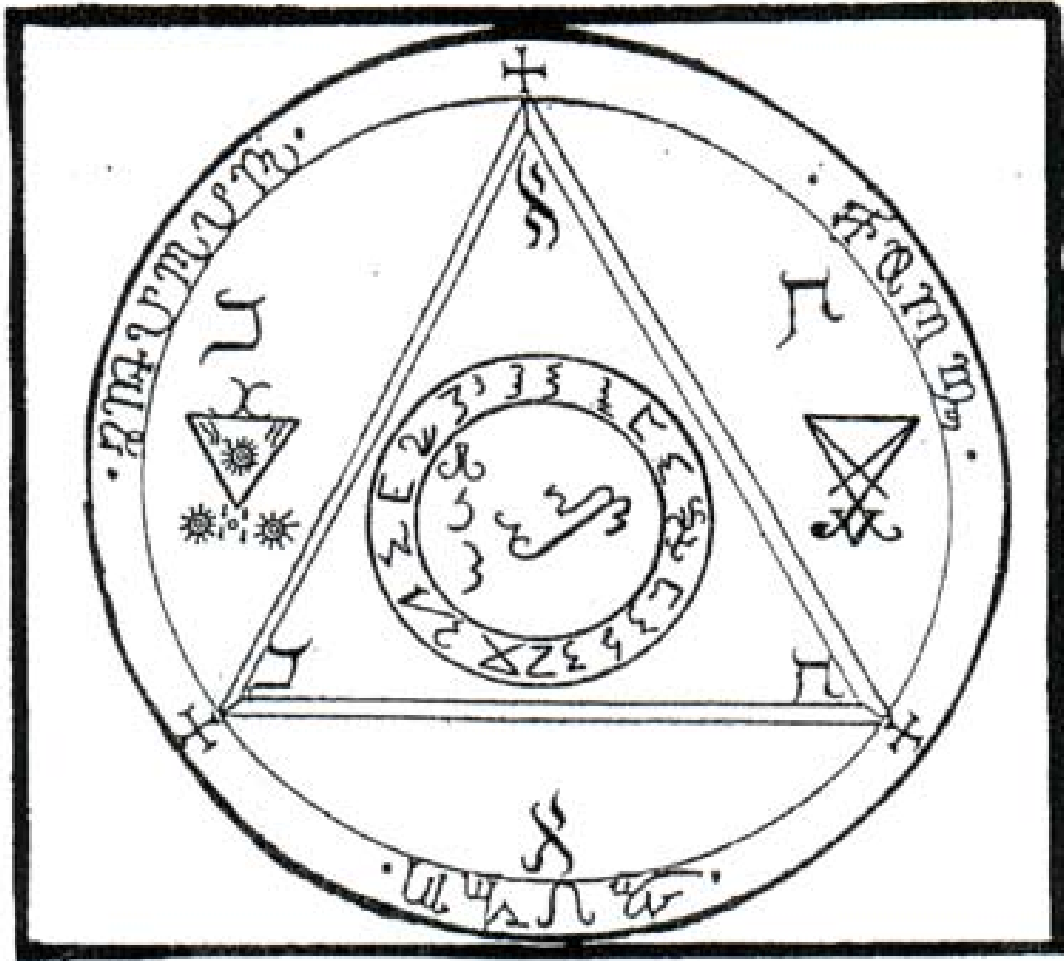


The Luciferian Path & The Witches Sabbat



By Michael W. Ford

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The Averse Path-way of the Sabbat lies in the twilight, the space between sleep and dreaming, which the flesh takes flight without weight; to draw towards a communion of those gathered under the fires of the Elphame world. It is the trance which guides the spirit towards this darkness of earth or the light of the air, where spirit is illuminated in the bountiful light of self-deification. The Sabbat exists in the mind and is performed in the spirit. The Luciferian has instinctual knowledge that he or she has opened a current, by their own predilection, which intrinsically blends the realm of fantasy with in-flesh reality. When one drops to one knee in the forest or hidden place, summons the power of the earth and that which lies in their circle of being, the mind is guided to the Celestial and Empyrean (Meaning the Highest Heavens) Sabbat – from those words chanted in waking can the trance-ways be met and the Will made Flesh. The Luciferian Path is indeed based in the shadow. The Luciferian is one who begins in darkness, masters the infernal aspects of his/her being and then seeks to illuminate further the light of imagination; the

flame of consciousness and isolate being – this is known as the Black Flame. God forms associated with the Black Flame and self-illumination are Lucifer (called Azal'ucel), Set (The Egyptian God), Lilith (The Goddess of the Luciferian Path), Cain (the isolate one, Lord of Magicians and Witches) and Ahriman (The Dragon of Darkness who takes many forms). Such god forms span various cultures and ages, but their essence lives in the idea of the Sabbat and Luciferian Witchcraft and Sorcery.

The initiate begins the path of shadow, from which he or she models from the legend of Lucifer falling from light. It was essential for Azazel (Lucifer) to grow he had to understand and perceive darkness, to taste the shadows and become as god (the knowledge of good and evil). The initiate of the Luciferian Path explores the darkness as a point of development, a testing of spirit and the possibility of self isolation.



