

The Serpent

Writings of Geburah Michel Lycanon

Infinite Violence

I imagine there are many ways to approach a particular event. I could conceive of a dialogue, a cup of coffee, an argument that leads to a good shit-stirring and then a barrage of pleadings at the police station to determine who started the fight. Then a night in the cell, a "hosing down" with ice water, a few slaps on the wrists, profile pictures, filling out the rap sheet, and finally free on the streets to get back into a fistfight with another son of a bitch. It's the cycle of divine violence, pure hostility that if it weren't for law enforcement would result in a massacre worthy of "the law of the strongest". Maybe this way I would find someone capable of giving me an honorable death with my balls on straight. It's bullshit!

Writing "The Bow of Artemis" was also an act of infinite violence. Each broken bone, each fall from the ravine, each sharp blade cutting the skin is like a kind of pagan stigma, a silent revelation that returns the man of Blood to his primordial origins. This apology to passions, to hate and love, can only come from a blind fanaticism for death. When I started the play I didn't know it, but now I understand it. The pact with death has been reestablished.

As an author, there is not much I can cite in the anecdotes of writing, or the log of the creative act. It is not that there are no anecdotes about the creation of the novel, but simply that they do not seem to me worthy of being told; they are irrelevant. What I can mention, at the level of the author, is the insistent and tragicomic affirmation of the veracity of what is written. "The artist uses lies to tell the truth and the politician, to hide it". But don't judge me, you still don't know how this mysterious story will turn, I swear that "I only dare what is worthy of a man; whoever dares more, is not".

If you have followed the development of the novel since Episode One and are about to embark on Episode Two, you will discover that the work is immersed in a great mystery. As you enter it, you enter a labyrinth of extraordinary proportion. The story does not easily reveal its secrets, but I can guarantee that at the end you may find something worthwhile. I did find it, that something for me is called: Diana.

First Episode - Battle Prefaces

Foreword by María E. Torrico. Professor of Linguistics and Languages at the Universidad Mayor de San Andrés. La Paz, Bolivia.

As a professor of Linguistics I have had the opportunity to read a wide variety of Bolivian narrative and it is truly remarkable that Bolivian literature is going through a great moment.

Genres such as Science Fiction, Epic Fantasy and Supernatural Horror have begun to make inroads in a Bolivian literary imaginary that was dominated by Creole costumbrismo for several decades.

One of these remarkable efforts, more as a contribution to juvenile literature, is the First Episode of "El Arco de Artemisa", a work by the French-Bolivian author Gabriel Michel, better known by his pseudonym: Gaburah Lycanon Michel. It is in itself a novel trilogy whose first installment opens cultural registers and makes an idyllic transposition to the loves of youth, adolescence, puberty and, why not, also of childhood; that is to say, to the first love. It reencounters us with abandoned dreams, with the factual situation of seeing oneself growing up overnight and, tacitly, with primal fears. However, the guiding thread of the work - in contrast to its adolescent narrative axes - is not the idyllic romance itself, but the Primordial Gnosis.

The striking fusion of Hyperborean Wisdom and the most sublime idyll manages to awaken powerful nostalgia during the reading. These elements are enhanced by Gaburah's acidic writing, a narrative imbricated with outbursts of honesty, a form similar to that used by authors such as Charles Bukowsky or Ernesto Sábato. In terms of content, the novel has a marked influence of Felipe Moyano and his work "The Mystery of Belicena Villca", a fundamental text of the so-called "Forbidden Gnosis".

This mysterious literary concoction, a gnostic mixture of quixotic adolescent infatuation, is the final substrate of a drama of magnitudes impossible to imagine in the flat context of our current world, and that is precisely why the novel has such an exotic bouquet.

The second edition that the author presents on this occasion is the evolution of a text that, although at the beginning presented errors, has been consolidated in one of the most curious and original works written by an author of Bolivian roots. It could be considered as a prurient and exaggerated story, although very enriching for the spirit, since in all its eccentricity, "El Arco de Artemisa" becomes exciting. For that reason and much more, this is one of those novels that linger in the reader's memory as a reflective call; ergo an invitation to sit down on a rainy night on a comfortable sofa, pour a cup of tea and read the novel while remembering one's first loves as one reads. After love will come the supernatural and, finally, the impossible. It seems that even Gaburah himself did not know how this first episode was going to end, leaving the epilogue open to give way to the next episode.

"El Arco de Artemisa" is a fantastic, youthful, magical novel, imbued with love and tenderness; but at the same time it is a bloody, erotic, oppressive and revealing novel. As a reader I was enchanted from the first reading and even today its re-reading still makes me sigh the same

way I did the first time. This leads me to conclude, with all certainty, that Bolivian literature is growing rapidly.

Second Episode - The Twelve Mysteries

Foreword by Mauricio Gámez, Co-publisher of the Editorial de la Casa de Tharsis.

Shady. I can think of no other suitable adjective to describe Gaburah Lycanon Michel. Even his appearance may seem unfriendly at first glance, and when he speaks he does so with hostility, he himself accepts it; but his texts reflect something different and that is the tenor of all his work.

