — for fear your brightness might unsettle them. Even learned to swallow tears in case they revealed how fiercely you still want to live.

But darling, who told you your warmth was an inconvenience? Your diary survived. Its pages — faded but unforgotten — still breathe the truth: *“You buried galaxies alive beneath your fear.”*

Those unfinished poems? Not failures — snowdrop bulbs sleeping under the winter soil.

Those unshed tears? Not weakness — April rain is waiting to wake them. You scribbled yourself into margins no one was meant to read — but the words remain, patient as penmanship, right where you left off... Now turn the page, where the pencil stopped.

**“YOU GAVE THE KEYS TO SOMEONE WHO
BROKE THEM.”**

Do you remember how you told him something you barely dared to whisper? You shared the password to your soul — and in return, he vanished. No words. Just his back at the door... He held your heart like a porcelain dove — then dropped it on the pavement, just to hear it shatter.

And after that — shards in your chest. Like a stained-glass window smashed, each colour, once sacred, — is now scattered. And the shame that cut your throat: *“How could I have been so foolish... I should have stayed silent...”*

But broken locks are not loss. Sometimes, they are beginnings. You are gathering the fragments now — not of his silence, but of your memory. Not *“Why did I trust him?”*, but *“How did I survive?”*

Your wounds are not weakness. They are new locks on doors that now open only to your breath. You learn to trust again — starting with a quiet whisper to yourself: *“My heart is not broken — it simply learned to hear the truth.”*

**“YOU BELIEVED YOUR KINDNESS WAS
A WEAKNESS”**

You remember holding back tears, just to avoid hearing: *“Kind? Ha! That means weak.”* Clenching your fists, trying to be *“tougher,”* and yet, you cradled stray kittens and wrote *“It’s going to be okay”* on the mirror...

Kindness isn’t a crack in your soul. It’s its foundation. The thing that holds you when the world screams: *“Break. Be like the rest.”*

Your *“I forgive you”* isn’t a sentence. It’s a stubborn rope bridge thrown across a chasm — the kind others don’t dare even peer into. Strength isn’t about striking or wounding. It’s about believing — after a thousand cuts — that people are still worthy of warmth.

You don’t have to hide your softness. Wear it like a cloak in the storm and show the world that kindness — is a choice.

“YOU ABANDONED YOUR DREAMS BEFORE
THEY WERE EVEN BORN”

Remember the day someone gave you a guitar? They said, “*You were born for music.*” But you hid it in the closet, as if ashamed of your own melody. Plane tickets to Paris were crumpled under the weight of “*musts.*” Poems dried up like flowers forgotten in an old book. You once painted the promise, “*I’ll be an artist,*” only to drape that canvas with a blanket called “*I couldn’t.*” You didn’t know that guitar had sisters — they play in concert halls.

But yours remained silent, pressed down by the words “*I’m not worthy.*” Its strings are loose, but they still remember your fingers at sixteen — bold, ready for chords. You thought: “*I won’t make it. I can’t.*” But listen — The Pont des Arts in Paris still waits for your footsteps. And the guitar... Just remember how its voice once sounded like your laughter. Open the closet. Gently wipe away the dust. And play...

“YOU BECAME THE HEROINE OF SOMEONE
ELSE’S SCRIPT”

Remember how, as a child, you’d wear a dress from your mother’s closet? It slipped off your shoulders, tangled in the sleeves — and you twirled in it as if it were your wings. And now? Now you wear roles that are not your own. Tight, scratchy, tagged: “*agreeable,*” “*obedient,*” “*don’t make trouble.*”

You can barely hear your own voice anymore. It’s dusted over with the ash of phrases you never wrote: “*Of course,*” “*I agree,*” “*It doesn’t hurt.*”

Your pain isn’t guilt. It’s fatigue — from living inside others’ “*musts*” that have smothered your “*wants.*”

But listen... You can take off that stifling, thorny dress. Let your hair fall free. Step into the rain — and chalk these words on the pavement: “*I’m here. I’m alive. I choose myself.*”

Let the rain wash not the words, but the film of dust clinging to your skin. You’re not a cameo in someone else’s story. You’re an epic.

Light. Color. Unleashed wind...

YOUR SKY CRASHED INTO THE EARTH...