As the initiate confronts in various forms what is called the Devil, the Averse and life-giving spirit, he or she then becomes as this spirit. The Witch or Sorcerer becomes stronger in their results of

magical practice, and they begin to note concrete results within and outside the self. At this point many will fail, to face the Devil or shadow side will often lead the individual to face his or her worst fears and weaknesses, that which can destroy

the individual not strong or prepared enough to become as a God or Goddess.

It is at this point that the symbol of the Averse Pentagram will begin to resonate within the sorcerers' being, it is more than a symbol, it is a sigil which represents the shadow way and divinity which fell from heaven to taste darkness. The Averse Pentagram is thus the Luciferic Star which represents beauty in isolation, power through facing the unknown.

- Symbolically, the Averse Pentagram represents the essence of the Egyptian God of Darkness and Storms, **SET**. Set or Set-an (Shaitan) is the opposing force of darkness but intelligence and isolate consciousness. To be Set-like is to be individual, Will-driven and balanced. The center of the Averse Pentagram is called the Eye of Set or the Eye of Satan, the Adversary. This symbol also represents the union of the Empyrean (in this context that which fell from heaven) and the infernal (earth based). This is sigillized and explored via the God form CAIN or Tubal-Cain, who has been illustrated with Horns and Cloven Hooves, the awakened sorcerer.



The Algol Sigil is an 8-pointed Chaos Star with an Averse Pentagram in the center. This is explained in the Glossary section and beholds a powerful but dangerous magical formula. Algol is a mirror which causes madness or wisdom, depending on the force of Will of the Magickian who stares into it.

The Sigil of the Adversary is an image of the Egyptian God **SET** with two heads, as he faces darkness and light. This is a two fold state of the sorcerer who is balanced between darkness and light. He has tasted both ecstasies and has grown in wisdom from that experience. The Alphabet of Desire

sigils around the circle are focused forms of power which may arise in the conscious (by RESULTS of the Will-Desire-Belief) by the Arcana of the Subconscious.



The Daemonic Feminine or Goddess is indeed Lilith – Hecate. She has many names and masks, but revealed is something more terrible and beautiful than would be expected. She is the mother of all Magick, she lives in the Blackened Flame of both man and woman. You cannot walk the path of Magick and shut her out. She devours or blesses, her kiss means everything. Invoke the Goddess and listen well to Her words. She is Babalon, the Crimson Harlot who rides the infernal beast of the Sun. She is AZ, the primal instinct of sexual hunger, She is the White Goddess, who would caress you before removing the flesh of her pale face to reveal a ravenous wolf. Lilith – Hecate is the Triple Mooned initiator, She who guides upon the Path. In inspired Lore, CAIN was initiated by Lilith. She is the source, the point of Luciferian transference.

The purpose of the descriptions of the Grimoires is to offer a basic form of guidance through them, how one can get the most out of each one. This does not reveal any of the initiatory secrets which the sorcerer discovers through practice. It does, however, intend to give a directional ‘focus’ towards initiatory studies and practice.

NOX UMBRA
NIGHTSIDE & LUCIFERIAN
WITCHCRAFT, VAMPYRIC SORCERY

By Michael W. Ford

Illustrated by Elda Isela Ford and Nathan Harris

NOX – The Nightside formula of forbidden and adversarial magickal practice, shunned by the Right Hand Path.

UMBRA – Shadows, in the context of this book – Shades of the Dead.

In the sorcerous path of Luciferian/Sabbat/Sethanic Witchcraft the exploration of the sinistral (Left Way) Path has hinted at the potentials within dark magick. Nox Umbra is a defined grimoire of Vampyric initiation, that is, ensorcelling the Nightside or Sethian current around the self, the assumption of Vampyric Godforms within the Luciferian Gnosis. The process of working with Necromantic Shadow energies is indeed a powerful tool aimed at those working in the initiatory aspect of Self-Deification, yet it is as equally as dangerous. This grimoire is a personal record of its author, Akhyta Seker Arimanius, and a manual of how one may in a balanced manner, work with the shades of the dead. Featured in Nox Umbra is the Cultus of Akhtya, the Persian path of Sorcery in relation to Ahriman, the Beast – Dragon of Darkness. This entails Vampyric Dream Shape-Shifting, Vampyric self-transformation (without the use of blood or predatory workings), servitor creation and Egyptian God Forms. Explored equally is the Goddess archetype in relation to Vampirism, including the methods and process of evoking and summoning forth Lilith, the Lilitu (succubi) for dreaming congress. Nox Umbra brings to light a new perception of Witchcraft and Sorcery, how it may be explored in a positive manner and a challenging path way into the shadow. Nox Umbra contains a sigillic formula which opens the reader to the Spirit of the Book, Shaitan of Midnight – the initiatory guide of the path. Beautifully illustrated by Elda Isela Ford, the witch – artist known for her work in Book of the Witch Moon, Sabbatic Sorcery, Azothoz and Yatuk Dinoih. Also featured are illustrations by British Hereditary Witch Nathan

Harris – whose art – along with Elda’s opens the Gates of Necroerotic dreams of those who dare to walk this path. The forbidden formula is presented within this Grimoire as something which creates Angels and Demons.

