

KULT THE ROLEPLAYING GAME

HEART
MIND
&
SOUL

FOR MATURE PLAYERS

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COMMENTS OF THE AUTHORS

The Conjurer's Guide is a mix of traditional magic and our own inventions in order to make it all fit into the world view of Kult.
We have given ourselves limitless freedom, and play around freely with the traditions of magic. This may be offensive to anyone who takes magic seriously.

We apologize if anyone objects, but we have a difficult time adopting anything but a humorous view of occultism.

It is interesting as a historical phenomena, fun like a colourful toy, idiotic when seen as a description of the world and as a religion.

But it works well as a basis for epic campaigns in Kult. Which means that we have used some -real- occultism and magic in this book.

We have written The Conjurer's Guide both for the players who do not want to spend time delving into the traditions of magic,

and for the players who know something about magic, and want tips on how to merge traditional occultism with the world view of Kult.

Much pleasure on your part!



H E A R T

M I N D

&

S O U L

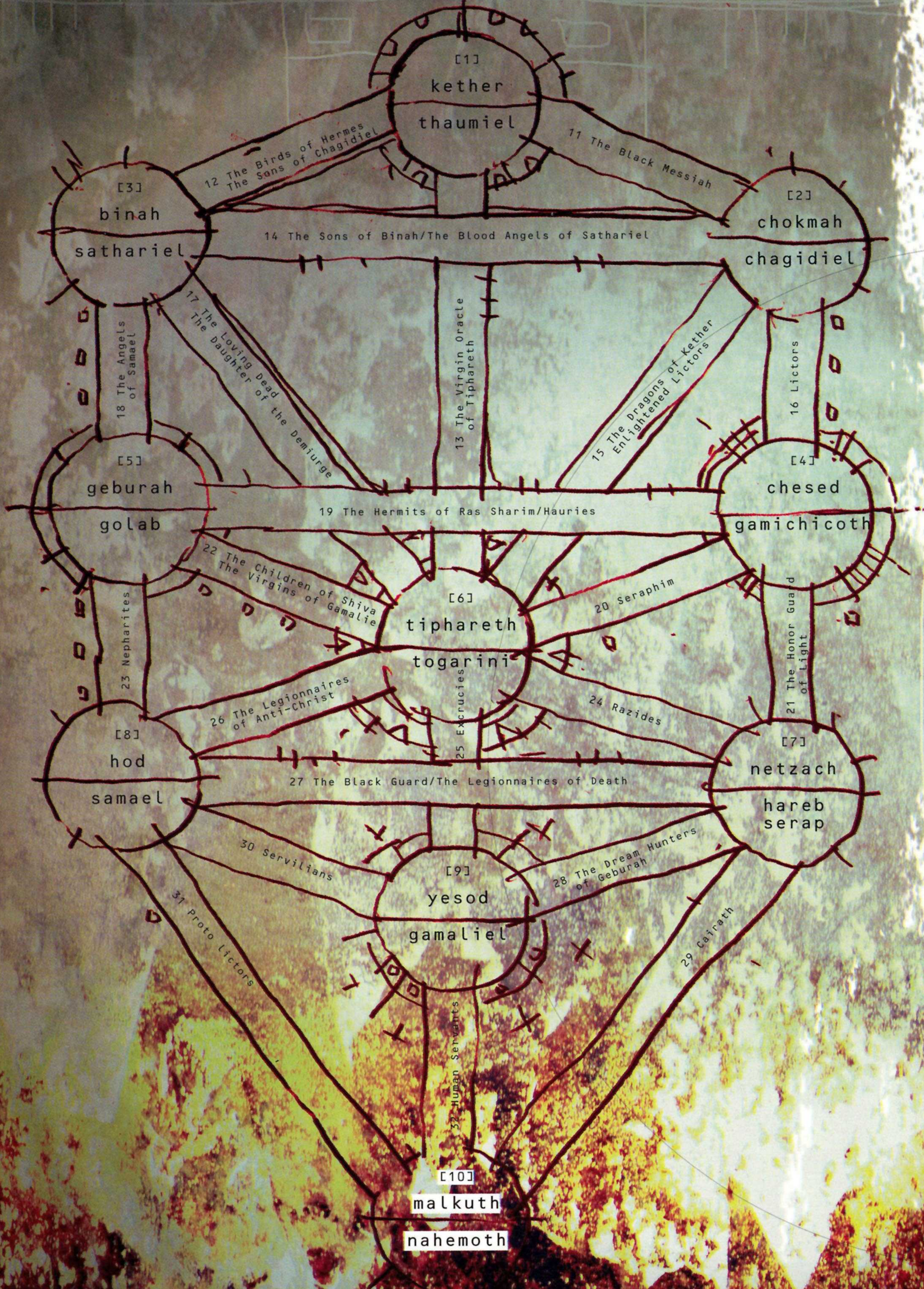
the conjurer's guide to

PASSION

DREAMS

and

MADNESS



»Agraschat Naib I Samora Nalkoth: Adonai Cheol Nimrathi...«

I ceased chanting and waited. Smoke rose from the circle and the air was thick and smelly. The light wavered. I felt a presence. Slowly a being was formed inside the smoke.

At first it was an amorphous mass, then it began to take on a horrible clarity, horn and bone covered by a thin layer of flesh. A hundred glittering eyes watched me through the smoke.

»Nimrath Abrakas. I bind you, shackle you, imprison you by this sign.«