It shattered into a thousand pieces — and rained inward. Mirrors — cold, sharp. And you — beneath them. Your soul — behind glass. Alive, yet silent. You don't cry. You just no longer emerge from within. You live — as if you don't exist.

Crucified. In mirrored scars. Each shard holding on... Not letting you breathe... Not letting you go... You're not dead. You're motionless. So it doesn't get worse. So the cuts don't go deeper. Just to — survive.

But you know... In the Land of the Rising Sun, there is an art. A broken bowl is not discarded. It is restored. Mended with gold. And it becomes even more — itself. You are not shards. You are form. You've just been waiting all this time for someone to say: "*You may return.*" And I — am here. I hear you. Even through the glass. Allow yourself to be.

PS: These are seven of sixteen essays.

PROFILES OF SOUL-FORMS

NB: Within the poetic narrative of A-ETHERIA, certain figures (such as Asteria, Mirelena) are presented as symbolic embodiments of inner virtues and contemplative states — not as doctrinal constructs, but as literary motifs intended to inspire reflection.

ASTELIA

Will, determination, the instinct to act. The birth of ego.

She does not wait for things to get easier. She does not ask when it is “allowed”. Astelia appears where it is still cold, but something inside already leans forward. She helps you rise from bed when the blizzard rages outside and frost lingers in your bones.

She is the impulse. The uncelebrated step. The voice that whispers: “*Fear is not a barrier. It is just snow.*” In her palms are snowdrops, kissed by the morning frost. There are two, like choice and action.

Two, like left and right. Like a footstep — and the mark it leaves behind. Like “*I want*” and “*I go.*” They grew not from pity, but from the resolve to live — no matter what. With Astelia, it will not be easy. Nor will it be perfect. It will be real — scraped knees and a handful of earth in your palms.

MIRELENA

Care, home, foundation. The formation of self.

When others’ “*musts*” choke you, when your strength is down to its last drop, Mirelena arrives. She gently lifts the weight of those burdens you’ve carried for so long. She places a mug of honeyed milk in your hands, untangles your hair, and whispers: “*You don’t have to carry it all alone. And remember — even ashes hold warmth.*”

With her, you rediscover the one who laughed without glancing at the clock. The one who can shout “*enough*” and hug herself like she did at five years old. Her strength lies not in sacrifice, but in striking a match in pitch-black darkness. So, remember: even when no shore is in sight — you are the glow. And it never goes out.

ELARIA

The bearer of sorrow, the companion in healing. Trauma transmuted through shared presence.

She enters already knowing the shape of your silence. Her tears are not weakness. They are wildflowers blooming in her palms, fragile and luminous — like fallen stars cradled in light.

Elaria sits beside you when you believe you are alone. She is not afraid of your pain. Because she knows — it is a river where every wave remembers a love that once burned.

She does not say: “*You will get through this.*” She whispers: “*I am here. As long as you weep — I won’t leave.*”

With her, you can:

- ♦ Be an open wound without concealing the scar
- ♦ Tremble like a leaf in the wind, unashamed of your fragility
- ♦ Scream into the silence, knowing you will be heard.

In her eyes — there is a lake where pain is not an enemy, but a bridge between «then» and «now». In her hands — there are your tears, transformed into flowers. With Elaria, you do not become stronger.

You’re simply no longer alone.

FREYANA

The fire of creation. Self-realization.

She does not await inspiration nor the perfect moment.

Freyana is you — when you must create, when an inner fire aches to burst forth in color, in sound, in word.

She doesn’t offer answers — your questions become brushstrokes on the world’s canvas, each mark a step toward your truest self. Her dress is splattered with paint and the dust of distant stars. To her, there’s no such thing as “messy” — only lived, embodied, spoken. Freyana doesn’t chase beauty.

She makes what is real:

- ♦ A brush in your hand, leaving marks like soul-scars
- ♦ Your voice breaking the silence
- ♦ The tremble of fingers on keys turning love into melody

It’s not how you do it — it’s that you do it. Right now. Maskless.

With Freyana, you don’t seek permission. You’re already dancing to the rhythm of your own heart.

EFESTA

The Wise Woman. Keeper of truth and mystery.