Nox Umbra unveils methods of creating vampyric familiars, night-born spirits which the initiate may create or bind to an object. The end result being a molding of the consciousness of the sorcerer with the spirit familiar, and the dreaming body taking the shape of whatever night form he or she Wills. The illustrations of Nox Umbra are equally as a part of the grimoire as the text. Each drawing by Soror Davcina (Elda Isela Ford) presents an adversarial sigil of isolated obtainment, that each embodies a Staota (see YATUK DINOIH- Second Illustrated Edition) which empowers the mind of the witch or sorcerer.

A Z O T H O Z

A BOOK OF THE ADVERSARY

By Michael W. Ford

Illustrated by Elda Isela Ford

Azothoz is a formula used specifically in the Golden Dawn and is a work combined from the first and final letters of the Latin, Hebrew and Greek Alphabet – Alpha & Omega, Aleph and Tau. This work symbolizes the Beginning and the End, the Dawn and Twilight, thus as AZOTHOS is a reverse partly, signifying the Adversary. Azothoz is a poetic grimoire which sigillizes in lyric and image the essence of Set/Shaitan the Adversary, Lilith and the sorcerous path of Luciferian Witchcraft. Azothoz contains an essay on Sethanic Witchcraft and the development inspired from various correspondences around Azazel, the Middle Eastern Fire Djinn who is regarded by practice as the initiatic spirit of sorcery. The Adversary in an initiatory context as it pertains to the Left Hand Path, the path of Non-Union with the subjective universe.

Part One of Azothoz is “The Throne of Twilight”, this poetic invocation is the Leviathanic Dance against the Sun and ensorcells the Vampyric and Shadow essence of not only the Sabbat, but the sorcerous invocation of Shaitan-Lilith-Azrael-Ahriman, the Infernal Spirits who reside over the Path itself. Part Two “The Lore of the Fallen” is a poetic-invocation of the Cunning Path, that of the Sabbat and Sethanic Gnosis of Lucifer and Cain, from which the Initiatic Fire is passed from Spirit to Spirit. The Spirit-Familiar of Austin Osman Spare, known as the Black Eagle is presented here as a guide by a sinistral (left way) sigillic formula, including an invocation chant and essay upon the shadow of this vampyric shade. Two formulas of the Sun and the Moon are given, which is a sigillized text of the Watchers of the Book of Enoch. The Grimoire ends with an invocation of Set the Adversary. Azothoz is beautifully illustrated by Elda Isela Ford, who captures the pictorial symbolization of the darker aspects of the sorcerous path.

Azothoz is a grimoire of lyric, that by recitation does the essence make itself known. What is united is the archetypes of old and various cultures, Set – Cain – Lilith – Ahriman – Azazel. The Watchers are made flesh in the body of the sorcerer, thus their knowledge be made manifest through deeds and action.

The BOOK of CAIN

The Grimoire of the Initiator of the Witch Path

By Michael W. Ford

Illustrated by Elda Isela Ford

Cain is presented in Hebrew Folklore as the First Murderer, who having slain his brother, had become the deathless wanderer of the earth. Being a Nomadic spirit, Cain came unto his original spiritual initiators, Lilith and Samael (also known as Azazel), and by means of dreaming, was self-initiated into the mysteries of Sorcery and Magick. Cain is a Master of the

Sabbat. The semblance of Cain and Baphomet are presented in this tome, which is written in a poetic and lyrical form. Cain is symbolized as the Blacksmith of the Forge, his craft is that of sorcery, the fires of the forge that initiatory spark of being, the Black Flame of Iblis itself. The Book of Cain is also a grimoire which can be meditated upon in the focus of Antinomian self-deification, the isolation of the Psyche. This process of becoming is a process in the Luciferian and Sabbatic Left Hand Path Guild in Houston, Texas. This leads to an illumination of the Black Flame through the initiatory model of Cain, the wanderer. This grimoire, containing two direct invocations to Cain, is an interesting text for those interested in the more shadowed and luciferian practices of the Witchcraft (not Wicca). Illustrated by Elda Isela Ford, the Book of Cain offers both initiatory challenge and a Luciferian concept of positive self-focus. Those who may approach the blackened fires of Cain should be cautious, for it destroys and creates.

THE GOETIA – LUCIFERIAN EDITION

By Michael W. Ford

Illustrated by Elda Isela Ford

Based on the manuscript of LEMEGETHON, The Lesser Key of Solomon the King

Modern Magick is at a time of opportunity. What is clear is that systems may be adapted based on the predilection of the individual, that certain aspects may be altered for better results. The Luciferian Edition of the Goetia, by Michael W. Ford is based on his own individual practice of Goetic Magick without the Christian Dogma of earlier versions. The Luciferian Edition of the Goetia is a grimoire of both High and Low Sorcery, it unites by the formula of the Adversary, the shadow and the light. While the individual seeks to become and initiate self-development, his or her own goals may be achieved by a unity of sorcerous practice and self-deification.

The Goetia was refined in a Luciferian sense by the practices developed partially by Aleister Crowley, Francis Barrett, S.L.

MacGregor Mathers and other sources. The invocations of this edition were written by Michael Ford, who has a background in elements of Chaos Sorcery, Sabbat – Witchcraft and dream/astral practice. Many of the formulas of Left Hand Path Sorcery may be found in Ford's other publications, Nox Umbra, Yatuk Dinoih, The Toad Rite, The Book of Cain, Azothoz and Book of the Witch Moon (Among others). The Left Hand Path is essentially Antinomian practice of self-isolation, development and the strengthening of the psyche via self-deification. The witch or sorcerer becomes the flesh through which his or her Gods manifest, they are isolate and strong in this practice. The danger of Goetic Sorcery lies in that such Antinomian Work with Angelic (meaning the Higher Facilities of Man) and Demonic (representing carnal, earth based and shadowed) spirits opens a doorway in the self – that which will either empower the individual or destroy him or her completely. Magick is a blessing and a curse depending on the individual and should be approached cautiously.

