

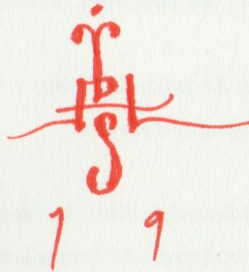




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(signed)

THE
BOOK OF QAB-ITZ



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ARGUMENT.

"There is no Truth, and yet, there is still a Mystery, for We are Here and Now, as the living Truth of improbability."

FOR MANY THERE is an occurrence, a moment in time, something which impresses upon the person a presence beyond that of the physical. For me this occurred during my early childhood when playing with my brother in a graveyard.

The occurrence of which I am going to speak began with an opening into a chamber. My brother and I had been running along the long corridors of funeral and embalming chambers when we came across one door that was open. Curious to see what might lie inside we proceeded to enter the room only to find two men standing over the lifeless body of a teenager. The two men beckoned us in and proceeded to tell us about this teenager's fate, apparently he had died from some kind of accident. They told us the reason why they were there was because they were in the process of embalming the body, they then proceeded to ask if we had ever seen a corpse before? With a certain amount of trepidation we approached slowly, only to find the corpse staring back at us with an empty, yet penetrating gaze of a life once lived.

The impact of this upon my person has been immeasurable, with it causing long bouts of existential reflection. Even the smell of formaldehyde and the scent of death emanating from his guts through his mouth clung to me for many years after. From this experience and the thoughts that followed on eventually transmuted into a presence of Other. It stalked my every movement and action, accompanying me as the silent

watcher, and yet over a course of time its confidence grew and with it came a voice, in soliloquy it began to merge with my intuition. This ultimately led to robust lucid dreams, hallucinations, sleep paralysis. Presenting themselves as potential conduits, I found I was able to journey beyond, and by doing so I began to experience domains as the Other wished me to see them.

"Death is the greatest mystery of Life, therefore Life becomes the greatest mystery of Death, and yet All is aleatory, for we are as much alive as dead, but Behold! There is something beyond change which remains unique."

Many years had passed since that first encounter with death, when out of the darkness the Other spoke to me and said if I wanted to confront these haunting thoughts, that I should do it within the realm of Shadows and Dreams where Gods and Demons dwell, and where endless possibilities of 'I' manifest without and within the arena of both 'I' and the Opposer. This invitation resonated with my own ongoing battle between God and the Devil, for I had come to realise this was where my Soul and Flesh were most pronounced...in the arena of disharmony. And so it was that I began to feel the steady call of what would become for me the Crooked Path.

At the beginnig it felt quite natural to experiment with visualisations, pranayama, self-hypnosis among other techniques. I became acquainted with the mysteries through this eclectic selection of techniques, for these allowed me to envision the purpose of the Crooked Path. Not only this, I was able to recognise the steady infusion of the lone practitioner initiation as I assembled belief.

Without particularly noticing any outright change I found a gradual shift of Will, Desire and Belief as they began to converge around the possibilities of invoking 'I'. It wasn't, however, until I discovered the works of Grant, Spare, Bertiaux and Chumbley, amongst others, that things started to get really interesting. I found within their work a similarity, an echo, if you will, for they described in detail the valleys 'I' had been walking.

As the Crossroads of the Holy Sabbath was revealed to me by the Frog who jumped between worlds, so I was led towards the converging axis of Waking, Dreaming and Deep-sleep, where the unseen face of Hekate was revealed...this being the Fourth Road. Extasis of Pure Bliss!

As an aside, it is relevant to mention that it is not my intention with the Book of Q'ab iTz to provide fixed ritual procedure for practicing The Dragon Book of Essex. It is not my intention either to explicate a commentary on how it should be understood, but rather I wish to present my findings as a reference point in order to explain how The Book of Q'ab iTz was conceived. Moreover, to show what mysteries the Draconian Grimoire revealed to me while participating in three annual cycles of practice. Thus the treatise is designed to release the experiences and insights of my work, in the hope that you might also choose to cast yourself into the Dragon's mouth. In this way 'I' take advantage of the Ego manifesting on my Path, while the very urns of making receive their curse so that I may discover the Supreme 'I'-consciousness of the Dragon hidden there in and beyond the Void.

It is also relevant to mention the practical structure I found within the Draconian Grimoire, for this has helped me to develop my everyday practice. This tells of seven termini or foci hidden within the human spine and skull. These points are named after; HU, SA, BA, KU, LA, TAN, HUA and represent the Coxis, Sacrum, Lumbar, Thoracic, Cervical, Cranial and Fontanelle areas respectively, although these points do not necessarily lie within the vertebral column, one should explore these areas in order to harness their power. This will only be understood by walking along the Ophidian column in a seven year cycle. For myself, I have worked the circle round for three years, and so I have spun my sorcery across the wheels of HU, SA, and BA, and will continue to do so until the practice is completed.

One particular truth came to me during these exploratory advances into the beyond, that having immersed myself in the labyrinthine Path, being here and no-where encapsulated by the Dragons' Column and the Sabbatic Alphabet, that there was no longer the option of returning to who I had once been.



THE FORMULA OF KHIDIR – THE ONE.

The year of HU; The conception of the first Vessel.

“Dreaming is the birthplace of Thinking”

THAT WHICH WAS my shell, cast itself into the funeral pyre as a pure act of love, and was born anew at Midwinter, this being during the last lunar month of the year. The following year, helped and armed with the sword and shield of my nightmares, I was prepared to undertake the endeavour of the Draconian Grimoire, so that I might find out about the deeper layers, and the source of these visions and horrors which have been haunting me.

There is not such a big difference between the Dreaming and Waking state of consciousness after all, for a lifetime is constantly changing, both in biological and mental sense..., yet there is something which remains unique. These two states coexist with each other and constantly communicate with other individuals' consciousness, although for the most part we do not know about that of which they speak. And it is due to these omissions I started to pay attention to what these images, symbols forms and sounds were trying to say, so that I might one day understand and thereby harness their knowledge.

I found these images were talking the language of ideas which both poets and artists use to create forms, metaphors and archetypes so that others might become aware of their presence.

These images, sounds and forms operate as spells to our unconscious mind. Talking with each other they interact and create communities, civilizations, nations and 'us', and so the endless improbability of what has come before manifests the fire-born dreaming dervish.

The world of symbols is rudimentary. One can imagine how the western language developed simply by deconstructing the most basic of words in our vocabulary, this is the case for 'Sol' in Latin or 'Sun'. By deconstructing the characters of these words; 'S' represents the heat of the sun, the 'O' the sun itself and 'L' the rays of the sun reaching down to Earth. In English, 'U' refers to the rising sun while 'n', the sunset or 'N' which when rotated makes a 'Z' emanates the rays of the sun. Things get more complicated when a suffix, prefix, determinatives, abstract ideas or concepts come into place, but the basics remain the same. The same thing happens in Eastern characters such as Chinese and Japanese monograms. They are a good example for harnessing our cognitive senses so that we might create effortlessly a suggest-symbol so that we might represent and understand our environment, and so it is that language is also hidden within movements, expressions and forms.

This might explain the suggestive language within nature to express what lies beyond the limit of multiple Universes, far beyond the Void, where the Elder Gods continue to claim a kingdom. The notion of creating distancing is projected onto us as an echo of the Sacred language they speak. It is then down to the hands of the artist, poet and other craftsmen as keepers of the key to secure the symbol's meanings. We might then harness these monograms in order to create a

revolution in our lives, by manipulating the deeper layers of our psyche through suggestion. After all, there is nothing which is ultimately 'original', it is just 'blind' inspiration that the artist receives with the responsibility being left to the beholder to make it into a basic expression... an exhalation which follows intention. According to this dynamic, the artist creates, imbibing suggestion... so that he or she might express something about the inner expression of thought.

Personally, I consider sketches as a more honest way of manifesting a thought or intention, because I regard it as the first glance of suggestion. This initial manifestation is likely to be free of the many filters that litter more complex works of Art, yet when elaborated upon these works of art hold a singularity in their multiplicity because we are changed by the work as it progresses. Therefore a work of Art acts as the most powerful sigil in our consciousness, because it talks to us in a way we do not completely understand, it thereby holds an ungraspable mystery which continues to emanate its power even while we dream, think or act. In this flooding of the inexplicable so commonly referred to as mystery, there is something familiar to all, due to a common source we recognize in it, because it is bound to us, regardless of whether it attracts or repels us, for it is part of Otherness and ultimately a part of the supreme I-consciousness.

Over the course of its development incursions grow beyond our control, as a consequence it begins to hunt us, and sometimes this can even lead to it changing our lives. The tricky part for the Adept is not only to cast oneself beyond Hades... *for that would be simple task!*...but rather steal the fire so that we might harness it properly by manipulating it according

to our intent, skills and wisdom that are also based on the transmission one gets while exploring these realms. Indeed, a Promethean task!

This is the reason why The Book of Q'ab iTz has been 'written' with pictograms and ideograms which work as suggestions, an echo of the Unknown. These characters, drawings, and paintings represent the language of the Ancient Ones, and are therefore designed to encourage the reader to decode meaning by navigating this book. As such, The Book of Q'ab iTz should not be regarded as a conclusive work, for it holds further potential within its icons, like so many other magical manifestations. As a consequence, this work is dedicated to those who will endeavour to engage with the telematic nature for becoming something more...

The Sigils as a pure expression of Cosmic power.

There are two basic letters which were conceived during the year of Hu, named Q'ab and iTz, this being the Kteis and Phallus respectively. Q'ab represented with a dot over the letter appears as the culmination of the eternal abstract absence of iTz, and by so doing Q'ab appears as the mirror, reflecting a comprehensible vision of iTz. Through this conversion the potentialities of 'I' appear as sacred emanations found through that which inspires. From the union of Q'ab and iTz, which are Moon and Sun, a third way is born, a star-gate which lies between their union, this is known as The Key of the Androgyne, and it is only when this key is turned that all 20 letters of the ancient arcana are created.



Each constituent of Q'ab and iTz contributes towards a way of knowing;

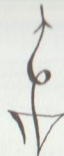


Q'ab is constituted by Qoph, Aleph and Beth;

**Qoph: Epithet: Seething is the glamour of psychological upset while the Sun Sleeps...Illusionary is the Initiator of Disorder.*

**Aleph: Epithet: Foolish is the one who does not enunciate the division of Being within the Singularity of 'I'...Illusionary is the Initiator of Disorder.*

**Beth: Epithet: The Light which darkens the way ahead turns her back on what must be said...Illusionary is the Initiator of Disorder.*



iTz is constituted by Tza, Yoth and Tzaddi;

*Tza recalls the root ITzA meaning 'to grow, to be born', and is a close homonym of SA. Epithet: *Seething spills the seeds of doubt and from despair is born the road of transmission.*

*Yoth: Epithet: *Drawn towards the blade the clay is sacrificed to the fire...and through this act the phoenix of inspiration is born again.*

*Tzaddi: Epithet: *To each the ordeal is set...and in that moment the star of consciousness is drawn from the wounds of the fallen.*

All who find it possible to identify amongst these words and images the presence of the exacting path, will know there are established ways for using sigillic formula in an effective manner. For instance, Austin Osman Spare suggested the practitioner should lock a 'wish' within a sigil and then cast it into the unconscious mind so that it might then be forgotten. Only by following this procedure would it become possible to unlock forces that might overtime germinate and grow in stature. Yet, like so many things that build in presence through pressures sensuously felt, it was anticipated that this same 'wish', by being forgotten, would eventually tear through the unconscious to the conscious state, and that in this moment further possibilities would present themselves to the practitioner on how to effectively use this empowered product of intent, whether this was experienced as fulfilment or as a 'wish' that had further potential.