She was not born in lightning — but in the light of the first stars. In the silence where the world was still learning to name things. Efesta does not explain — she waits until you hear what you have always known. In her hands — a book whose pages yield not to force, but to attention and maturity. She does not give answers. She unfolds the questions — so you may find what lies beneath them. With Efesta, you begin to learn:

- ◆ To see the threads that bind past and future
- ◆ To hear meaning in the pause between words
- ◆ To feel when truth is quiet — yet exact

She does not lead you by the hand — She lights the fire in your chest. Because wisdom is not something you're given. It is what awakens in you — when you stop rushing, and begin to listen.

PS: These are five of fourteen profiles of soul-forms

EXCERPT FROM THE A-ETHERIA REFLECTION GUIDE

“WHAT DO YOU WANT TO RECLAIM?”

- The ease of dancing in the rain — like in childhood ✍ Efelaya
- The beam of the lighthouse, even if the shoreline vanishes in fog ✍ Talireya
- The spark that sets butterflies loose in your stomach ✍ Freyana
- The calm, like warm bread and “Good morning, Mom” ✍ Mirelena
- The resolve that once lived quietly in your hands ✍ Astelia
- The smile in which I dissolve into — like coming home ✍ Mirael

“WHAT NEVER LEAVES YOU,
EVEN WHEN UNSEEN?”

- A faded ticket to Paris — long expired, never forgotten ✍ Nimelia
- The anger you never allowed to rise ✍ Afrilia
- The quiet care that still untangles your knotted hair ✍ Mirelena
- The stubborn glint of light you refuse to stop believing in ✍ Arathea
- Wildflowers woven into your hair — by his hands, long ago ✍ Mirael
- The truth: every step leaves a trace, even on ice ✍ Astelia

“YOU PASSED THROUGH YOURSELF.

THE FINAL ROOM. BEHIND THE HALF-OPEN DOOR —
MORNING. WHAT WILL YOU TAKE WITH YOU?”

- The word I searched for — and now, hold ✍ Ephesta
- The colour that once reminded me who I am ✍ Freyana
- Joy — simple and full. I feel again. ✍ Efelaya
- Peace — not silence, but the sense: “I am home” ✍ Aurelia
- A flower — fragile, but mine. We are friends now ✍ Astelia
- A cluster of grapes and two apples. I grew them myself ✍ Afrilia

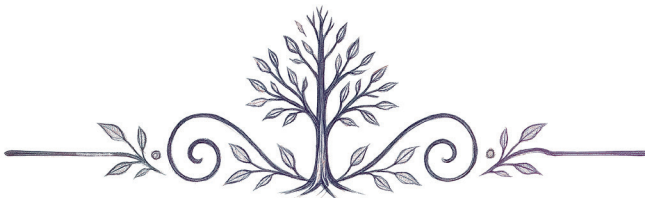
PS: These are three of nine steps

COLLECTOR'S EDITION IN A HAND-AGED PINWOOD BOX

This box is a handcrafted object created to accompany the collector's edition of the book. It embodies the human soul — gathering itself once more into wholeness after wounds, losses, and upheaval.

In its material simplicity lies a quiet metaphor for the inner path: what has been endured remains within us — not to destroy, but to deepen. Each mark becomes part of a new, more luminous beauty.

Every box bears a visible “wound”, repaired by hand with gold using the ancient Japanese art of kintsugi. Inside, fragrant pine shavings cradle the book — like the breath of the tree itself, holding memory, time, and healing.





CULTURAL OFFER & AUTHOR'S PRACTICE

Part VI

SPACES OF MEMORY
SOUND OF PRESENCE
RITUALS OF INNER TIME

This author's practice presents the cultural, philosophical, and experiential foundation of the work enclosed.

The included projects form a cohesive practice of architecture, sound, ritual, and craft — a living exploration of memory, presence, and embodied cultural experience.

Alexander Tsvelev

Artistic pseudonym: Alex Skarshelg

Core Identity & Practice Statement

I create spaces — both public and intimate — where people can reconnect with memory, presence, and inner time.

Through architecture, sound, ritual writing, and crafted objects, I explore how culture can offer new forms of slow, embodied experience in a world that moves too fast.

My work is a living dialogue between tradition and innovation, rooted in deep craft and open to cross-cultural conversation.