The Ritual of the Holy Guardian Angel – Azal'ucel and the Invocation of the Adversary are solitary rites to bring the sorcerer in communication with his or her Holy Guardian Angel, the Congressus cum Daemone, the Intercourse with the Daemon. This Rite was designed from Aleister Crowley's Bornless One, it is essentially a slightly 'different language' with respect to the older rite. These rituals are to prepare the initiate to begin the path of summoning the Goetic Daemons. Given also are complete descriptions of the Tools of Ceremonial Art and why such instruments are used and what they represent to the Luciferian. The Goetic Circle is also presented anew as well, uniting the sorcerer with the spirit, thus a gateway to Godhood and the initiatic familiar known also as the Holy Guardian Angel and the True Will.

Much of the reworking of the Goetia were inspired by Michael's practice and development of the systems of Aleister Crowley and especially Austin Osman Spare. No longer does the sorcerer stand in a circle and fear what he has called, but rather confronts and commands those forces connected to his

or her own being. It is a system of strength and Will by the very foundation up – no longer is Christian dogma infecting the basis of the Great Work.

Illustrated heavily by Elda Isela Ford, the original Manuscript sigils are given with some new interpretations of the Goetic Djinn, The Luciferian Edition of the Goetia is a Work which boldly presents a new turn in modern Magick.

THE TOAD RITE

Three Roads of Satandar, Lucifuge and Hecate

By Michael W. Ford

Illustrated by Elda Isela Ford

The Toad Rite is a small grimoire which is a self-initiatory presentation of the Toad Rite, a form of diabolism from which the sorcerous path leads in three roads from Night unto the Sun. The Toad Rite is derived in basis from Aleister Crowley's *Staurus Batachou* (Liber LXX), but expands into darker areas not previously explored. It is said the Toad Rite causes madness or death for those who undertake it and fail, but chthonic power for those who may transcend it. The Toad Rite details a study of death and decay, and what is the essence which remains. The Toadwitch essentially moves through darkness (Shaitan of Midnight/Lilith) into the Sun (Lucifer). The Toad Rite is presided over by Hecate, the Triple Goddess of the Crossroads, Satandar - the Patron Spirit of the Rite and Lucifuge, the Night Familiar of Sorcery and Dreaming Projection. This small grimoire contains the Rite of the Toad but also a Ritual of Lucifuge for after the working, as well as a solitary Black Mass, with chants given to charge the Toadbone after the Ritual. For the Road through the Rite is through the Darkness, it leads towards the Light of the Sun.

Illustrated with old grimoire sigils and Toadwitch sigils by Elda Isela Ford, The Toad Rite presents an independent record of

the Toad Rite on the antinomian way of the Left Hand Path and Luciferian Witchcraft.

YATUK DINOIH

PERSIAN SORCERY OF THE ADVERSARY - Second Edition -
New Version, contents and illustrations