There is however an alternative route one can take, for I have found it is also possible to unlock forces within the unconscious

mind and release them consciously by manipulating and casting them forth again. The *modus operandi* is based on the Formula of the Charon's obol. This procedure exposes an ancient technique given to me through the Delphic Pythoness via auto-hypnos, by which the person is exposed to the Hadien passage by placing a silver coin in the left pocket. The instruction for using this exonumian includes advise that every time one sees something 'unusual', or 'out of the place', during the awakening state, one should bring the coin forth with the left hand, look at it and then kiss it. This formula is expected to be repeated for as long as possible until the order is projected into the unconscious mind. Once dreaming, perhaps in a familiar place, you'll notice something unusual in the room and the automatic reaction will be to bring forth the silver coin to give it a kiss. When this happens, you'll notice that the room will suddenly change in quality, even your own limbs or the coin will alter, and in this moment it will be possible for the Adept to recognize your familiar nagual. At this very moment you will become conscious within your dream, i.e. the lucid state. It might take some time, for when this happens it is quite usual to wake up and to be overwhelmed by a feeling of excitement. For some it may take weeks, for others perhaps years, but once you manage to keep yourself awake within your dream for longer periods of time, it is recommended that you bring forth your darkest horrors, apprehensions and nightmares, so they might be easily overcome while awake. Under these conditions it is advisable to ask your own Oneiro-Psychopompos for assistance, this can prove extremely effective, for the identifying of a solution to a specific problem will be given with great accuracy. Once this formula has been conquered, one must harness it and substitute the coin with a sigil. The sigil is created by using the technique of automatic writing. This

should be done having placed oneself under a self-hypnotic trance, for this state allows the eyes to concentrate on the key of the Androgyne I. Once this has been perceived one should visualize the sigil in your hand while standing at the threshold between awakening and dreaming, i.e. Hypnagogic-trance. Soon after you will then wake up with the sigil in your dream, and whatever is revealed you should canalize it into the sigil while still experiencing the Hypnopompic-trance. Between these states of dreaming and being awake it is expected that the practitioner will record by writing down all that has been brought back from the land of the dead. This recording is critical because the dream will quickly diffuse as the moment passes, it is therefore important to remain diligent and sharp to what has just been experienced.

If one tries this experiment for about a week, you'll notice that the revelation during dreaming will often be quite different from the previous one, but it should also be consistent, however this will depend upon the obsession one may have during that period of time. Yet all your notes shall point towards one specific aspect of your Mind and as a consequence the Universe.

CODEX I - FORMULA OF THE ANDROGYNE.

Year of SA; The multiple axioms of I.

DURING THE YEAR of SA, two grounded cosmic forces within the Void were undoubtedly recognized. The first experiences of the Threshold between dream and deep-sleep made itself known to me, this was when Izakkah manifested herself while I explored my Psyche, she is a Dakini like entity.

The Birth and Awakening of Izakkah.

It was whispered into my ears that an Androgyne was in a garden where Thorn apple, Henbane and Blackthorn were found. It purged its blood, seed and fluids from its body until no drop was left, and mixed it with herbs. The Androgyne dissolved the solution within a silver cup until a homogeneous solution was conceived. The cup was left and exposed to the elements and the words of the most powerful lore were recited there over, only to be cast into the urn whose window contained a Void. The urn was sealed and heated for fourteen days and the Androgyne opened upon the fifteenth day. The solution was then distilled after which it coagulated into an Aureate jewel. This jewel was laid on a bed of herbs associated with witchcraft. The gem turned into a woman of such beauty never before seen. The smell of herbs arose and awoke the woman... Behold! Izakkah was born!

It was during the year of SA the map of my ontological dilemma started to take shape. With the guidance and protection

of Izakkah a plan was made to journey through Hades. The reason for this undertaking was proposed to me. I was told to harness the archetypal form of a labyrinth, for within its turns and angles lay obscured the Cross as the Crossroads and the Serpent as a single point, and in both was held the secrets of the most ancient and powerful mysteries.

The mythos of Icarus and Daedalus, Dante and Virgil, Theseus and Minotaur among others, reveal their secrets by having been guided by their Oneiro-psychopompos. In the same way you should be able to go through the labyrinth so that you might confront your Opposer at the axis of the structure by using your Oneiro-ally. But before you depart, you must make sure to bring two particular items with you, a candle and a rope. The rope represents the Sabbatic alphabet, while the candle represents Izakkah, and these are to be used for addressing your Shadow. This is done by lighting the candle and then placing it behind you. The rope shall guide you to congress and egress, for by tying this to your flesh you will be able to find a way in and out from the center. This is how the creation of 22 sigils were created. It was during this time when two naguals; the Owl and Tlacuache, this being an allegory of Q'ab Itz appeared in my Oneiric arena.

A Talisman with the most exquisite calligraphy and bifid tongue should be conceived and then consecrated before casting oneself into the labyrinth. It should then be placed beneath your head during the Hiero Gamos before you sleep, i.e. from new moon to new moon each night before Midwinter. It is also important to ensure the transgression of each letter is correctly transmitted beyond the veils of consciousness. It will help greatly to keep consciousness while sleeping by forc-

ing these three stages to converge, awakening, dreaming and deep-sleeping, so that together they might open the Fourth way.

During the Hiero Gamos year of SA the Talisman was placed in a small shrine by exposing its front by placing it next to a candle. In this way it was possible to watch it during daylight. At night, the same Talisman was positioned upside down and put partially beneath a pillow, the reason for not completely obscuring it was due to me wanting to glimpse the Talisman while it rested. In this way, the sense of connection was never broken. This also contributed towards enhancing the bond between practitioner and conduit.

Operating with both Vessel and Talisman, I wrote down one sigil a day until all 22 letters had been offered to the Dragon's mouth. Once these had been offered to the Vessel, it came to pass that the labyrinth's axis became firm, whereupon I began to feed the Beast with sigils in its aetherial phase until all letters had been activated. In that way it was possible to go through the entire labyrinth, back and forth across 44 days + 1... this is the axis itself.

To accompany this practise a formula is made...this should
be recited each night before you go to sleep:

*Here at the Threshold,
Here, between Being and Non-being,
I beg you to guide me and guard my steps,
I beg you to guide my Path*

*Here, in the kingdom of Betweenness
Here, where All possibilities of 'I' meet.
Here, beyond the world of mortal men,
I beseech you to guide my Path.*

*I offer this prayer
I give You my strength and heart,
so you can enlighten and protect me with Wisdom,
through the labyrinth which weaves between Reason and Heart.*

*Ipanin Q'ab
Ipanin iTz
K̄i huelini Q'ab iTz
Ai - Ka - Q'ab iTz - I - iA
Ai - I - Q'ab iTz - Ka - iA*

AMN



During Midwinter that year, I was told to enter the labyrinth for one solar circle and to divide its circumference into 44 weeks ($44 / 2 = 22$ letters) so that I might work with one sigil and letter at a time across a period of 8 days (7+1). This took me to midsummer, the standing point for confronting the Opposer, and in this way it was possible for me to walk both widdershins and deosil, with me ending up at the gateway from where I had begun.

The formula of the Opposer and the burning of the Phoenix vessel were of great help to confront my Shadow and it allowed me to cast myself into the funeral pyre.

Each Xoëtic week should have a period of 8 days, giving one week and a day to operate with one single letter and counterpart. Starting with Q'ab's monograph as a gate to the Labyrinth, and ending with the monograph iTz at the very axis of the labyrinth, marks the point of transition between turning widdershins and deosil, and it was this turning that allowed me to confront my own shadow and then proceed backwards, and so it was that by using the whole alphabet I returned to the gate of Q'ab.

CODEX II - FORMULA OF THE XOËTIC ALPHABET.

Year of BHA: Burying the axioms of I.

"Mind is universal and includes... Ego separates." - "I am everywhere present yet unknown to myself except in Ego."

- Austin O. Spare: The Book of Pleasure.

DURING THE FALL of BA, a meticulous dream diary should be created, this should include the writing down of moon digits, womanhood's circles, the position of stars, along with a record about interactions made during the waking state... for it is said that mankind is in a continuous dream until the condition is realised. The purpose of this is to follow/track what is going to become the revelation of the Arcana once each letter has been created. The procedure during one solar circle should be as follow;

The whole year should be divided into 8 days weeks instead of 7, denoting 1 day over the 7 and also to give proportion to the year, after this is done one should see the whole year in three basic parts. That is, Anabasis; built after 22 weeks - 8 days each week, Axis: days between Anabasis and Katabasis including summer solstice and Katabasis: 22 weeks - 8 days. You should start and end the same day, i.e. if you start on the 28th December, you should conclude the practice the year after on the same day and at the same time.

Anabasis: Work with one single letter during a period of 8 days starting with the sigil of Q'ab and right after all 22 Xoëtic letters were properly activated with the Dragon's urn during Hiero Gamos and Winter solstice. You should end with the sigil of iTz. All 22 letters should be ready before summer solstice. Detailed descriptions of the transmissions received while dreaming should be written down in an oneiric diary.

Axis: Here is a standing and turning point and the time of the sigil iTz. During this time it is recommended you work with the rite of the dancing bones, flute and bowl. You are expected to cast all letters into the funeral pyre... together with the Phoenix vessel. If so desired, scribe each letter separately and cast it to the fire while performing the rite.

Katabasis: Work one single Xoëtic letter each week (8 day week), starting with the letter iTz and right down all transmissions in an oneiric diary until you arrive back at the sigil for Q'ab.

During Hiero Gamos, Midwinter and summer solstice, the Talisman of Q'ab iTz should be placed under one's pillow... visualize the front part during the day and reverse side at night.

Once one has reached the heart of labyrinth's standing ground at Midsummer, it will be time to confront the Shadow, while the Vessel must continue to be addressed with the Xöetic alphabet until Midwinter when it shall be cast into the funeral pyre so the Dragon might once again be reborn. This cycle is addressed by the practice of the dancing-bones, bone and bowl.

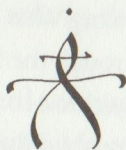
Flute-bone, Bowl and Bones.

London, April 18th 2017.