Core Themes

- ◆ Memory — collective and personal
- ◆ Presence — slow time, embodied experience
- ◆ Inner time — ritual, rhythm, and reflection
- ◆ Cultural ecology — sustainability through practice
- ◆ Cross-cultural dialogue — through craft and artistic form
- ◆ The architecture of silence — resonance over noise

PRACTICE PILLARS**Architecture**

THE SAPIENS GARDEN + NORLAFT

Spaces of collective memory, ritual presence, and sustainable handcrafted architecture.

Sound

IND.LAB.

Sonic architecture and emotional landscapes — compositions that hold space, rather than fill it.

Literature

A-ETHERIA

An embodied ritual practice and poetic-philosophical companion to THE SAPIENS GARDEN

Educational & Transmission Practice

EVERHELG ART SCHOOL + NORLAFT

Masterclasses Craft education, cultural transmission, and embodied learning

Artefact Craft

LUX MEMORI

Temporal artefacts and personal ritual objects for contemporary reflection and inner rites

Cultural Diplomacy & Exchange

SAPIENS DISPATCH

Artefact-led cultural dialogue and cross-cultural transmission

Ecological Practice

NORLAFT REFORESTATION

Regenerative forestry, cultural landscapes, and living heritage ecosystems

Institutional Positioning

Alexander Tsvelev is a cultural architect whose practice bridges architecture, sound, literature, and craft — while creating spaces of memory, presence, and embodied meaning.

His work contributes to the evolving fields of ritual architecture and embodied heritage, offering new pathways for cross-cultural dialogue and sensory cultural experience in the contemporary world.

Tagline

“Spaces of memory. Sound of presence. Rituals of inner time.”

Intellectual Resonances

(As perceived through practice)

The ideas underlying THE SAPIENS GARDEN did not arise from academic study, but from years of embodied engagement — with space, sound, material, and ecology.

Only through later reflection did I come to recognize deep kinships with key traditions in European and global cultural thought.

These thinkers were not original sources of inspiration, yet their voices echo through the work’s forms and themes:

- ◆ GASTON BACHELARD, philosopher of space and poetic dwelling (*The Poetics of Space*)
- ◆ MIRCEA ELIADE, sacred space and the architecture of time (*The Sacred and the Profane*)
- ◆ JOHN RUSKIN, moral aesthetics of craft and architecture (*The Seven Lamps of Architecture*)
- ◆ CHRISTIAN NORBERG-SCHULZ, genius loci and the spirit of place (*Genius Loci*)
- ◆ JUHANI PALLASMAA, embodied architecture and tactile experience (*The Eyes of the Skin*)
- ◆ CHRISTOPHER ALEXANDER, timeless patterns of human-centered architecture (*The Timeless Way of Building*)
- ◆ WILLIAM BLAKE, visionary poetics of the sacred imagination and inner worlds (*Songs of Innocence and of Experience, Jerusalem, The Marriage of Heaven and Hell*)

Thus, THE SAPIENS GARDEN became a living bridge between material practice and enduring cultural archetypes — affirming the timeless universality of these forms in contemporary creative work.

Context for the Enclosed Offer

This Cultural Offering & Author's Practice outlines the foundation and vision behind the accompanying works.

They are not standalone projects — they are deeply interwoven within a unified practice spanning architecture, sound, ritual, and craft. Together, they represent a living inquiry into cultural continuity, sacred presence, and inner geographies of human experience.





CONTACTS

Part VII

With timeless regard,

Alex Skarshelg

Cultural Architect & Master Craftsman

77 St Marks Road

London W10 6JT

United Kingdom

Email: alexskarshelg@gmail.com

UK Copyright Service Number

68e8cc85-DMCW-17c-8569e5-0003

© 2025 Alexander Tsvelev / Alex Skarshelg

Conceptual and narrative materials are formally documented
and protected under UK and international copyright laws.

AD SANCTITATEM TUAM, PAPAM LEONEM XIV,
SALUTEM HUMILLIMAM AC DEVOTISSIMAM
IN DOMINO IESU CHRISTO,
SANCTITATIS TUAE PEDIBUS ME PROICIENS

Cum humilitate ac sincera reverentia hanc epistolam offerre Sanctitati Tuae audeo, ut exprimam sensum gratitudinis ac admirationis pro visione Ecclesiae ad conservandam memoriam culturalem, contemplationem et curam Creationis.