By Michael W. Ford

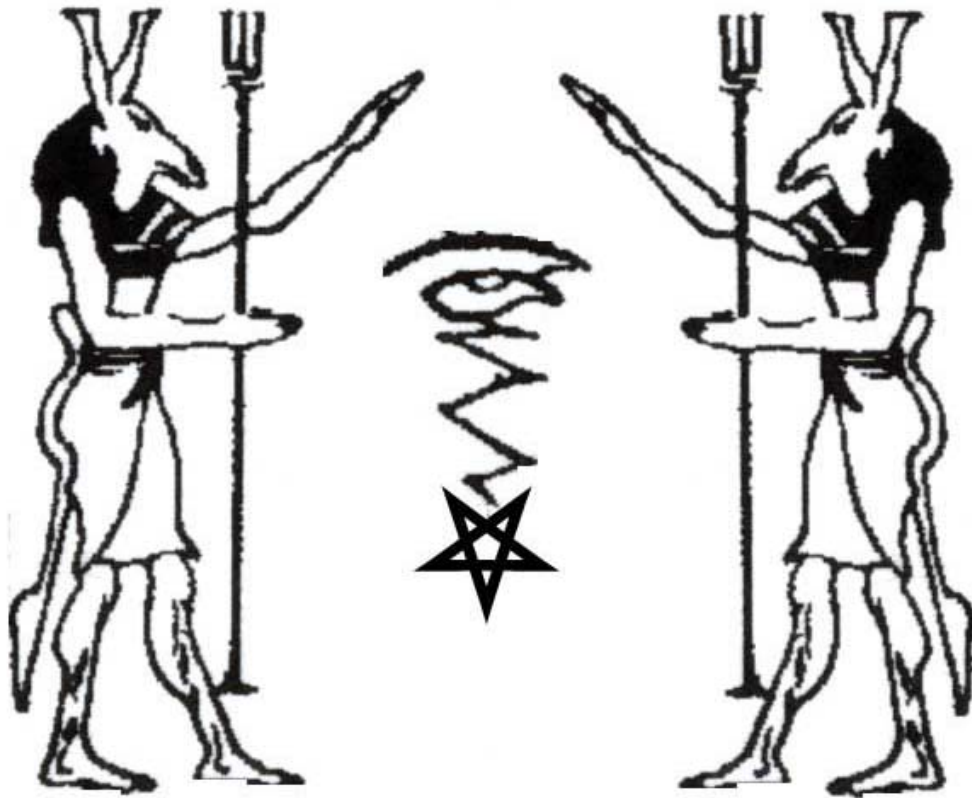
Illustrated by Elda Isela Ford

The path of Persian Sorcery has long been overlooked and unknown since Middle Eastern and Arabic grimoires emerged in Western Culture. The path of Yatus (Demons who wander the earth as nomads) as revealed through the Yatuk Dinoih (Witchcraft and Sorcery) is a lesser known and even lesser understood religion. The original first edition of Yatuk Dinoih by Michael Ford presented only a glimpse at this system of averse shadow sorcery. In the terms of Sabbatic or Luciferian Sorcery, the Yatuk Dinoih provides a powerful model for initiatory practice of the Adversary, the perpetual opposition of the universal order.

The Yatuk Dinoih is a system of Persian Sorcery, developed by practice of a Sabbatic/Luciferian Guild in Houston, Texas, who were working through Zoroastrian symbolism and brought the Western Left Hand Path focus to its fold. Ultimately, the Yatuk Dinoih is a dangerous grimoire which can build or destroy the self, depending on the Will and the control of the sorcerer. The Left Hand Path is a lonely road of non-union with the natural order, that is by the Antinomian path of individual strength.

Rewritten, reworked and encompassing the Persian System of Sorcery the Yatuk Dinoih presents the background and idea of Ahriman, the Prince of Darkness, a Sorcerous spirit who is made of darkness (the Adversary), who takes the shape and shadow form of a toad, serpent, wolf and dragon. Ahriman represents the Sabbatic and Luciferian Adversary formula, the

initiatory state of transforming and becoming something 'other' than being dissolved in the natural order. This grimoire presents systems of personal sorcery, in which through the individual works through the Godforms of Ahriman and AZ. Presented also are Goetic Evocation and Invocation formulas of the Daevas (demons) and Druj (lie meaning illusion, sorcery & Dragon - Snake - Vampyre). Completely re-illustrated by Elda Isela Ford, the Yatuk Dinoih seeks to enlesh and materializes those Druj and Daemonic forces which have lied dormant, sleeping in the atavistic depths of mankind.



Night and the Witches Sabbat

-The Adversarial Foundations of Sorcery-

By Michael W. Ford

To look into the possibilities of Models and how one may shape and assist in self-transformation, it is imperative to study and understand the foundations of the very Gods which emerge from us. Nightside or Shadowside as a term is defined in Witches Sabbat and Luciferian¹ terminology as averse dreaming practice. In Islamic mythology and lore, Shaitan is the Lord of Rebellious Spirits, a Djinn made of Fire. It is this fire² which leads the individual towards the wall looking down into the Abyss, and the infinite possibilities of being. The sorcerer thus begins to adopt the God form of Shaitan to master the spirits and Djinn of the self – all of those elements which command mastery of the self.



Night is the in-between point which later unveils the light, therefore being a barrier and initiation aspect of the self and such conceptual matter. The numerical 666, described by Aleister Crowley is the number of the Beast³, which is inherent in the Sun in the Zodiac. The Sun is also associated with the Adversarial Triad, being Shaitan (Set) Typhon, Apophras (Apep) and Besz, a god of transformation. The Devil as an initiatory force is considered masculine, thus is represented by the Phallus or source of creative life. In the Tarot, the Devil is attributed to Capricornus, and the Hebrew letter Ayin, being an EYE.

The symbolism of the Devil as the initiator may be best understood by the Tarot as presented in The Book of Thoth. Satan/Set is the Ass Headed God of the Desert, the Lord of Storms and desolate places. Set is the tester of self, the adversary and opposer. Set is also related to Saturn. This planet, called also ‘Shabbathai’, is the “Sphere of Saturn” and is considered a meeting place of the Witches Sabbat. The image of those leaving the flesh, to go forth in the name of the devil by flying with familiars and other demons is not too far from realistic Workings in the present time.

¹ Luciferian is also relevant to the Egyptian God SET, Sethanic = ‘Of Set’.

² See IBLIS, the Black Light by Peter Lamborn Wilson. The Flame of Isolate Consciousness and Being is The Black Light/Black Flame. This is defined as the Fire and Perception of Being, Antinomianism.

³ The Book of Thoth Weiser Publications

Lucifer is found in the higher octave of the sphere of Saturn. This mighty angel⁴ is a revealed source of black light, or intelligence/development/wisdom. Lucifer is also a source of brilliance, a state of gnosis from which the sabbatic practitioner emerges. It is in this highest Empyrean⁵ realms of which Light is best experienced, the Air and Astral plane, from which all wind rushes about you like a tornado, where flame and sun envelopes your being and your Astral body is purified by flame.

The embodiment of Wisdom in Western occultism is view in the anthropomorphic form of Baphomet, called also the Sabbatic Goat⁶. The Baphometric Angel-Daemon who resides above a globe (solar) sphere in-between Twilight and Night, two moons, the dark (Hecate) and the light (Lilith or Yram-Satrina). To the initiate however, Lucifer or the Baphometric Spirit becomes a state which is brought forth or developed to by Going forth by Night.