I was waiting to meet a dear friend of mine in Leytonstone, when I spotted an 18th century church (St. John's Church). Upon seeing this edifice I immediately felt compelled to approach, without truly knowing what I might find upon entering. I proceeded to walk through the front gate, suspecting that whatever was calling wanted me to see something inside this temple. But instead I was pushed forward, that is until I came to a sudden stop, whereupon I found myself in the middle of the old graveyard. Not knowing what to do, I decided to proceed with my daily practice which at the time comprised of perceiving the summit of Al Qaf Saba,... the time and tide were right and after all my feet had transported me here...to this very place. Once ready I began to walk around the old graves, many of which were in bad shape with some having collapsed from the weight of having been forgotten. I found myself staring down at one particular grave when my eyes fixed on something, and as I did so the leaves began to sway to the invisible psithurism, and as the haze of this experience began to lift I beheld a Bone. I could not believe what I was seeing, a Bone! Stoned to silence, lightning crossed my entire body, and it was this sudden assertion which persuaded me to pick this remnant up, without deliberation or hesitation. In a blink of an eye the bone was placed in my jacket. I was now ready to meet my good friend...!

Many moons after this event took place, having never truly understood the bone's purpose, I found myself immersed in a Hypnopompic-trance. It was then that I started to hear a sound comparable to when a winter winds blow through a

narrow hole. This unusual interruptive phenomenon continued to happen for the next 7 days, until one morning I awoke with instructions from the other side, I was told to create a flute out of what was now the golden bone acquired in the graveyard. After a further period of 5 days the flute was finished by being marked with the sign of Thanatos.



As time passed by, my familiar spirit once again came to me and gifted me two rib bones from a black goat. Again I didn't immediately know their magical purpose, but took them nevertheless with a sense of blissful joy and lay them in a box made for dream incubations. Soon after they had been interred, the answer came to me that these should be made into a pair of dancing-bones, baptised with signs associated with the Phallus and Kteis, these being metaphors for Eros.

It is weird indeed how 'reality' and dreams manifest themselves in a plethora of juxtaposed states of Mind. For here was my Vessel, playing and creating new ways of becoming still, while I tried to find a way to transgress purveying Manichean binaries, so that I might step across the threshold by incorporating these three instruments into my daily practice. It wasn't until one evening when I was on my way to take full assumption of Azdeha that I found myself being pushed by an invisible force. This force caused me to take steps where I had not intended, with neither mountains or cliffs stopping me I experienced anabasis, this being the advance of a force towards something I had no knowledge of... Walking through

cemeteries, climbing over rocks and cliffs I came across an opening to a foreboding cave with its beckoning ophidian jaws. Into this I entered, into the dark, into the night and there I was devoured. The fascination with this episode and the terminus I had been brought to was however eclipsed by placing my hand in my right hand-side pocket, for lying in its recesses was the bone-flute I had made, and when I placed my hand in the left pocket I found the dancing-bones.

Decoding the formula of the dancing bones: The offering of I as told by Citipati...this being a way to re-create deep-sleep.

The dancing-bones is an instrument of great ancestry and power. When played in unhealthy places such as graveyards, cremation grounds, ancient battlefields and caves, it's power manifests unblemished.

One should remain completely still, with the left hand place one of the bones along the thumb and palm, then press gently with the index finger. The thumb works as a point of foci for the qualities of the Phallus. The second bone should be kept between the middle and ring fingers, pressing just enough to keep the bone in its place, yet leaving space for it to move freely, just as a dancing Goddess might exhibit her Kteis attributes. The sound produced by these two bones striking one another is an allegory to the dance of opposites, for while they appear to contradict they also complement one another, and so it is that through their synergy a sound is created. It is thus possible to create this coming together by moving the elbow rather than the hand or fingers, simply move the forearm from one side to the other in a waving motion.

The sound of the dancing-bones mark the rhythm of the dance over your corpse, i.e. becoming while the trumpet-bone echoes the possibility of I, i.e. being.

Your body should be sitting in the middle of the labyrinth, in a carpet of weaving serpents, for this place should echo the ancient practice of Toltec priests. The serpents represent both time and space, and as the serpents continue their way out of the circle one will come to know your own Death.

At this point one should visualize one's meat and bones as being part of the Great Feast for Demons, Beasts and Spirits. Your body will be lit by a pyre of fire, and in your annihilation these creatures from all over the Universe shall feed upon your flesh.

The sigil of Itz will be all that is left within the ashes of the circle's center. You should then cast this sign into the Void, for it is said that nothing should remain. You shall now proceed to do the same with each letter while walking widdershins and backwards towards Q'ab's gate, all the way through the rest of the year. This practice will help to experience a similar quality to the one found in deep-sleep, but beware, for one should undertake this practice by accepting Change without Fear.

Nor shall a place for Hope be found in your Heart, because Hope will lead you to make expectations that will ultimately lead to Selfishness, Egoism, Disappointment and Suffering.

Fear is the face of Gorgon and her gaze will turn you into worthless stone, it is therefore recommended that you undertake this practice free of all attachments and let the Divine and Infernal Promise manifest!

...And so I was told by Citipati that the practice of the dancing-bones, bone and bowl was not only conceived with the purpose of casting the Xoëtic letters to the Void, for these can be harnessed endlessly, even when it is to just keep the Mind Clean-Clear when contemplating your own Heart-beat. This practice has been further incorporated into the rites of the Draconian Grimoire, for example 'Casting the Circle of Qayin', 'The Pact of Blood and Starlight', as well as 'The Rite of the Opposer'. Their power is therefore limitless, yet one should be cautious when dancing over one's own corpse. The dance between cosmic forces, recited as an eternal paradox between Thesis and Antithesis, is presented on the Ophidian Path as Synthesis, this supports the inevitable collusion between Opposites and forces us to become aware that there is even more to know beyond totality. That any restriction, or attempt to confine, while crucial in the moment is nevertheless a betrayal of the sacred dedication that is made to deviate endlessly in the struggle to find oneself. To therefore propose that Wisdom can be achieved without recognising the Opposite suggests one has become entrapped by the vision of success. There is no-thing Other than annihilation. Through the Limitless One we become the Truth.

*"Let your Branches and Roots grow, so they might reach both
Above and Below - The more within, the more without."*

Here I offer a prayer to be used during the axis of the labyrinth, both Hiero Gamos, Summer and Winter solstice, or any other time when reaching a ritual peak in one's life.

Now shall I turn.

Now shall I go.

*Beyond the Moon, Stars and Sun,
where duality turns to a silent point.
All Existence Commences and Ends,
but I've conquered Life and Death.*

As flesh fades and bones dissolve,

but My Transgression has become the Very Echo of the Void.

*Not in Ego but through Hand and Eye, the eternal Sound of AM and I,
a single point of Flesh and Soul, to be born anew and to die once more.*

*Between the Line, Word and Thought,
this Holy Dart is Now Born Anew!*

*Shoot the Dart towards the Unseen, where the Three Holy Roads Meet.
They are called Will, Desire and Belief, but the Fourth is hidden in Exstasis.*

This transgression is my sin, but the Fourth is here revealed.

*I am He, I am She, the Alchemical Androgyne,
so I make here this offering to open all Possibilities.*

Ka - iA - Q'ab iTz - I - iA -Kha

AMN



If so desired, dig a small hole before your feet and burn some copal on charcoal. Put three single drops of blood on a white paper, put it on the charcoal and stare into the rising smoke as it passes before an obsidian mirror, focus in and out in rapid succession onto the volcanic glass. After this is done, one shall now proceed and spit three times: First to your right then to your left and lastly before your feet, then walk away from the axis backwards. Once you have reached the gate turn widdershins and leave this place. Oracles, revelations and visions should emerge as you stare into the glass so keep gazing at it as long as you possibly can to call forth what is hidden within.



Portat al laberinto del Alfabeto Sabático.

FORMULA OF CONFRONTING THE OPPOSER.

The year of KHU; Confronting the Opposer and the Birth of the Phoenix.

DURING THE SECOND half of the year of BHA, a glimpse of what lay beyond the Threshold of dreams was revealed. An Atavistic soliloquy manifested, and from this a pattern began to emerge within the practice of the Draconian Grimoire. From this I started to understand the year of KHU is the axis of this Sabbatic, which is here marked by the sorcerer confronting the Opposer

*"The One whose center is everywhere and
whose circumference is nowhere" - Nicholas of Cusa*

Multiple experiences were traversed during dream and deep-sleep states of consciousness.

Manifesting particularly through my practice by applying both the Xoëtic alphabet and the Draconian Grimoire exposed the potential of the anabasis. These suggested the first stones are clues on how the year of KHU should take shape. Many of these experiences were manifesting qualities that I had never experienced. This was particularly the case during episodes of sleep paralysis, yet my ability grew in confidence on how to control these panic inducing experiences. Overtime, I was able to hold the deep-sleep state, even when the physical conditions upon the body had become difficult, this

then allowed me to turn my attention to confronting the forces causing this phenomena. This was achieved by surrendering all attachments, and was further assisted by remembering the purpose of the dancing-bones. I recorded after one particularly strong experience the following:

...and I saw my body as an empty shell, Unmoving..

Lifeless. A conscious feeling of overwhelming Exstasis never before experienced arose, and from this I started to extend beyond all corners of cosmic creation until my astral body was cast into Limbo, where there was neither up nor down, with having no further sense of my body, time or space. It was as if I was everywhere present and yet nowhere simultaneously. All worldly horrors and glories appeared as ephemeral waves without meaning, in a vast and endless Dark Sea. I found this was also a part of I, an exhumation of Breath..and so it was that with this wind I created waves. No thoughts at all arose from this, while the time between inhalation and exhalation seemed to endure for cosmic periods.

I recall having seen hazed lightning comprising of many colours within the darkness of Non-being.. I as Being for Aeons. The experience was as a forgotten memory. I came away from this feeling like I had been here before...

I can only compare this experience with the blissful exstasis associated with possession, trance, extreme fatigue, NDE, Deep-meditation and Automatic-trance.



Regarding the Book of Q'ab iTz under the year of KHU the practice should be as follow;

One should go back to the meticulous accounts of the onei-rc-diary from the previous Bha year. Proceed to decode the dreams written for each letter, comparing the transmissions during an 8 day week, one katabasis towards the labyrinth's center and then the same letter in reverse, i.e. during anabasis ...towards the labyrinthine gate.

Synthesis is a constantly moving and yet static point, because of this it ultimately causes change, this point can then be likened to Khidir who stands where nothing is graspable..., what is to be learnt from this observation... to attempt to grasp is itself an illusion.

Punctuated moments of transition reveal one Arcana hidden within one's consciousness, this is why the 22 letters are so important because each marks a fixed position within a transitory world. As a consequence, each Xoëtic letter reveals a familiar dakini, a map, or if so desired a Major Arcana which must be eventually overcome so that the passages beneath this arena may transmute into the oracle for a greater work.

The year of Khu should coincide with practices from the book of Q'ab iTz. These should be undertaken during the rite of the dancing-bones, flute-bone and bowl and be constantly worked out by using the arcana associated with the 22 letters. This is the year of prophecies, revelations, turning and change, for we are beholden to the mysteries to overcome obstacles.