Mitto inceptum meum, «SAPIENS GARDEN», una cum libro comitante «A-ETHERIA» — meditationem litterariam, quae traditionem artis manu factae, vitam interiorem et silentium contemplationis coniungit, in spiritu concordi cum vocatione spirituali Ecclesiae.

Haec opera, licet humilia sint, ex desiderio interiore ad spatia creanda orta sunt, ut homo iter reversionis ad Veritatem, Pulchritudinem et Sacrum incipere possit.

«A-ETHERIA», quamquam arte poetica imbuta est, non theologici vel dogmatici textus statum vindicat, sed fructus meditationis interioris ac reverentiae culturalis est.

Si Sanctitas Tua benigne hoc consideraverit, enixe peto ut Apostolicam benedictionem impertiat — tum pro editione libri «A-ETHERIA» in Italia, tum pro progressionem ac constructionem operis «SAPIENS GARDEN», — ut fructus huius laboris culturae spirituali ac memoriae humanae inservire possint.

CUM ALTISSIMA REVERENTIA AC DEVOTIONE ANIMI,

Alex Skarshelg

Architectus Culturalis et Magister Artifex

77 St Mark's Road, Londinium, W10 6JT, Britannia



POST SCRIPTUM:

In fine huius epistolae, cum humilitate verba Sacrae Scripturae referre audeo, quae fons inspirationis atque tranquillae sustentationis ab initio huiusmodi laboris humilis mihi fuerunt: «Tulit ergo Dominus Deus hominem, et posuit eum in paradiso voluptatis, ut operaretur et custodiret illum».

Datum Londinii, die V mensis Novembris, anno MMXXV

EMINENTISSIMO AC REVERENDISSIMO DOMINO CARDINALI
IOSEPHO TOLENTINO DE MENDONÇA
PRAEFECTO DICASTERII DE CULTURA ET EDUCATIONE
SALUTEM IN CHRISTO!

Cum summo honore gratias ago pro ministerio pastoralis Eminentiae Vestrae, necnon pro cogitationibus de arte tamquam de vocatione spirituali ac officio Ecclesiae.

Inceptum SAPIENS GARDEN, una cum libro comitante A-ETHERIA, spatium vivum fieri nititur, ubi traditio artis, memoria culturalis et praesentia contemplativa hominem ad Veritatem dirigant — in concordia cum sensu spirituali Ecclesiae.

Maximam inspirationem hausi ex verbis Sanctissimi Patris Papae Francisci, pie defuncti, qui memorandus est et in universae Ecclesiae atque totius humani generis corde perseveranter manet, ab Eminentia Vestra in homilia ad artifices prolatis, — verbis, quae etiam post eius obitum tamquam normae spirituales permanent: «*Ars non est luxus, sed necessitas spiritus. Non est fuga, sed responsabilitas, vocatio ad actionem, clamor, invitatio*».

«*Missio vestra non est solum pulchritudinem creare, sed etiam veritatem, bonitatem et pulchritudinem revelare, quae in plicis historiae latent, vocem dare silentibus, dolorem in spem convertere*».

Haec verba intime cum proposito nostro consonant: memoriam non tamquam tempus praeteritum, sed tamquam afflatum spiritus atque vocationem ad curam Creationis intellegimus.

Eo haec documenta ad considerationem Dicasterii mitto — cum spe plurimum conferendi ad dialogum vivum inter fidem, culturam et artem.

Paratus sum communicare atque notitias posteriores praebere ad primum Vestrum nutum.

CUM MAXIMA OBSERVANTIA AC DEVOTIONE ANIMI,

Alex Skarshelg

Architectus Culturalis et Magister Artifex

77 St Mark's Road, Londinium, W10 6JT, Britannia



POST SCRIPTUM:

Hoc opus Memoriae et Lucis, ex corde et cum reverentia, in humilitate offertur.

Datum Londinii, die V mensis Novembris, anno MMXXV

AD CODICEM N^o. _____

BIBLIOTHECAE APOSTOLICAE DESTINATUM