I raised the wand and the eyes of the creature closed for a moment. A clawed hand darted out and cut my hand. The wand fell to the floor. The broad head of the being was split in a grin when he rose on his hind legs and stretched his sinewy arms towards me. I mumbled protective spells in a panic and drew a pentagram in the air. It struck towards me again, missing this time. The circle of protection held. It couldn't reach me. Screaming in frustration it stormed against me again, but slid aside and bounced off the magical barrier. It beat its fists on the floor until the concrete started to crumble. A furious kick struck a hole in the wall. It enlarged the opening and forced itself through the hole, screaming and stomping. I didn't dare leave the circle. The stomping footfalls receded through the house. Far away I could hear Melanie scream. I stood as if frozen in the middle of the ruin while the dust slowly settled.

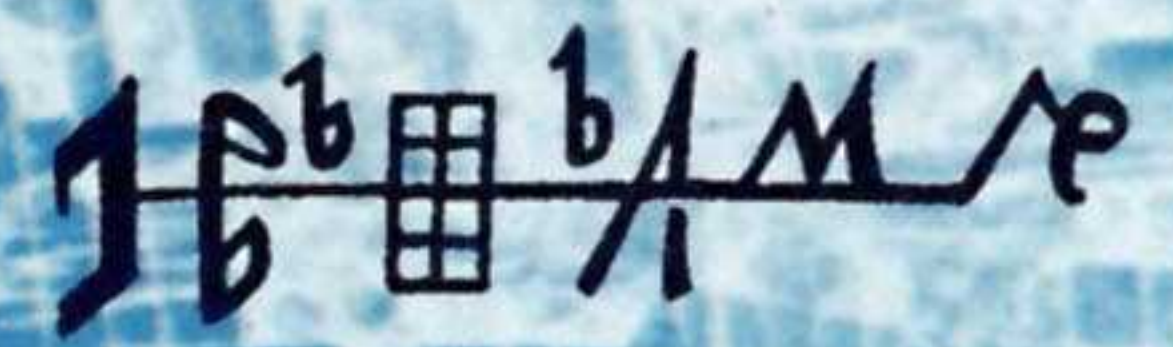
IT IS ONE OF THE GREATEST TRIUMPHS of the Demiurge's prison that the majority of mankind does not even believe in the existence of the very force that created our prison: magic. In the lost age of Human Divinity humans were a race of magicians, bending reality to our will. Since it was only fitting that when the Demiurge chose to end our reign, he and his servant Malkuth used magic to take away all that we once were. We who were once gods became little more than savage beasts, roaming illusory planes, oblivious to the true world from which the Demiurge had cast us out.

Malkuth's magic could not enslave us forever. With her help the Demiurge hid our divinity from us, but they could not strip us of our very nature. With the passing of millennia, mankind gradually began to recover its lost power. Some say that it was Malkuth herself, regretting her role in our imprisonment, who first taught man of the world of magic. Others claim that it was Astaroth and his death angels who, out of spite for the Demiurge, showed those first conjurers the way. Possibly it was man's own inner desire to regain his godhead that rejuvenated the magical arts.