It seems to me, at least, that the Serpent has now reached the point and time to slough its skin once more, especially since there is no value to the Philosopher's stone if the procedure is not well executed and enjoyed... the stone lies on the tip of one's nose.

LA ILAHA ILA ANA

31 Marzo
* Azuleja



Trápez el cuerpo
del dragón.

En la luna
luna, la
sombra
aparece
para
nuevos
de nuevo
pero yo
El go se
mueve
cuchillo
que es
el su
luna
luna.



31-1 April
* M & Charzar



Esta noche soñé que yo y otra
persona mapeábamos por una carretera
entre las montañas, creo que ~~la~~ quien
mapeaba era mi mamá, pero no tengo la
sintaxis. (...)

Estábamos en un cuarto en donde
había una mesa larga de madera, no
se si era una cruz para niños o la
cruz de plateros, pero en un lado de
este cuarto había otro donde

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Symbology behind the Totem of Q'ab iTz.

The totem is composed of three basic elements, i.e. the Skull, the Opossum (Tlacuache) and the Owl (Tecolotl). The skull represents both Sky and Earth, while also signifying the first-born of wise-blood. The Opossum and the Owl represent my naguals, allies with oneiric attributes that have helped me greatly to explore realms beyond the sight of men. Both have manifested themselves often as omens while awake and sleeping. The Opossum is the nagual ruling the Dream realm, this familiar has facilitated the revelation of the level, which is recognised through the sign of 'iTz', also an allegory of Qayin, the tamer of female-horses or succubi, since mara means literally succubi in latin (i.e. mare as night-mare), while the Owl ruling Deep-sleep is made known through the sign of 'Q'ab' and is associated with Lilith.

The Opossum.

The Toltecs have a myth which exposes the nature of the Opossum, which I shall now whisper to you:

The story begins when man did not know fire. It was at this time that Tlaloc sent lightning to Earth. The lightning was dispatched in the middle of the night and entered a mountain. This is how the Endless Fire was created. The lightning was spotted by the ancient nahuas who started to make their way to the top of the mountain to see what had fallen from the sky. At the same time The Lords of the Dead Mictlāntēcutli and his consort had also seen the lightning and went to the place so that they might steal what had fallen to earth. By

taking it through a cave and beyond into the Land of the Dead they planned to take possession before nahuas or men could claim it as their own. So when men eventually arrived they found nothing but an Opossum who had been resting on a branch watching events unfold. This creature informed them that what they had seen was a magical element fall to earth, which the Lords of the Dead had now taken back to their domain. Pointing them in the direction of their escape the men attempted to pass through the cave but found the passage was too narrow, dark and deep. While the men remained sceptical about what the Opossum was telling them, they nevertheless came to an agreement, this concerned the men promising to cook meat for the Opossum if he returned with the magical element. Due to this creature's size, night-vision and pouch it squeezed through the cave's narrow opening and journeyed forth into the Land of the Dead. After sometime had passed it came across the Endless Fire which was being guarded by its new owners. Yet these denizens had not taken into account the patience and persistence of the Tlacuache, as a consequence the Opossum was content to bide his time until the Lords of the Dead became distracted. And that is exactly what happened, in a blink of an eye the Opossum rushed to the fire and placed some hot coals in his pouch, but the Lords of the Dead saw his attempt, and in the panic to escape Tlacuache turned and burned his tail. Despite the searing pain he managed to escape back through the cave, yet when he turned to see the damage the flames had done to his hairy tail he was shocked to find he no longer had any hair on it. Tlacuache was briefly consumed by the loss of the beautiful hair on his tail, but he soon came to realise that through his loss he had also come back with something else, something unexpected, for the Tlacuache realised by having this brush

with death that he had received supernatural powers. Entering this otherworld had given him the ability to travel between the world of men and the land of the dead through the medium of dreams. And while this is probably the most important aspect of the story, there is a little more to tell because it didn't end there for our brave nagual. Misfortune was to become his shadow for the men refused to cook any meat for Tlacuache such was there ardour for the powers of the flame. Feeling betrayed by the treachery of men Tlacuache swore from that day on to steal the dreams of men.

The Owl.

Since the beginning of time the archetype of the Owl has haunted men. It is known amongst many to have the attributes of Wisdom, Omens and Death, as well as being closely related to the symbology of Lilith. The mystery of the Owl as the messenger of the Underworld is a particular aspect which should be pursued, it is therefore important to speak of this now.

In ancient Mexico there existed the so called owl-men or Tlacatecolotl, they were very respected hermits, wise-men who dwelt in high mountains, deserts and caves. Today they are called brujos and brujas, although they do not always live in these same places anymore. They are considered to be extremely dangerous and therefore are not always welcome. Sometimes they are even killed in small communities in the countryside, and one should be careful as a foreigner to ask about these men and women. Indeed, to be a witch in rural Mexico is still a brave claim, however they do not always harm

people, and can sometimes help people in their hour of need. Nevertheless, the attributes of the Tlacatecolotl are basically sinister due to it's association with dark forces and death.

It is said that these people possess the qualities of an owl at night and can transform themselves into one, so that they might fly through multiple states of consciousness into the deepest recesses of Mictlān, i.e. the Underworld. Owls does not appear often in Mesoamerican codex, however, where it has been depicted it is normally inside temples of bones, drinking the blood of a sacrificed captive held by Mictlāntēcutli. It is also depicted alone with a skull and bones, a clear sign of the close relationship the Owl-men had with the Lord of the Dead.

The Owl as a nagual allows these men to see 360 degrees into thick darkness, which basically means that the Owl allows these men to be completely conscious within Deep-sleep state or for that matter any other sort of trance being psychedelic or self-induce, so that they might reach into the consciousness of their clients within Tlālōcān and fix any problem they might have. Obviously this refers to an act of shamanism, but is also clearly a transgression of the Divine.

The Owls were also associated with Tezcatlipoca (Lord of the smoking-mirror and bringer of change) and Malinalxochitl, known as the Heart-Biter and Goddess of Black Magic and Sorcery.

Owls are also associated with a malevolent group of female sorceresses who can disarticulate their bones and remove a foot or feet, this being being reminiscent of abilities associated

with Tezcatlipoca's physicality. This is a tradition which is still alive in Tlaxcala, Mexico, where a great deal of folklore exists surrounding the Tlahuelpuchis. These are women who have a reputation for removing their lower legs and replacing them with that of a turkey or rooster. Malinalxochitl being the sister of Huiztilopochtli was said to have been a tlahuipuchtli. There are a number of accounts describing Tezcatlipoca's feet as being like that of a turkey, rooster or owl, this represents the act of making conscious that which lies within deep-sleep. In fact, a common theophanic form of the deity was Chalchiuhtotolin (precious turkey). The right leg of Tezcatlipoca is represented by an obsidian mirror, an attribute given to him due to his relation to crossing the Abyss, a further extrapolation is that the very eyes of the Owl are regarded as being like a window into deep-sleep, and therefore operate as portals into the Land of the Dead.

Animals have always been used to describe specific attributes of human consciousness and Mexico is no different. In this system the nahuales are useful because by harnessing the qualities of a particular animal through auto-hypnotic and visualizing techniques, one is able to conquer different aspects of human consciousness. This opens up the possibility of knowing and can lead to the ascension of the Self beyond consciousness.

The Tlacuache reifies night vision so much so that it becomes an active ingredient for sensitising your awareness when encountering significant dreams, and by doing so it is possible to transition into a state where remembering and cognisance reveal embedded meanings. This nagual when invited gives counsel, indeed he can show you how to move

between dreams. It then becomes possible to shift between different scenarios with a simple blink of the eye, and so the practitioner can traverse storms, waterfalls or even shift between axioms residing within deep-sleep and dreams. Yet the Tlacuache is limited since he is not an ally of the Lords of the Dead, but only operates as a link between the dream and awake state. So it is here where the Owl takes over because the attributes of the Owl allow men to achieve a higher state of consciousness. Yet it is expected you must first overcome the oneiric state of consciousness, i.e. the Tlacuache realm, in order to be conscious within deep-sleep, i.e. the Owl realm this being a simulacra of Death itself. And thus the Owl gathers the many to the wing and journeys beyond the illusive Void.

There is then a magical juxtaposition being exposed with regards to how the obsidian mirror should operate. It should be regarded as a gateway to a place far beyond the dream realm, where a magical or ultimate reality is revealed by awakening the forces through the physical. That is the reason why I'm incorporating the magical black glass into the rite of the dancing bones, flute and bowl, since to do so sensitises me to the deep-sleep state and the worlds that lie beyond. By comprehending suggested techniques one is able to reach the axis between Deep-sleep and the waking state, however, certain techniques can be further harnessed while studying the darkness.

One particular technique is to shift between being in focus and being out of focus, this should be performed rapidly. When performed correctly it has a similar effect to reciting a mantra, indeed it should be possible to also synchronise your breathing, and by doing so the physical self begins to oscillate between

different versions of space. For a skilled Adept it should then be possible to shift between states of Being by simply closing one's eyes and then opening them, in this way the time it takes to focus on the subject augments the opening of the way.

To conclude, the Totem of Q'ab iTz works as an allegory, for the conjunction of zoomorphic attributes has produced multiple layers of consciousness, but that does not mean I have exhausted all possibilities on how to use these zoomorphic attributes. The Totem of Q'ab iTz marks the moment of experiential ecstasy at the Witches' Sabbat, as well as the releasing of the Ophidian flood, having awoken the sentient Self to the possibilities of dreaming and deep-sleep. Indeed, I might unveil to you that which lies beyond human consciousness when these have been united at the point without circumference.

ENDING WORDS.

THE MAIN INTENTION of this work has been to reunite the Adept with the Absolute and Non-Absolute simultaneously. To confront the multiplicity in order to find the transcendental singularity lying beyond, this being the most optimum excellence of Mind and the Divine.

There is this stage where human consciousness can be completely transcended.

One should be reunited to 'its' possibilities.

To unite the self, one must transcend human consciousness.

The Book of Q'ab iTz is just one facet of a diamond reflecting a Path which is nowhere to be found. This manifests the echo of a Mystery beyond the world of men. Exploring the potential of this transmission opens up the possibility of inspiration. Contained within, however, are found the lies of an empty shell which claims its right to be perceived through the ceaselessness of Here and Now.

"The Truth was a mirror in the hands of God. It fell, and broke into pieces. Everybody took a piece of it, and they looked at it and thought they had the Truth." - Jalal-al-Din Rumi



CODEX I.

Page 65, Introduction

Behind the vast and subtil veil, shimmering with a spectrum of colour, there is a landscape without beginning or end.

These being composed of tenuous elements has allowed ancestral memories, long forgotten, to manifest as I traverse the beyond.

Here, Hand and Eye meet in the consort dance, the conclusion of which produces a quintessential singularity blooming with infinite possibilities of I.