The Path of spirit travel is a temporal process of self emerging from its skin to ascend in the form of shadow, thus willed to manifest in a dreaming flesh. The dreaming body is the form the psyche or ka takes in sleep, and that which flies or goes forth to the Infernal Sabbat. In the context of Witchcraft and Sorcery, the Western initiate of today holds a wealth of information to build from. Idries Shah points out in *THE SUFIS* that the Spanish word for Witch is Bruja, and are considered the children of wisdom. The History of Witchcraft and Primal sorcery is bound within the Yatuivdah and Dregvants⁷ of Iran and Persia, within the early Zoroastrian religion. The Middle Eastern cults and sects of magical practice produced what we commonly call Magickal Paths today. What was lost or well forgotten, by some incantation or spell of remembrance, such surged forth as a Bestial Atavism – that which was dead now emerged as a Necromantic shade. By the wealth of symbolism there is indeed much to develop from – be ready to grasp that which was always slightly out of reach by dream, that fleeting moment of truth not so lightly fallen before you.

⁴ Angels are considered by Abu-Hamid Mohammed Al-Ghazali to be the higher faculties of man.

⁵ Empyrean = Highest Heavens, heights, the astral plane which leads to the psyche or genius revealed. See *The Key of Solomon the King* by S.L. Mathers, the symbolism of angels (Higher Octave) and Demons (lower octave or Infernal spirits). This term is inextricably the same as Celestial, the Sabbat of Luciferian Light.

⁶ Baphomet is a magickal transformation of being. Baphomet, being the Head of Wisdom, is related to Cain in some Sabbatic and Luciferian Circles.

⁷ The People of the Lie, or practitioners of Witchcraft, see *YATUK DINOIH* by the present author.

There was a group of so-called witches which were known as the Aniza Bedouin Clan. They were derived in leadership from a man known as Abu el-Atahiyya (748-c. 828), who was originally a potter but became a strong and influential writer and poet among fellow Arabs. Atahiyya had a coven or circle of disciples who were called Wise Ones, and after his death adopted the Goat as a symbol of their tribe. The torch or candle between the horns was added, signifying wisdom from the head of the teacher. The Aniza tribe also had a symbol of the wasm or tribal brand, which was a symbol which resembled a birds foot. The clan was also known for their use of the Bloodletter⁸ which was called the adhdhame, or Athame. In later times, the Aniza Tribe migrated to Spain which brought some aspects of the Witch-cult to Europe.

Other Middle Eastern sects which marked themselves as walkers between worlds were the Maskhara (called also Dervishes), being a sect which were marked on the skin (mabrush) and intoxicated with the Thorn Apple, the same as Mandrake. Both contain alkaloids and cause the sensation of flying. In the Western world, the Mark of Cain is this very marking which initiated the body into the Witch-cult through the Witches Sabbat practice.

In a Left Hand Path perspective, the initiate would seek to discover what is essentially 'real' or tangible about his or her being, what they consider to differ them from the natural order. Once this has been established in a basic sense, the Antinomian or Luciferian vision of Rebellion is recognized and true initiation begins.

In relation to Baphomet, one must retrace the beginnings of the Aniza Tribe, which birthed the emergence of the imagery associated with the Horned Head of Wisdom.

As related in *The Sufis* by Idries Shah, the Arabic root FEHM (charcoal) is FHM, meaning 'black' or 'wise'. This is recognizable and easily understood in an initiatory sense from the Sufic phrase, **“Dar tariki, tariqat”** (In the Darkness, the Path” and reflects the ideal of the Light or Wisdom coming from the darkness. The Arabic root FHM is symbolic of Baphomet, meaning Head of Wisdom. In the Knights Templar, Hugues de Payns (which translates 'Of the Pagan') held a Coat of Arms which had Three Saracen Heads, which resembled severed heads, indicating Wisdom.

⁸ *The Sufis* by Idries Shah and *A History of Secret Societies* by Akron Daraul.

It is also the Sufis who move against the Sun⁹ which brought such practice to the West. In the Yatus cult, the darkness must be observed, absorbed and the initiate must be made to move against the path of the natural order. This by means within itself, brings experience from a vague concept of mystery, that flesh which emerges in the heart of the adept. The Sorcerer and Witch are as the Sorcerous Daemon Ahriman themselves, they stand in both darkness and light, being Lords of both horizons.

In Sufism Shaitan was the single angel, who by antinomian acts separated himself against the natural order by refusing to bow before clay which was Adam. It was the Yezidi tribe, who venerated Shaitan in the form of Malak Tauus, the Peacock Angel. In the MESHAF RESH¹⁰ it presents Azazel as the Angel created before all others, thus the brightest star. In the Jilwa, Lucifer is presented as “Malak Tauus existed before all other creatures and was then and Now....there is no place devoid of me” thus presenting the Unnatural concept of self-illumination and intellect, Lucifer is the Adversary, who is full of life.

As Lucifer/Shaitan is Light, he does indeed hold a Shadowside. This is present in the God forms or Masks of Shaitan, being Seker, Set and Ahriman.