Of those who began to practice magic few realized the true nature of what they wrought. Although the power of magic was obvious, few dared believe that the power came from within themselves. They attributed magic to the gods and demons or to the movement of heavenly bodies. To this day, most practitioners of magic do not realize that power comes from within. Rituals, sacrifices, and tools are merely foci for our own inner energy. In spite of the doorways magic opens for them, most remain firm prisoner's of the Illusion, tied to ancient gods and tomes of forgotten lore.

Because it is so hard for any of us to see the truth of our power, it is almost impossible to regain the power we once had. In the age of divinity we shaped every aspect of reality to our whim with our magic. Within the confines of the Illusion, magical knowledge has splintered into a myriad of different teachings. Conjurer's must spend most of their lives studying what others have done, trying to recover bits and pieces of their shattered former glory. Few, if any, conjurer's ever attain the power we once had. Most are content to wield a fraction of our former magic, for even this sets them far apart from the mundane humans who surround them.

The endeavors of countless conjurer's over the centuries have laid down paths for the modern student of magic. Throughout the world, the community of conjurers has divided itself into five lores, encompassing the vast majority of humanity's magical knowledge. Each lore has done its best to recover a portion of our shattered power, and each concerns itself with a different aspect of our imprisonment. If one were to master all the lores, then perhaps a part of our lost divinity would be restored. But it can take a lifetime of work to master even one of the lores, and few conjurers manage even that. Each lore has its own pitfalls, and many fall prey to distractions along the way.





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Some conjurer's make a further distinction when discussing the five lores, dividing them into two classes. These conjurer's often refer to the first class as the Realm of Enlightenment. The lores of this realm are concerned with mastering the conjurer's own living soul and those of others around them. the Realm of Enlightenment includes the Lore of Passion, the Lore of Madness, and the Lore of the Dream. These are all aspects of our consciousness and how we see the world around us. By affecting our perceptions and those of others, we change the world around us. The second realm is the Realm of Transcendence, and concerns itself with breaking away from the confines of the Illusion and shaping reality. The Realm of Transcendence encompasses the Lore of Death and the Lore of Time and Space.

It is somewhat misleading to think of the realms as describing anything more than very general characteristics about the conjurers who practice lores within them. Conjurer's are fundamentally loners and individualists, and they vary tremendously from person to person. It would be foolhardy to think that just because a conjurer of the lore of Passion and one from the Lore of the Dream study from the same realm that they have anything else in common. Nor do the realms mean that conjurers from different realms particularly hate or like one another, such things are purely emotional issues. The realms simply describe what a particular lore's outlook on magic is; whether it is introspective or concerned with the outside world.

the quest for enlightenment **The practice of separating the study of magic into different lores was not intentional.** It came about as a natural consequence of the tendency of conjurers to specialize in areas that interested them. Perhaps Malkuth or some other power guided humanity along this path, but most historians of magic doubt that this is the case. Humans seem to like to divide and compartmentalize, and magic was no exception. The separation of the five lores into two realms is almost entirely a semantic one. It reflects a general difference in demeanor between conjurers studying the lores of the Realm of Enlightenment and those delving into the Realm of Transcendence. The conjurers of the lores of enlightenment tend to be more firmly rooted in their individual needs and the bettering of themselves while they live. Typically they see that goals of Death conjurers and Time and Space conjurers are either too theoretical or too morbid. Passion, Madness, and Dream are tools of the here and now and of the self. Many ask if you can not control your own soul, how can you hope to control reality.

The three lores comprising the Realm of Enlightenment offer conjurers amazing powers over themselves and others. Mastering any one of the lores would make an ordinary man or woman seem like a god to most human eyes. The Lore of Passion teaches the conjurer how to manipulate and even create emotions in others, and even allows the conjurer influence their own reproductive cycles as well as those of other people. The Lore of Madness grants the conjurer the power to see through the Illusion and transform the normally static physical bodies the Demiurge has cursed us with. The Lore of The Dream allows us to create our own realities within our subconscious and even influence