When I was given the opportunity to read the First Episode of this novel trilogy I had the impression of jumping into a remote and longed-for past, an almost dreamlike childhood that left me, for a few minutes, meditating in my living room. Even now, when I remember what I experienced with the first part I can't help but draw a smile. In this Second Episode the sensation became rational thought, the emotional became empiricism and the idyll mutated into an epic elegy. I could not have expected less from Gaburah, but I was extraordinarily surprised to read this second installment of "The Bow of Artemis".

The pillars of the narrative, which during the First Episode had been held by the main characters of the novel, lie in this text in an all-powerful narrator who takes us through the fantastic landscapes of other worlds, but from a total third-person perspective. Even the main thread of the story ceases to be the anguish of growing up, the awakening of sexuality, the first loves and the encounter with the fantastic and dark, to give way to a profound historical revisionism that makes the reader doubt his own knowledge of Universal History. The main character of this Second Episode is, without a doubt, the Arch of Artemis itself; a relic that, according to the author, has influenced the evolution of man's development from the beginning.

The narrative structure of "The Bow of Artemis - Second Episode, The Twelve Mysteries" is made up of the story of the characters of the novel during their travels and subsequent encounter with the desolation of war, the historical and revisionist account that tells us about the origin and purpose of the Bow of Artemis, and the gnostic development of twelve stratagems that summarize the main precepts of the Hyperborean Wisdom (more extensively exposed by Felipe Moyano).

The development of the story starts from the most earthly scenarios taken from a raw, magical and experimental realism, passing through the territory of an epic fantasy full of dragons, castles and swords, until it ends in the most scientific science fiction with detailed logical, physical and chemical explanations of the circumstances that involve the characters. This

particular mixture of magical realism, epic fantasy and science fiction gives the story a special coloring that takes the reader from the terrifying and supernatural to the romantic and sexual. In other words, this Second Episode is worthy of being called: "Potpourri of genres".

The climax of the work, distributed in two convenient installments, gravitates on a specific war event that, towards the end of the story, impregnates the pages with blood, gunpowder and death. In a second instance, the climax is immersed in the tragedy of the fight between twin brothers that, as a corollary, opens the doors to a sense of abandonment, as if everything we had known and lived throughout the work had come to a dramatic end.

This installment can be considered as one of the most accurate references that exist about that hidden side of the author, the one that never surfaces in the presence of others. Gaburah is a writer (or apprentice writer, as he has proclaimed himself) who shares a great knowledge of the Forbidden Gnosis only through a well achieved narrative. And if I must point out something that makes this work great, it is the deep treatment he gives to the Hyperborean Wisdom with such a domestic touch. A great work for an obscure author.

Third Episode - Eternal Love

(Excerpt from the original text)

It was an era before time and space existed. 13500 billion years ago before our Lord. The great white hole, an infinite column of compressed gravity, was opening and expanding as part of the consciousness of living beings that were not created. They lived outside the white hole, in a world without light or darkness, without smells, sounds, colors, wind or rain. There was no ground and no sky, no seas or mountains. Their world with nothing was everything at the same time, for they were everything and they were nothing. They could be everywhere at any time, they could fill with the flow of their consciousness countless forms of life in infinite cosmoses and be themselves their own creation.

Many of these life forms coexisted outside the white hole, so they decided to come together and co-create a world in which to dwell together, make families, homes, and observe themselves in the passing of their time and inner space. They did not need goals or purposes, they existed beyond all finality. They might not live together, but they chose to live together to observe each other, to experience the only experience that justified existing and sharing a world and ordering themselves in a society; for they, even in the heat of war or the creation of knowledge, valued above all things the experience of loving. They created love to understand the infinitude of their own cosmoses, to experience an icy warmth of cold fire that fed with its flames the purpose of existing; for there was no purpose, and that 'no purpose' was, in itself, the absolute finality; the possibility of 'being' and 'not being'.

The Arch of Artemis

(By Gustavo Aguilar)

The novel trilogy "The Arch of Artemis" is a work conceived between gnosis, fantasy, science fiction, teenage romance, erotic discovery, visceral gore, supernatural horror and Hyperborean Wisdom.

The first volume of the work, entitled "Primer Episodio, Prefacios de Batalla" and finalist of the 2010 National Juvenile Novel Award, was published by Círculo de Amatista in the city of La Paz - Bolivia- on November 14, 2011. This first installment begins with the brutal murder of the person who would become the link between the work and the author -Gaburah L. Michel-. This character responds to the name of Rodrigo, a 19-year-old young man who is found dead and tortured in a room of the Psychiatric Hospital of the National Health Fund of Bolivia. Rodrigo's only posthumous testimony is a box containing diaries and several personal objects of the people who surrounded him in life. The author, guided only by the diaries and the materials he inherited from Rodrigo, takes on the task of literalizing everything he received and narrating it in novel form.