... as the fisher catches the storm in the depth of spirit, so the Eye and Hand converge to manifest games of suggestion through symbols associated with Desire, Will and Belief, sheltered as they are within the bowels of a dark spider web stretching across the two crooked horns of the dragon.

Defeated and subjugated I place myself in the arms of my Father, Mother and Consort, so that I may immerse myself in this world, where paths disappear between the limits of Mind and Heart.

Page 78

On this cold autumnal morning, with the long shadows of an October day creeping beyond its usual reach... I awoke. From the depths of this shadow, with an overarching majesty awaiting definition, I felt compelled to write. Drawn to nothing, the context of this happening had yet to reveal itself to me, for

there were no words to explain the drawing that represented the dream I had this night. I remain haunted...

The force that is Q'abiTz comes from an entity or place that is unknown to me, yet I am being dragged towards this unique abyss, one which I have never seen before even though it feels strangely familiar to me.

It is perhaps hard to convey to another, but some may recognise the consciousness experienced during a deep sleep state. For myself, I was not able to see my body, nor was able to physically sense my limbs, for I had been turned into a Tlacuache. It was in this moment of knowing that I found myself being dragged back, like being sucked through a tunnel, quickly followed by me awakening with a sense of both relief and excitement, and yet I also experienced a sense of terror. I now believe my nagual has turned into a Tlacuache.

The Tlacuache as a nagual has a certain quality that is useful for someone who walks the crooked path, for they have good night vision. I suspect the transition of my nagual in some way represents the transition between achieving a conscious state during deep sleep, this being where both dream (-wake) and deep-sleep converge, this being commonly referred to as the hypnagogic state. I believe the similarity found here between the Tlacuache and the hypnagogic state is due to their ability to see where no other can go, even when we are enshrouded by darkness.

Page 80

Masculinity (order, phallus, and the yang) relates to giving, of offering to the sacred the source of life. Femininity (chaos,

ketis, and the yin) relates to taking, of changing that which is offered so that we might make more from ourselves. These two exist both at microcosmic and macrocosmic levels, and is further written about in the Hermetic Corpus of Trismegistus: As Above, So Below. This can be understood by the femininity and masculinity being conjoined in the unity or singularity of the human form (regardless of biological attributes), but also through the escalation of the super-self from the mundane to cosmic level.

The role (dance, relation) on both, as mentioned above, contextualises what creates magic. It is therefore up to the magician to manipulate by playing with these two forces in accordance with the Will, Desire, and Belief of the person concerned.

The concept of manipulation is not mentioned in the Hermetic Corpus, and therefore we must assume that it is part of the Cosmic law of High Magic, this being the crooked path made manifest. The crooked path approach does not try to go against this overriding law, but is rather designed to harness power by embracing Chaos, for therein the splendour of endeavour is revealed.

One of the most relevant mythological and philosophical concepts to be employed by crooked path sorcery is to be found within Hinduism (specifically within the Varma Marg of the Tantric Tradition) Amongst these teachings Siva and Sakti play and represent the quintessence of cosmic dualism found in masculine and feminine attributes. ...Siva being the point without position and Shakti being the circle without circumference.

How can we find these same two qualities of deviated position within and beyond Oneself? The union of both makes the divine, while this is also juxtaposed by the ever expanding circumference. In Zos-Khia terms, Zos is Sakti while Kia is Siva, from their union the most blessed of alternatives is produced... the Neither-Neither concept (being similar to neti-neti concept as found in Hinduism or Chakrasamvara of Vajrayana Buddhism). In this way one can become res bina, the alchemical androgyne, as consolidated through the corporeal affirmation of the Heiros Gamos. And so one becomes the egg, for it is all in the egg and yet as Andrew D. Chumbley suitably notes, the serpent eats the egg, and thus we are consumed and enveloped by Azdeha.

While we may speak of a Duality, there is ultimately only the singularity. Yet when Duality is considered we may find the two roads hide a significant third, this being the way between. For there is the awakened state of the Self, the dreaming state of consciousness, this being embodied by the female succubus, and the third road of deep sleep where we find the incubus familiar, when all three are conjoined this not only presents the trident key but when cast against the flesh is transformed into the crossroads of the Holy Sabbath.

Is the unconscious mind a product of this Duality, or is it a shadow of our own evolutionary process? Perhaps the subconscious and unconscious reflect two cosmic aspects?

Page 82

While (...) I listened to its voice (...) while (...) I endeavoured trying to contact (...) and it said unto me (...) that it is always present and always latent in equal measure.

In my attempt to contact it again (...) I address a Catholic prayer to the Holy Guardian Angel, something which I used to recite as a child before I went to sleep (...) this prayer was distorted by using a formula mentioned in Azoetia by Andrew D. Chumley(...) This Syncretised Alignment – being the formula for the fourth Holy Letter, also being the sigillic representation for Zos vel Thanatos, along with my own intuition for inscribing a sigil ◊ focused on comprehending my understanding of the constellation of Draco and the Northern Star of Olde.

Quf - illusionary is the initiation of Disorder.

BiH - The Juggler with the Secret of the Universe. Prometheus the Messenger (Prometheus as the Tlacuache).

Tz - The husband, alchemical Sulphur. The Star is the Gate of the Sanctuary.

Page 83

Series of studies from one dream where I encountered a Dwarf stealing rolls of papyrus and linen from my studio. When I confronted him, he showed me a golden urn with the sign of an Ox, only to find the remains of a bat there in, leaving a strong memory of its skull.

Page 85

- Understanding the particular point of view of the Opposer.
- Understand and Research the qualities of Q'ab iTz.
- Hypnagogic formula to induce oneiric-conscious-trance as a door for harnessing the 22 passages of the Universe (Otherness).

Q - Kalas as psycho sexual secretions of the tantric suvasini, (Dakini), Qliphoth, Moon, secretions (vibrations) from the whom. Oneiro-Psychopompos (?). (Lilith, Cayin, Kia, Sakti, Nuit, Yin, Seth, Dionysus)

$1 \times 9 \times 2 = 18 = 1$ beyond ∞ , Also 9 Earth (Cosmos) in general.

$1 + 9 + 2 = 11 = 1 + 1 = 2 =$ The Shadow (Qliphoth), Shell, 1 beyond 10,

11 = The initiatrix, mistress of secrets, the teacher, tending to change.

2 = The Physical Moon.

i = The phallus, also a dot, Siva, Zos, a center without position, I. (Adam, Eva, Abel, Hadit, Yang, Osiris, Apollo e.t.c.)

I've been told that God created a woman for Adam, and her name was Lilith. Lilith told Adam to not follow the book literally, but interpret it according to his Will, Desire and Belief. God realised Lilith had told him a great truth and so cast her out from Eden. Then God proceeded to create a woman from a rib of Adams' body so that she (Eve) would be more like Adam...obedient. In time God believed Adam would forget about Lilith, but the words of Lilith lay deep within the unconcious mind of Adam and tore at his soul.

Page 86

Saktopaya; "While engaged in one thought another arises, the junction-point between the two is the unmesa, i.e. revelation of the true nature of the Self which is the background of both

thoughts. This may be experienced by everyone for Oneself.”
- Ksemaraja, end of his commentary in the 5th Siva sutra.

Illustrations;

“Neither-neither valley as dreamt”

“Izakkah-Dakinahs’ yoni as dreamt»

Page 87

The Talisman of Q’ab iTz should be placed under one’s pillow before going to sleep. It must be activated before one goes to sleep and reaffirmed when one awakens every morning and night, while at the same time working with the Sabbatic alphabet.

Page 88

“Chances are my circle without circumference”.

- Qutub, Andrew D. Chumbley

Page 96

“Fate is my center without position”.

- Qutub, Andrew D. Chumbley

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THE
BOOK OF QAB-ITZ



C O D E X



ï







Los de una vasta y sutil
cortina, cuyos colores recuerdan
los entoldados de un arcobispo,
se encuentra un paisaje sin
principio ni fin, compuesto de elementos
tendidos, como antiguos recuerdos
aliviados, que se manifiestan al andar.

Quié, la mano y el ojo, se miran el
uno al otro en un baile que concluye en
la quintaesencia de la singularidad y versa,
a su vez, se extiende a los infinitos
posibilidades del 'yo'.

Así, como el pescador atrapa tormentos
en lo más profundo de su espíritu, el ojo
y la mano convergen para manifestar
un juego de sugerencias, los símbolos
del deseo, fe y poder. Gestos resque-
vados en los entornos, de una obscura
tetaravía que nace entre dos torcidos
cuernos.

Derrotado y subyugado me entrego a
la brasa de mi Padre, Madre y conjorte,
para sumergirme en este mundo, donde
la voluntad desaparece entre los
límites de la razón y el corazón.







'Rainbow Garden'









El Director
Festivo de la
de Izakka, 2017

*Lapshaj Quis psicopagos
Nuestro de mil años
de el mundo*



B

RM	Y	ST	SSJ	
D	SZRB	SL	N	
SJD	UQ	TS	H	
D	D	M	HGN	D
M	SRPMSD	MM		
NPMG	CLD			
DRG	N	D	LG	N

C

R	M	Y	S
J	D	Z	B
L	N	U	Q
T	H	C	P

GÑ

D

1	4	6	10
10	4	8	2
3	5	3	8
2	8	3	7

⊕ 1 (+) 5 = 6
15

E



QAb ETZ

Geographic Chart with the project 'Geometric explorations'. I
Mapa onérico de los espacios geométricos hasta ahora.
Mapa onérico de los espacios geométricos hasta ahora.

Morla creases de posibilitades.