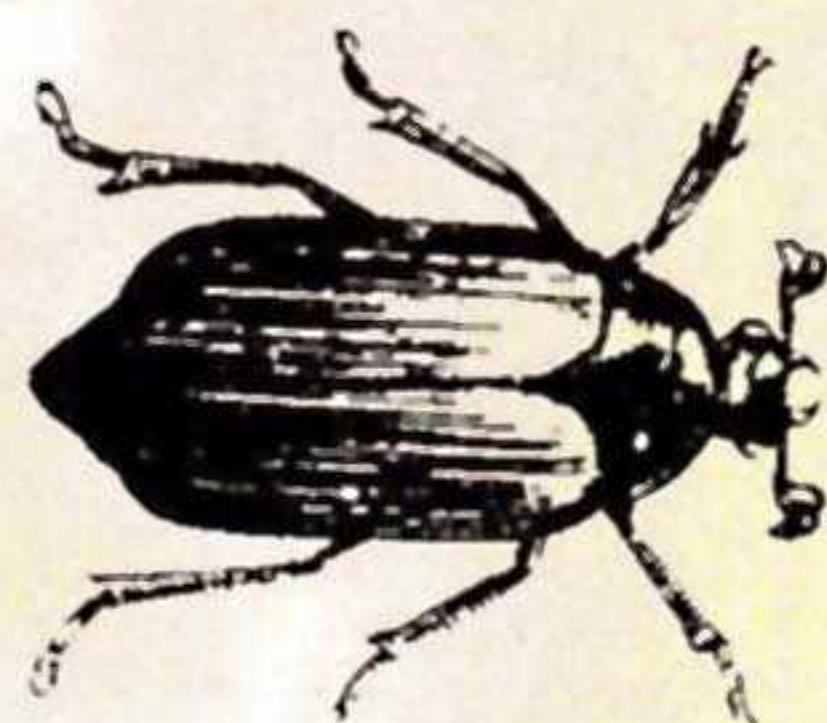
the realities that others have created for themselves.

THE CONJURER

The conjurer is a disturbed individual, an outsider and a misfit. His mental balance is distorted, and he is often forced to go further and further into the darkness in quest of the truth. Magic is out of the ordinary and extreme by its very nature. It is drawn towards either light or darkness, and refuses to be balanced. This also applies to the conjurer. He is on the path of extremes, which in the end may lead to his awakening.

One doesn't become a conjurer out of pure chance, you choose to become one. It is a calling, an inner urge that must be satisfied. The conjurer is on the path to her own divinity, and is trying to awaken it. This doesn't prevent other forces from influencing her behavior, like greed, lust for power, curiosity, or unselfish love. But behind any outside forces, there is always a longing for the divinity within.

There are no half-hearted conjurers. You don't learn a handful of spells, and then spend the rest of your time on something else. This applies to everyone, from the sect leader, who is striving for money, power, and easy sex to the lonely hermit in the wilderness. Both live and work whole-heartedly for their magic arts.



magical intuition If you want to learn magic, you must have **Magical Intuition**. It is an innate ability, that can be bought for 20 points when the character is created. Those with Magical Intuition have an inbred understanding of how the illusion operates, and are able to use their hidden powers to manipulate it. Likewise, the illusion has less of a hold on them than it does on most humans, allowing them to break free of its constraints. Magical Intuition allows you to learn all the lores of magic and spells as regular skills.

Magical intuition is a disturbance, making it possible for the afflicted to perceive and use discrepancies in the illusion. As a consequence only people with a distorted mental balance can have the ability. Magical Intuition affects your mental balance in one way or the other. A character with a positive balance adds 20 to her mental balance. A character that is already in the red deducts 20 from her balance. This is a result of the inherent instability within the magic itself. It always draws one towards the extremes. Start out by calculating your balance in the usual way, with all the advantages and disadvantages. Check if the end result is positive or negative, and then

determine if your Magical Intuition raises or lowers the result.

the realms and lores of magic There are five different lores of magic: **Death, Passion, The Dream, Madness, and Time & Space**. They all touch different parts of reality and how we perceive it. Each lore is a different skill the conjurer must learn. They have the same costs as any ordinary skill: one skill point per level up to the Ego level of the player character. Beyond that it costs three skill points per level. The conjurer can only become proficient in one lore at the time, but he can switch back and forth between them.

The skill score in a lore of magic is called a lore rating. Each spell has a lore rating. In order to learn a spell the score of the lore must be as high as or higher than the score of the spell. In order to learn the spell Visions of the Fool, with a lore rating of 12, the conjurer must have a skill level of at least 12 in the lore of madness. If the spell has a score that is higher than that of the conjurer, he may not yet learn it.