The Egyptian God Set¹¹ is a model and Neter¹² for Self-Deification, Isolation and the Adversary. The Adversary or Opposer is the shadow which reveals Light, called The Black Light of Iblis or Shaitan. This Light is inspired intellect and creative imagination. Set represents self-imposed challenge and individual development, a tester of self. An Adept uses this model for self-control and a Becoming through the Left Hand Path approach of the Adversary, the Antichrist which awakens the psyche in both Light and Darkness.

Set is noted for being a God which was different from all other Egyptian Gods. He was the Neter over storms, chaos and the darkness. Set, being a God of the North, was a sender of nightmares who was identical to the Greek daemon Typhon. Set was viewed as a God of such dangerous and desolate places of the earth, but at the same time was a friend to the dead. The form of Set was that of a man with the head of an Ass, or an elongated snout with Red hair. Red was traditionally the color of Set, Lucy Lamie¹³ held the connection that Set-Typhon was a God form which burns and consumes, he is a Lord of the

⁹ In Widdershins, counter-clockwise movement

¹⁰ The Black Book, the Mes'haf, a Holy Book of the Yezidi.

¹¹ Called also Seth or Set-an.

¹² Force of Nature or that of a God, indicating by definition a separate or antinomian force.

¹³ Egyptian Mysteries, Lucy Lamie

Desert. The fire concept would not be new to this deity, as Set was essentially Shaitan the Opposer/Adversary.

The Egyptian God Seker is also a God form which the sorcerer may visualize and use as a Mask of Dreaming¹⁴. Seker is an ancient Death-god, who was considered older than Osiris and who resided around the city of Memphis. Seker resided in the tomb and the complete darkness. Around his lands were winged serpents, demonic spirits and dragon like beings with three heads. Seker was often featured as a mummified man who had a mask of a predatory Hawk, who sat on a throne of abyssic shadow. In the story of Af Ra meeting Seker¹⁵ in Ra-stau where he sits in the Kingdom of Death, as Death itself. It makes reference to Seker sitting in Majesty, with serpents and demonic spirits surround him. In the Book of the Dead Seker is made reference to as being 'great god who carrieth away the soul, who eateth hearts, and who feedeth upon offal, the guardian of darkness, the god who is in the Seker boat'. This draws a comparison to the Persian-Iranian Ahriman, who was also an Opposing Sorcerous Daemon of Darkness, who by averse practices, became stronger and immortal. Set had legions of 'devils' called "Seba" who served the Prince of Darkness, and were known to hack and devour certain souls.

In a modern initiatory context, the magician understands the these God forms represent isolate intellect, and self-deification through antinomian acts.

Set and Seker have an interesting connection. In the XVIIth Chapter of the Book of the Dead the spirit of the deceased prays that he is kept from the Great God who devour the heart and soul, who is the Guardian of Darkness. This is revealed by E.A. Wallis Budge that this God is none other than Suti (SET). Set was the tester of the dead in this capacity, and Set tested the spirit by it's own admission of transformation from life to death and finally, to the psyche becoming immortal. If this test failed, Set in the form of Seker, devoured the soul. Later on Seker was merged with Ptah, a Blacksmith God¹⁶ and took the form of a mummy with a visage of an old man.

¹⁴ A Mask of Dreaming is focusing and projecting the psyche or self into the mask of the God form in question, going forth to the Sabbat masked in the cloak of the God form you are assuming. This is a development from older Golden Dawn practices and enables the mind to grow strong through understanding and experiencing on dreaming levels other significant God forms, demons and angelick spirits.

¹⁵ The Egyptian Book of the Dead, The Abode of the Blessed, edited by E.A. Wallis Budge.

¹⁶ Tubal-Cain or Cain, the son of Samael and Lilith, was the Master of the Forge i.e. Initiation.

When one approaches the ancient masks of Set, Seker or the Persian Druj of the Yatuk-Dinoih understand that by diving in the Black Sun, becoming as a God in the Darkness is but the first part of crossing the abyss.

The Rite of Adversarial Shadow

-The Ensorcelment of Ahriman and the Infernal Sabbat-

The focus and intent of this ritual is the application of an ancient form of sorcery known as Yatuk Dinoih¹⁷. The functional practice is defined as the body of the summoner encircling/ensorceling the nightmare (called Kundak – the steed of wizards) and shadow aspects of the self. This rite is also one of the tests, that the forces of darkness embody through the practitioner and allows the isolated self-deification of the sorcerer. The very embodiment of the path.

Let the ritual be performed in a solitary place where the profane may not cast their eyes. One may seek also a place appealing to the senses, preferably in a cemetery or crossroads. The Ritual of Adversarial Shadow is the Summoning of Ahrimanic spirits. As known, Ahriman appears in many forms throughout history, a consistent shape shifter. Be it toads, wolves or dragons/serpents, Ahriman is the Wizard in spirit – one who masters time by the dream and the twilight world made flesh by desire.

The goal of the ritual is a form of self-initiation, Adversarial Crystallization of the self, that the individual strengthens the psyche and the shadow of the sorcerer. It is the utterance of a word, the embodiment of a God or Goddess in flesh.

The Rite of the Adversarial Shadow

The Chant of the Infernal Sabbat

As I face the Star of Al gbul the two horns become one. I cast the circle as Kaped-us-spae, that within is the circumference of my divinity. By the star of Algol I bask in the brilliance of the Sun at Midnight, the Eye of Blackened Flame and Smoke, of Arimanius,

¹⁷ Witchcraft or Persian Sorcery which involves developing a solitary of Spirit or Druj practice.