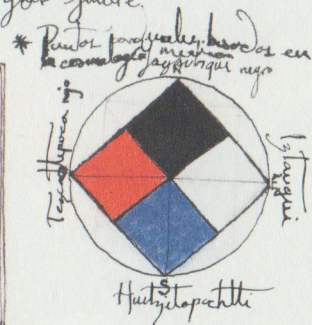
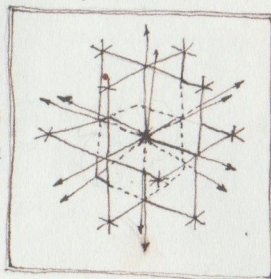
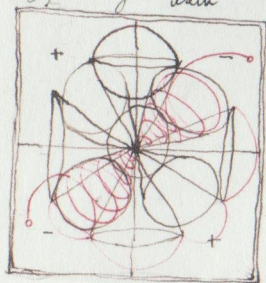
Mapa creará de posibilidades transmitido a 14.08.2017. 1:25 pm. (4)

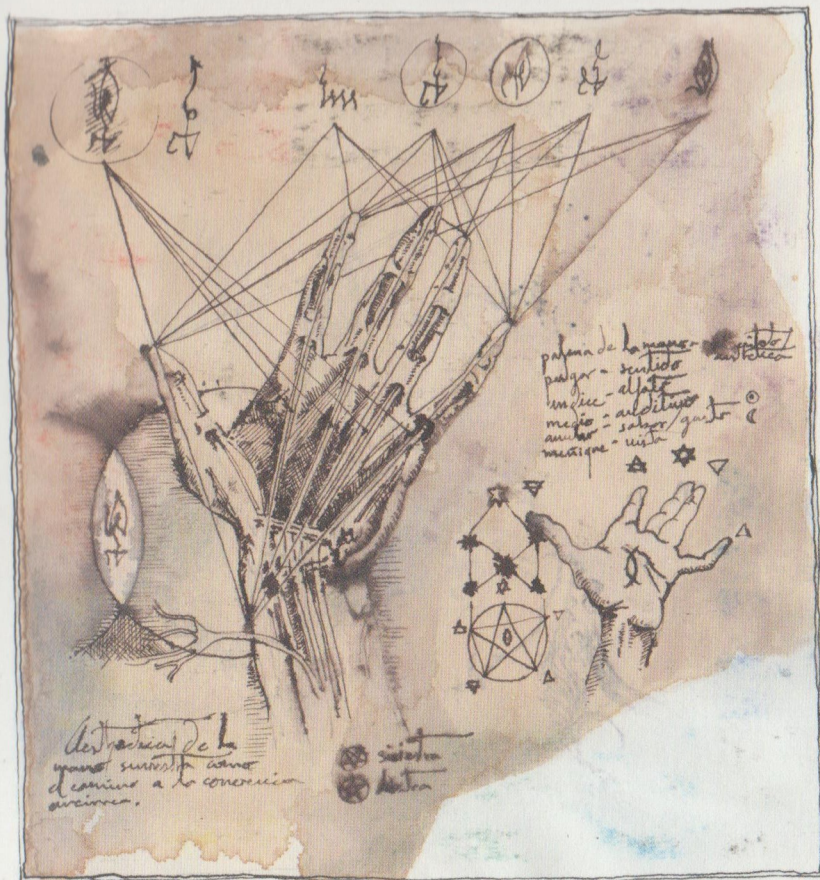


"It is easy to stay in the path. It is also easy to leave the path. But it is hard to change the path." - Lao Tzu -

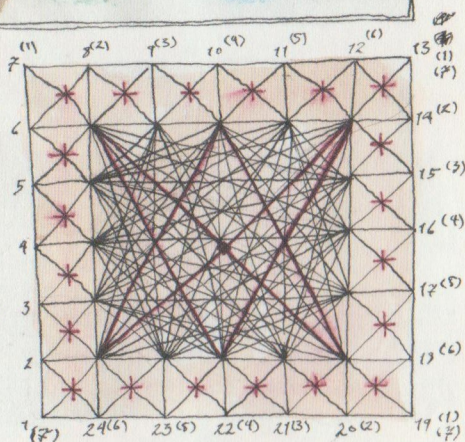
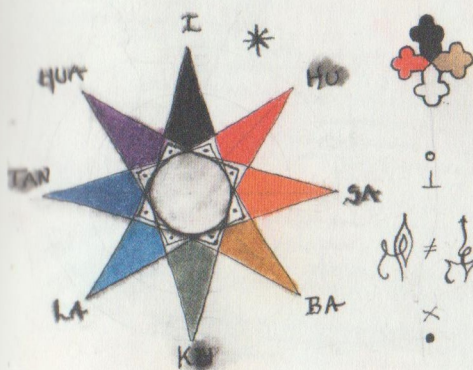
To change path is up for fools, but for wise.
Not long after, comes with wall! These process manifest.
Not to forget your past, but to enrich your future.
The change with the pathless path, Now!

* Purest and deepest heart

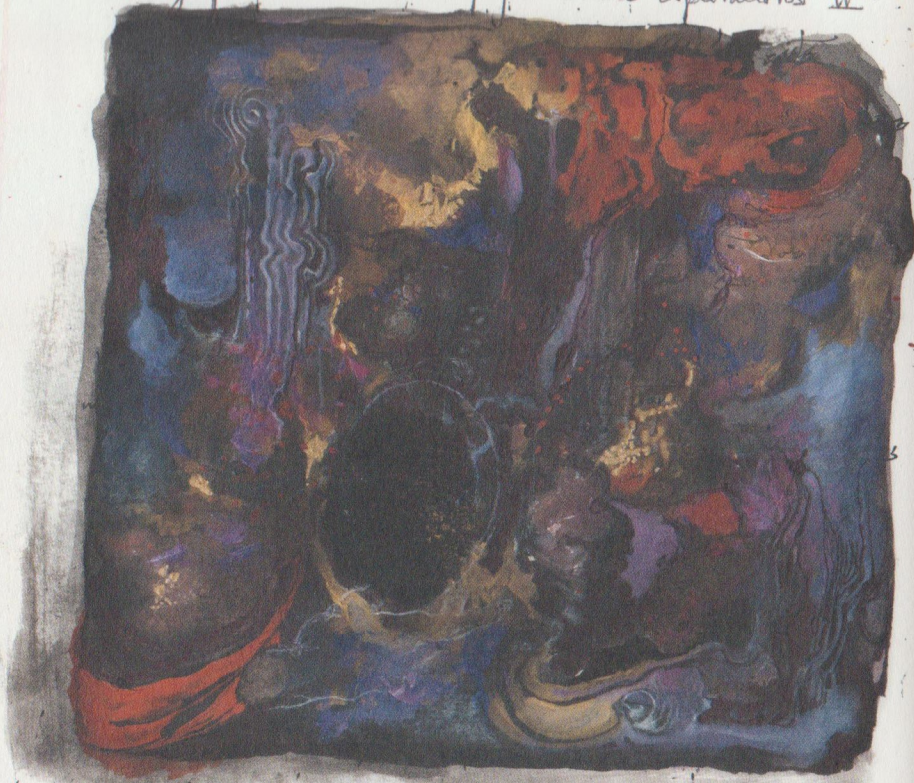




Arroba de la
 mano sujeta como
 el camino a la conversión
 divina.



Geographic chart with the project "Oceanic explorations" II.



Esta pintura, hacia, tonos y de sombras, largos de Cielos, de
Vieja 13, después, con un poco peculiar de escribir. Aún no se
exactamente cual será el concepto pero en su ni como explicar en palabras
una experiencia que no tiene forma de explicar, la de la experiencia
para pintura es una forma de representar dicha experiencia.

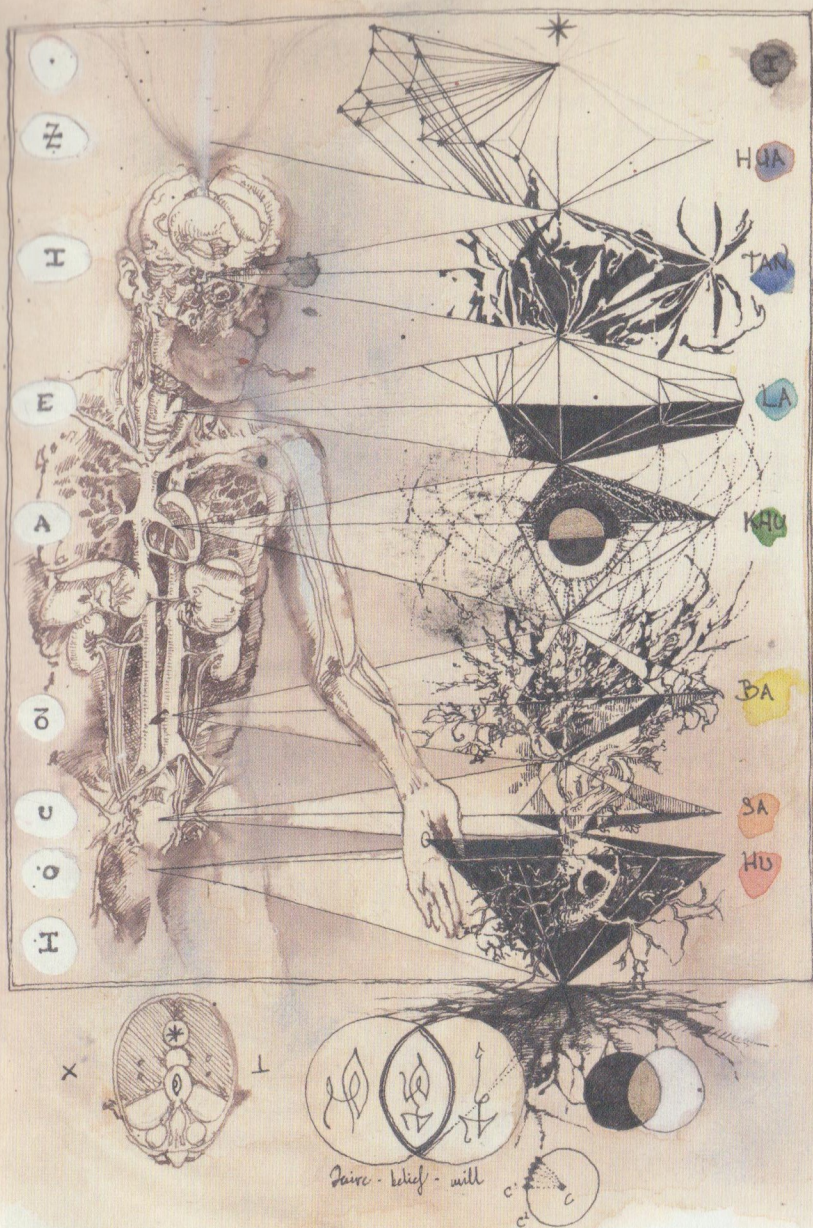
El ab. I. T. se encuentra a mi todo como, fácilmente suele
lucido, cuando de pronto una fuerza proveniente de un sitio lugar
exterior se consigo o ya hacia uno mismo que nunca había
aparecido anteriormente, sin embargo, su forma exterior se ma-
nifesta bastante, por lo que.

heer;

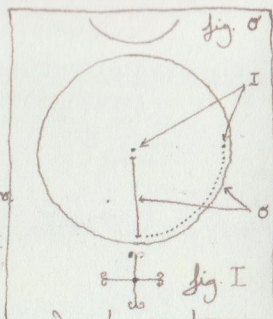
los-

Mitar de
Duché,
de Alfredo
López
Aurien.

Es difícil de explicar pero creo que es familiar para todo aquel
que tenga conciencia en sus acciones que sin darse cuenta ni que
ellos, sé que me acuerdo de la forma, pero los de la experiencia
al darme cuenta de esto son mas fáciles de aceptar con un sentimiento
confortable pero al mismo tiempo excitante y aterrorizante. Mi natural
es, ahora, muy tranquilo.
Los Duché tienen la calidad de tener una profunda, misma
en la obscuridad que que cuando que se tiene la forma de la experiencia
en el sueño profundo o incluso de entrar a un estado de conciencia en donde el
mundo o sueño profundo convergen.