The preface of the play consists of the story of the idyllic dramas and romances of the four main characters, including the late Rodrigo among them, all teenagers of precocious development and eccentric artistic virtuosity. The school story, imbricated with tenderness, strong tensions and modest situations in the discovery of romance and sexuality, is interrupted by supernatural events that take the characters out of the adolescent-school narrative and drag them into a spiral of bloody attacks and conspiracies against them and their families. Protected by two mysterious warriors of superhuman abilities and medieval ways, the main characters manage to flee from their poachers and embark on a long journey to a city located in a parallel world. There, the chosen ones will learn to fight with hyperborean techniques and prepare for war.

Three years after its publication, the "First Episode" has managed to become one of the best-selling and most widely distributed hyperborean novels in Bolivia. After the success of the first installment, the Círculo de Amatista, in association with the Asociación Universal Virgen de la Vega through its publishing house, Casa de Tharsis, is pleased to present the reissue of: "El Arco de Artemisa - Primer Episodio, Prefacios de Batalla" (The Arch of Artemis - First Episode, Battle Prefaces).

This re-edited edition contains several scenes cut by the author himself, as well as bonus art within the graphic gallery and the inclusion of several censored situations, initially contemplated in the original manuscript. Also, for greater accessibility, the novel is presented in an exclusively digital version, designed for a comfortable reading in digital media.

The re-release of the "First Episode" prologues the soon publication of the "Second Episode" of this novel trilogy, scheduled for the summer of 2014. This time we find Gaburah L. Michel looking for a way to continue the story of the diaries of Rodrigo and the other characters, but without leaving dialectical realism. The "Second Episode" challenges the reader to abandon logical conventions to let himself be carried away to the world of full fantasy, but with evident exhibitions of historical reality. The journey of the main characters continues and, in the process, the book unveils the Twelve Mysteries that explain the Hyperborean Wisdom while narrating various sightings of the Arch of Artemis throughout the History of mankind. This installment is full of analogies, myths, tales, legendary battles and adventures in the most inaccessible places. Bloodbaths become the denominator of the work which, within its story, includes the sweet romantic and sensual nuances of the first installment, only this time complemented with the passing of the work of fantasy and science fiction.

"The Bow of Artemis - Second Episode, The Twelve Mysteries" projects itself as one of the most important Hyperborean novels of the last decade, taking elements from authors such as Miguel Serrano, Zecharia Sitchin, Felipe Moyano, Jeff Long and J.R.R Tolkien; the magnificent work of compendium of the Fundamentals of Hyperborean Wisdom, contained in the twelve stratagems identified by the author, plus the exciting course of a story full of enigmas and avatars, makes "The Bow of Artemis - Second Episode, The Twelve Mysteries" the most enriching volume within the trilogy. It is undoubtedly one of the most awaited hyperborean novels of the season that in the course of 2014 will meet again with its readers.

Gaburah L. Michel (pseudonym) is one of the first Bolivian authors who has begun to work within the hyperborean theme through the novelistic genre. His literary works are magnificently accompanied by musical albums that complement a relationship between music and literature.

As a pianist, writer, philosopher and social communicator, Gaburah L. Michel has amalgamated his diverse professions and has put them at the service of Historical Revisionism and the denunciation of multiple truths veiled by the censorship of the system. Among the most outstanding works of the author is the gnostic and scientific essay entitled: "The Language of the Pasu", a great work of empirical cut that seeks to prove, through scientific evidence, the certainty and total veracity of the Foundations of the Hyperborean Wisdom. It is also worth mentioning his immersion in the Science Fiction genre through his latest novel, entitled: "Praetorian, Days without Light"; a wonderful story of love and war that unfolds in outer space and can be classified as a mixture of cyber-punk and space-opera, strongly influenced by the work of Felipe Moyano, Jack Vance, Ray Bradbury, Gabriel Baar and Vladimir Nabokov.

Among his musical works he heads the soundtrack developed for the First Episode of "El Arco de Artemisa". A musical album that contains delicately compiled and selected pieces, as well as

original works extracted from the context of the novel and that were beautifully interpreted by the author, recorded and assembled. Also noteworthy is the album "Quásar", soundtrack of the detective and horror novel of the same name. The gloomy and strident sound of this release sets the most brutal paranoia and the deepest fears through a magnificent work of musical editing. Finally it is worth mentioning the soon release of the soundtrack of "Praetorian, Días sin Luz", an album in which the author promises to find his audience with the most purist New Age sound, psychedelic and synthesized, totally thought to give a sensation of existence in the sidereal space inside the mind of the listeners.

Finally, embarked within the UFO Radio Project, Gaburah L. Michel associated with Pablo Santa Cruz to realize the radio soap opera entitled: "Belicena Villca, the Last Inca Princess". This new work arises within a hermetic esotericism that sees the need to emerge through the scripting of a wonderful novel written by Pablo Santa Cruz. This time we find Gaburah L. Michel totally dedicated to sound editing, giving atmosphere to the magnificent story of Belicena Villca through her vicissitudes of life during her travels through America and her subsequent confinement in a psychiatric clinic.