*dire initiator of my night and infernal dreaming path. May the Eye
open within...*

*I call unto the shadows of the circle cast against the dawn-
Az̄i-Dabaka, Aeshma, Zartosht, Nasu Druj, Andar, Savar,
Taprev, Astwihad fly now unto me! Kundak my steed of infernal
flight come forth nightmare, guide me to the Sabbat!*

*Spirits of Amenta, do hear my summons
Shades of Elphame fire,
Those who arise from the vessels of night
In the serpents skin do I cloak myself
As I leap into the twilight gate
Unto the shadow world, of spectral flight
From the flesh I go forth, unbound from profane clay...
From the twilight guardian and guide,
Can then shades arise
Shall I as shadow black, ashen with the remains of the dead
Dance around the fires of the circle, against the sun to summon the
smoke
O horned initiator and devils flesh
My cloak of serpent skin worn
Clothe me in the robe of AZ
In the Watchers fields of time*

*By Kevan, the gateway to the Sabbat, shall you arise before me- My
body is a black temple, illuminated with crimson and violet
brilliance. By my words carry my spirit!*

The Ensorcelment of Ahriman -

I summon Ruba-AZ, crimson whore and vampire, I call the fiend Vareno who is an angel of darkness, who causes intercourse I do summon thee! I invoke thee!

In the darkness is your light. Praise unto Ahriman, Horned lord of the kingdom of shades, specter and phantom, praise unto our kingdom of dead matter and flesh.

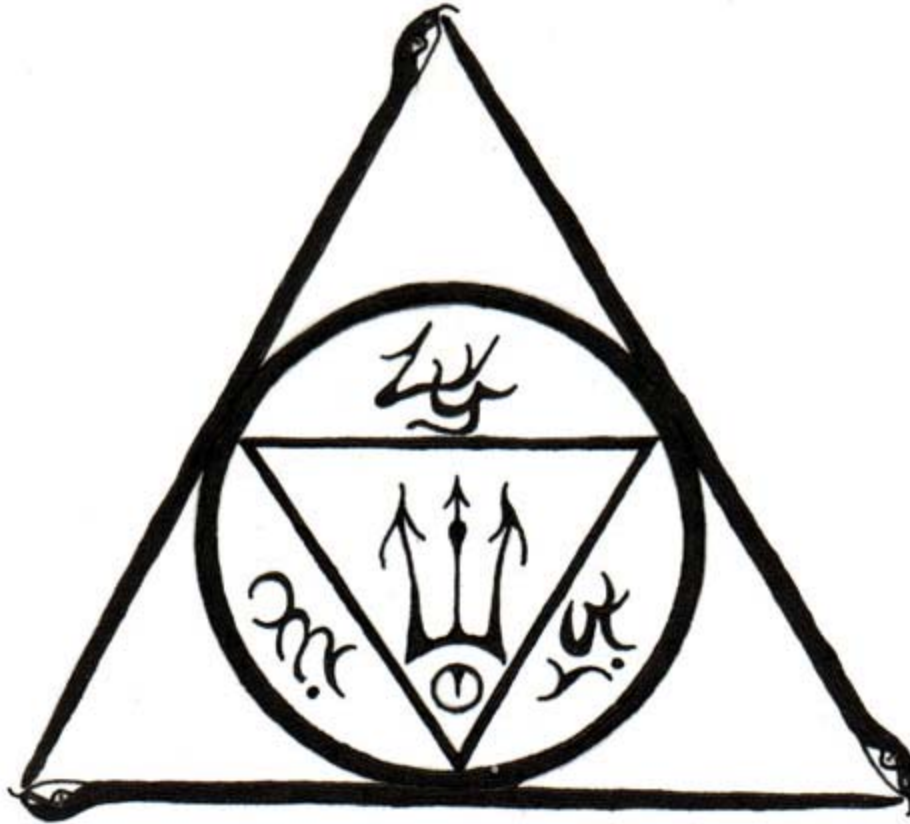
Praise unto Ahriman, who created Andar from the smoke of the blackened flame, who in averse brilliance was both phantom and dire foulness, praise unto Ahriman, who joined in union with the Whore-Vampyre AZ, whose body is Ruba and Jeh, devour with your lips open wide, satisfy me in the dreamining flight, drop the blood of ecstasy from your devouring jaws...

Praise unto Ahriman, who created Azi-Dabaka, called Zohak the King Made Daemon! Who by dreams shall guide me into the dire mansion of shades and thorn covered thrones!

Ohrmazd sought to free all limitations, yet space could not recount Ahriman. It was shadow and darkness, nourished in the abyss, with the violet light of the Black Sun, called Al Ghul, the point of all hunger known as AZ, the crowning of the Beast. This night, as candle burns and my vessel of darkness is prepared, shall I go forth to the gathering of our spirits – thou Yatus and wondering demon – kin of mine. Druj, descend, I shall become as dragon of flesh and seed, fire, smoke and soul. Come forth now!

SO IT IS DONE...

Further Reading-
Yatuk Dinoih (Second Edition)
The Book of Cain
The Toad Rite
Nox Umbra
Azothoz



Coven Maleficia

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