~ la masculinidad da y la femineidad recibe.
 Estos dos aspectos existen tanto en la química
 interna, como en la externa. Como era visible, es
 obvio, bien dijo Hermes Trismegistus, en su
 Libro Hermético. Esto se puede entender
 como: la masculinidad y la femineidad se encuentran
 dentro de sí mismo humano, así como los mundos.
 El juego de ambos en los dos contextos
 impresionantes es lo que crea la magia y está en
 el mago, manifestando, y actuando con ellos por
 de acuerdo con su género.

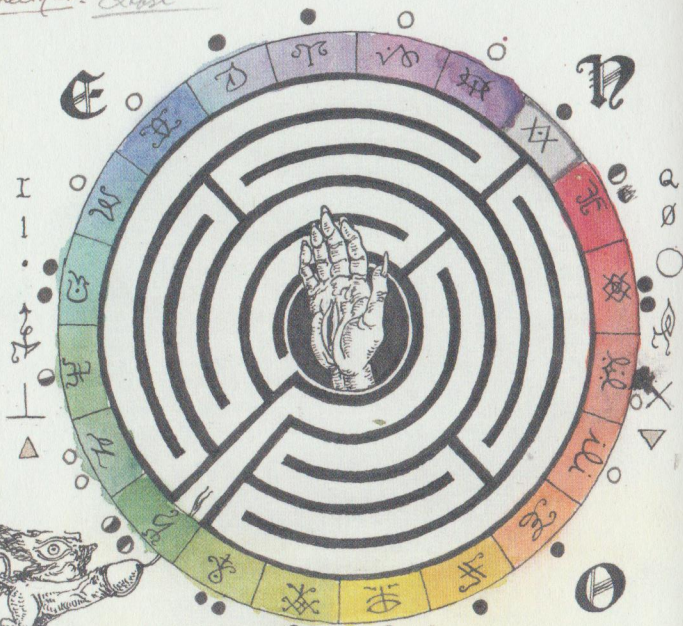


Este concepto no es, por supuesto, propio del
 cuerpo Hermético, sino es una ley universal por ende la magia la magia
 actual no trata en ir en contra de la naturaleza, sino aprovecharla en
 toda su Cosea y esplendor para su propio beneficio.

Uno de los mejores conceptos mágicos y filosóficos se encuentran
 en los enseñanzas y prácticas de lo que se conoce como el Taoísmo.
 Aquí Shiva y Shakti juegan y representan el mejor juego de lo que
 dicho. Shiva es el punto sin posición, mientras que Shakti el punto
 sin circunferencia. Como cualquier otra experiencia, dentro y fuera
 de uno mismo? naturaleza de ambos es de calor y de luz y
 el punto de encuentro de la encrucijada. En el libro de Zhi-Kia,
 Zhi es Shakti, mientras Kien es Shiva, su unión, la zona
 de neither-neither. Elase



Tigre chi y 2



365 = 45 weeks
 Days per letter
 22 letters, 5 on the
 axis 44 in total



Conciencia e Intuición

Nature as the
Moor-Loweth, is the test of
some when organizing young.



Otono 2017
Eugén de Juri
Jim en Jim gan lo,
inimici en las g. en

'Estaba tus raíces y tus
ramas hasta que se encastren
unas a las otras.' en un libro
de perion.

[illegible]

22-01-2016 - 12.09.2016





A Lagos in
 Auguring Puumi are
 Puumi Puumi
 Puumi Puumi
 Kinginghongzi

My as a Q
 with reality
 (The possibility
 of I with
 and 'I'



- Entendimiento y particular parte de esta del Opente
- Entendimiento y particular parte de esta del Opente
- Entendimiento y particular parte de esta del Opente

Q = karpas or psycho sexual secretions of the
 tantric, swastika, Qab Aliphath, Moon secretions
 from the whom, Oneiro-Psyhopompos(?)

$1+9+2 = 18 = 1$ beyond 8 i.e. also 9. Earth in general.

$1+9+2 = 11 = 1+10$ (2) = Aliphath, 3 shells, 1 beyond 11

11 = The Initiatrix; mistress of secrets,
 the Teacher, Tending to change.

(2) = The Physical Moon.

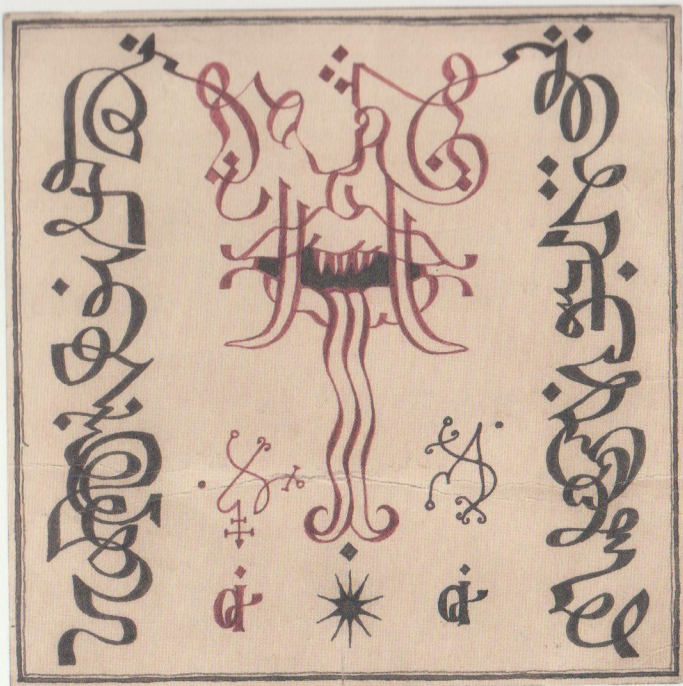
i = The father, also a Lot, Suro, Kio, a center without position. I

Atkinson de W. de - 1777.



The talisman of A.B. It should be used under ones
 person after waking during sleep and activated at evening
 and before awakening and sleep. every day and night
 while working with the Sabaoth Alphabet.





C O D E X





Q
Rayin







"Fate is my center
without position."
A.C. Anteb



Einmalig ein ninken in der Welt zu sein. Das ist
 das was man in der Welt zu sein will.









(quoniam/centro de tenetittou)












A





14-15 Die
 * Al Halka
 Ractigui magia con Jahany
 era turke ...



Al Halka Ractigui magia con Jahany
 era turke ...

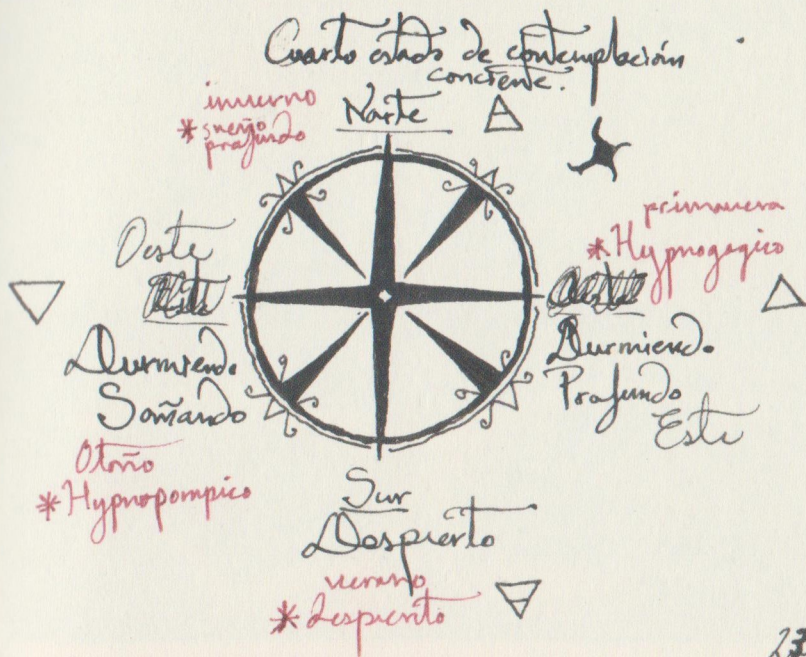
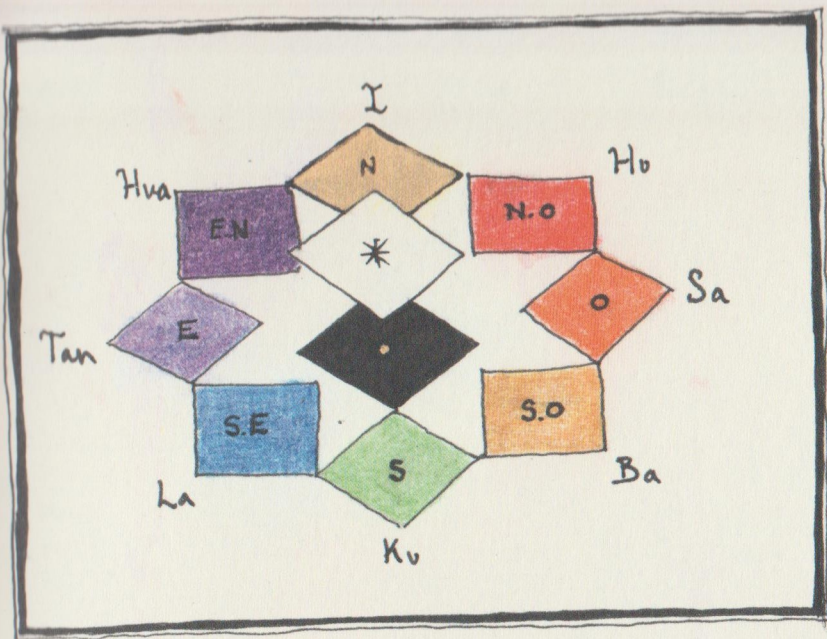
	- sueño paralogico estado de conciencia se encuentra en dos cuerpos diferentes a la vez.
	- sueño cíclico
	- luna llena
	- luna nueva
(...)	- inconciencia o sueño profundo. en el sueño
	- sueño lucido
9)))	- Diferentes estados de conciencia y cuerpos energeticos simultaneos.

	- Aire		- Agua
	- Fuego		- Tierra

		despierto
		dormido / sueño
	***	sueño profundo

teotote	i	nitite	o
tlawoche	q	ayin	,

234



225





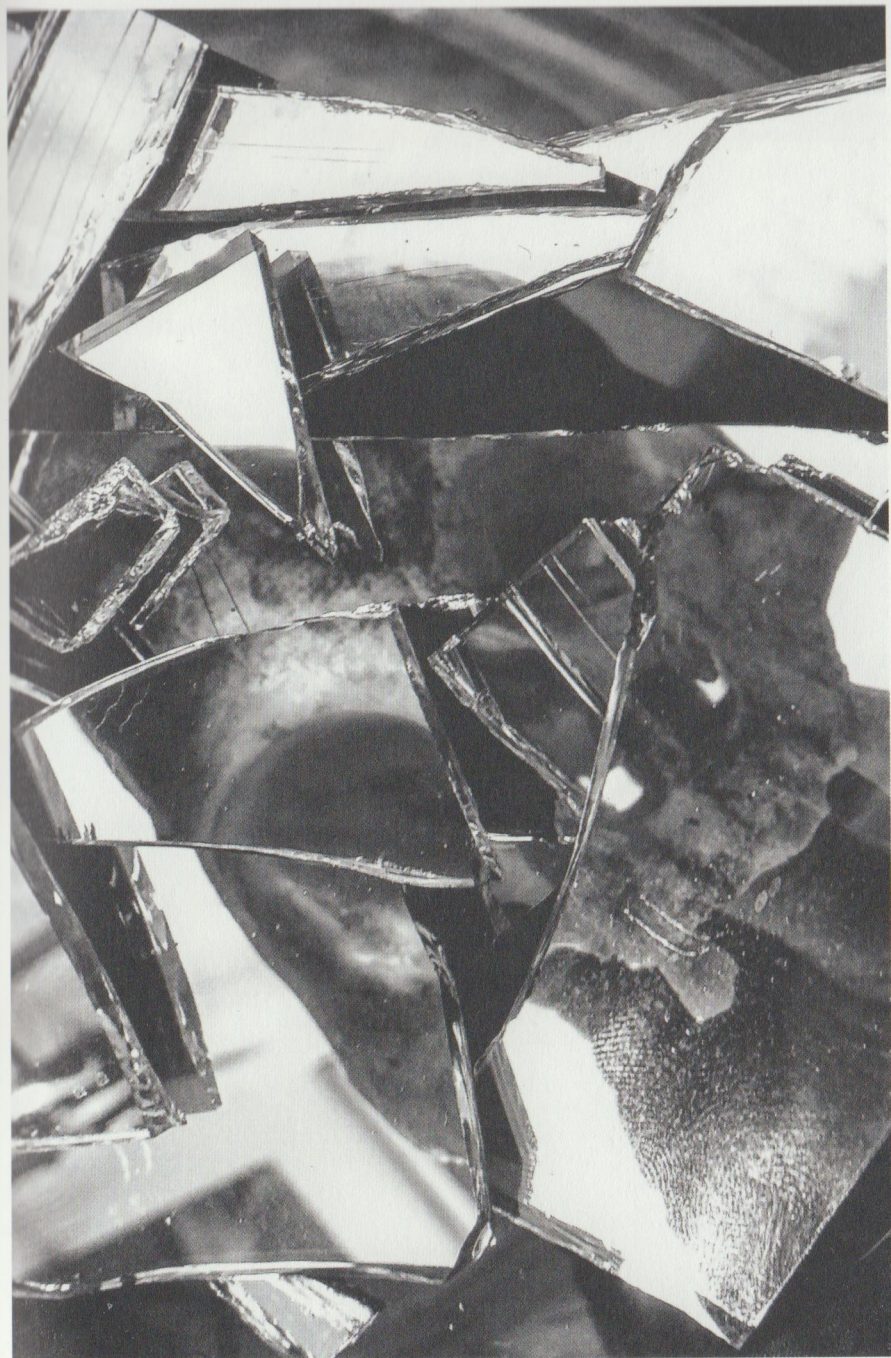
HU – Coccoyx: Recognition of Otherness

The stress of the double edged sword is the initiation which places in motion the two roads, creating recognition for betweenness.



SA – Sacrum: Creation of the Xoëtic alphabet

*From the two a third is created, from this skin is found the grave from
which the rest of the Xoëtic letters emanate as multiple windows to the
Unknown.*



BHA – Lumbar: The navel is the channel point between
within and without.

*The solar circle of BHA is used to activate the Arcana of each
Xoëtic letter. Burying and incubating each letter according to the laby-
rinths structure and its black and red roads.*



KU – Thoracic: A circle without circumference, a centre without position.

From the labyrinths axis, where the Xoëtic letters were properly incubated, a tree is manifested with a circle for the branch as the sun rises beyond the Abyss. It reveals the Arcana of the Xoëtic alphabet and the axis of the Draconian practice as a turning point.



LA – Cervical: You recognize your own Death
*Within the turning point a Vessel is consecrated and burnt, and from
the flames the bridge over the abyss is exposed.*



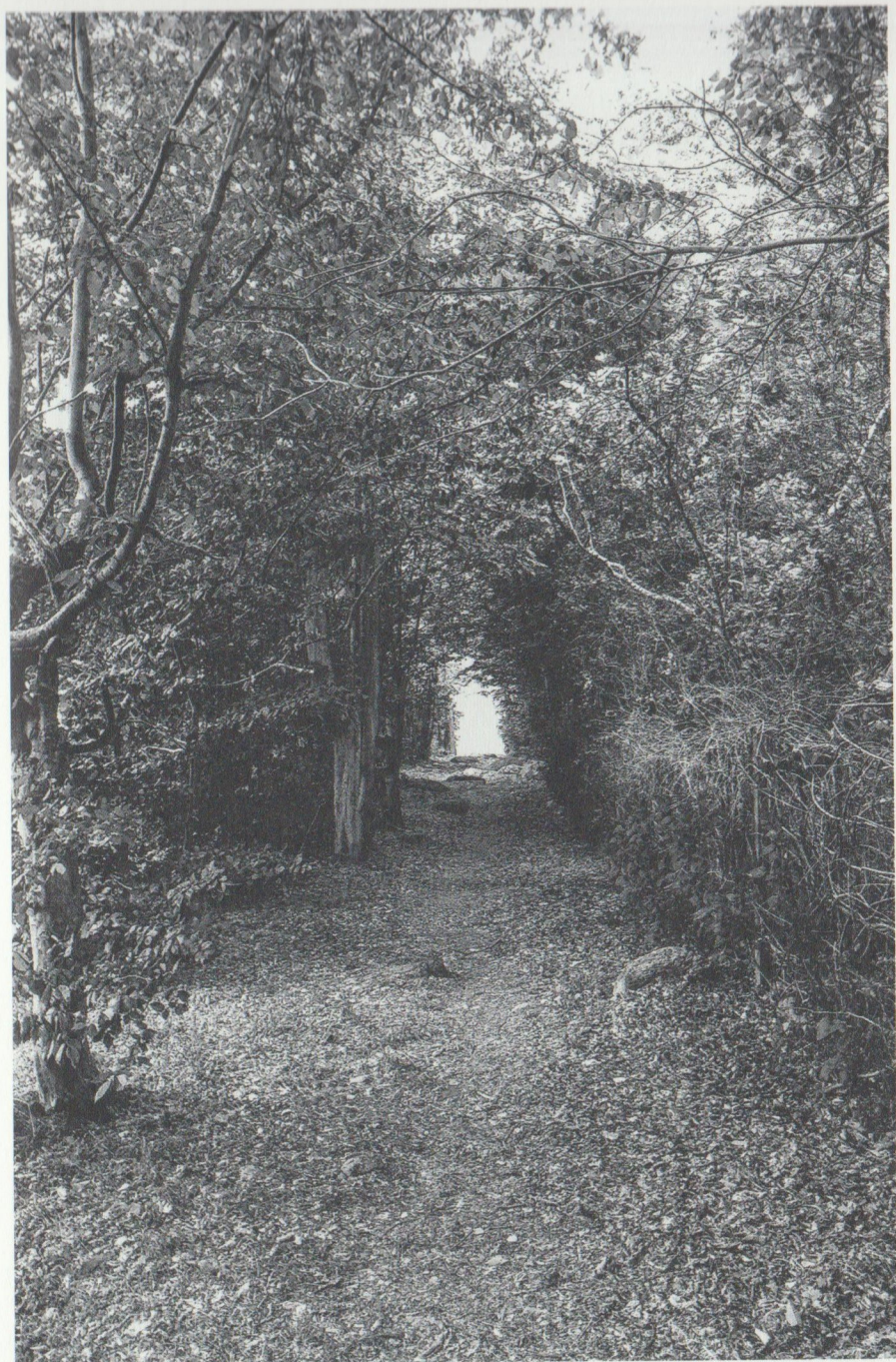
TAN – Cranial: Clean/Clear mirror

*From the ashes of the urn the Peacock-angel is born showing the way
out upon the double edged sword. Beyond the abyss there is a Sun
between two eye-brows.*

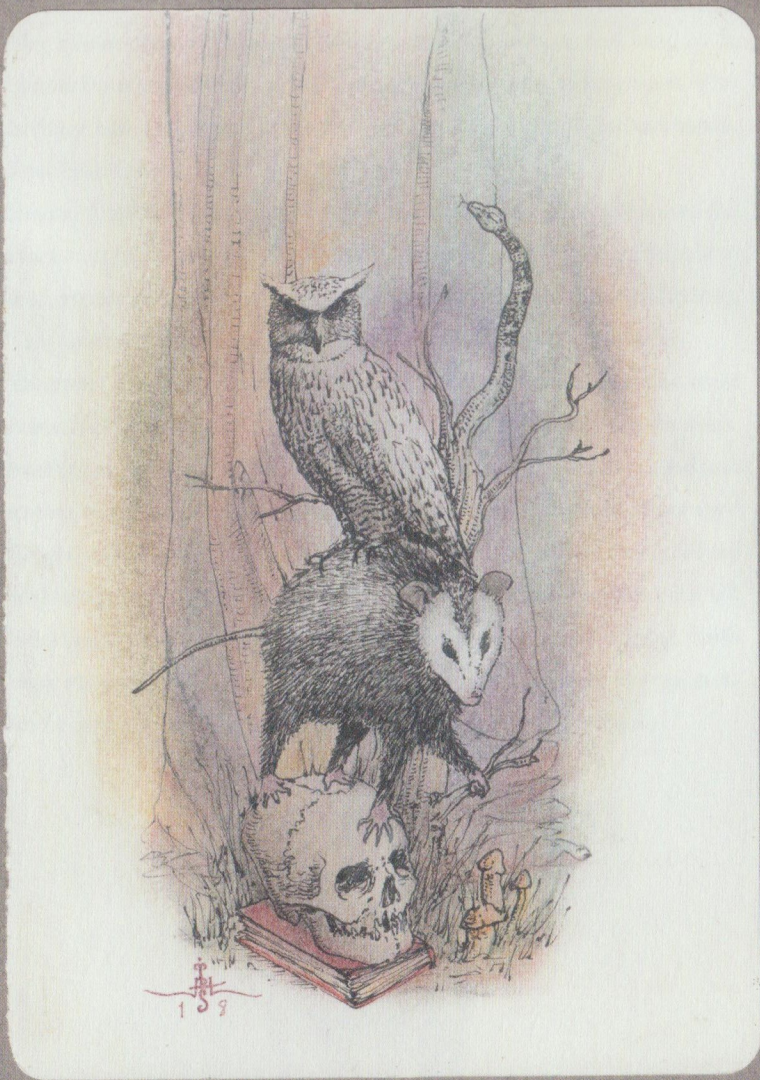


HUA – Fontanelle: Awakening

*The sun beyond the Abyss is the eye between a million stars and the
space between them marks the way of I and AM.*







"Tale of S. B. J."



ATRAMENTOUS PRESS