The lores of magic are divided into the two realms. The Lower Realm, or Realm of Enlightenment deals with magic relating to the mind and physical body and consists of the lores of Passion, Madness, and Dream. The Higher Realm, the Realm of Transcendence encompasses the lores of Death and Time and Space. These are generally considered the most difficult lores to master and are not for the faint of heart.

Conjurers have a tendency to study lores from one realm or the other, although there is no reason that a conjurer could not learn from both realms. However, there are certain aspects lores within the same realm that are complimentary. This makes it easier for a conjurer to master the lores of the realm he or she is most familiar with. Conjurers must choose which realm they favor when they begin studying magic: Enlightenment or Transcendence. This has no effect as the conjurer studies his first lore of the realm, which is called the conjurer's Primary Lore. However, once a conjurer begins to learn other lores he may treat his Primary Lore rating as if it were his Ego when studying the other lores of his realm. This means that skill levels cost only one skill point per level up to the rating of the conjurer's Primary Lore, after which they cost three points. Note, a conjurer can never change his Primary Lore, as it was

while learning this lore that he laid down the foundation for learning all other magic.





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the occult sciences **There are seven occult sciences: Cabbalah, Alchemy, Astrology, Numerology, Symbolism, Tarot, and Voodoo.** They are sometimes called the seven keys, as they can be used to understand and destroy the illusion. Until

only a few centuries ago only the first of the six keys existed. They could be used to reach an understanding of man, but they were not enough to challenge the Demiurge and the illusion. Voodoo was added as the seventh occult teaching, when the power of the Demiurge began to falter. It was both in contrast to the other six sciences, and a compliment to them. The old sciences were methodical, coming from Jewish studies, Christian mysticism and growing rationalism. Voodoo was born from the slave rebellions in Haiti. It is rebellious, with a basis in African traditions, closely related to passion and death.

»The one holding the seven keys in his hand can open the prison and return God's lost humanity. The gates will open. The shadow of the Lord will rise from the pit to make him whole.« This is what an Aramaic inscription on the black tablet of Hermes says. It is a stone tablet from Ras Shamra, which disappeared somewhere in Lebanon during the fighting in the 80's. The meaning of the Hermetic tablet is in great dispute. Some claim that the Demiurge will regain the human form that he may once have had, at the same time destroying the illusions and liberating mankind.

The occult sciences are deeply entwined with the lores of magic. Each of the lores of the Lower Realm specialize in one occult science. Each of the two lores of the Higher Realm specialize in two occult sciences. It is of course possible to learn all seven without ever studying magic, but conjurers have an innate understanding of the seven keys. When learning an occult science, the conjurer may substitute her lore rating for her Ego when studying a science attached to one of her lores. This means that the skill point cost is only one per level up to the conjurer's lore rating in the appropriate lore. It costs three skill points per level above the lore rating. For example, a conjurer with a Dream Lore rating of 25 could learn Tarot up to level 25 at a cost of

one skill point per level.



I grew up in Puerto Rico during the sixties. My old man worked for an American company. We lived outside of San Juan in a ghetto for American businessmen and military personnel. It was a time of garden parties, baseball, and fear of communists. We were the only Swedes, and were never entirely accepted. The Americans thought my old man was a lefty and a strange one. Half of the other kids were never allowed to play with me. The last year in high school I started to drift away from the ghetto, in towards the city. I met a black girl, got a job at a café. That was the last summer before we were to return to Sweden. I went with my girl to a party on a plantation way out in the country. There I met Miguel. He was a typical West Indian. Indefinable ancestry, indefinable age, white tropical suit and bad teeth. He offered me a cigar and said that we should get to know each other better. I had a gift, he said, something I should develop. We ended up at his place late that night. It was a rundown shack on the southern end of the island. He showed me his temple full of voodoo stuff and skulls and images of gods made out of old bottles and sugar cane. Strangely, this was the first time that I ever felt really at home anywhere. Miguel offered me a little rum and said that I could become a skilled ma'tre. There must have been something in the drink, because when he summoned the spirits of the dead I wasn't even surprised. As they screamed and danced in the air, exhilaration overwhelmed me. This was how it was supposed to be. This was my place. When we were ready to return to Sweden the next fall I refused to leave. The night before our scheduled departure I slipped out of the house, disappearing into the night. I hid with Miguel while my parents roused the authorities. They looked all over the island for me, but in the end they had to give up. I had found a new home, a new family.

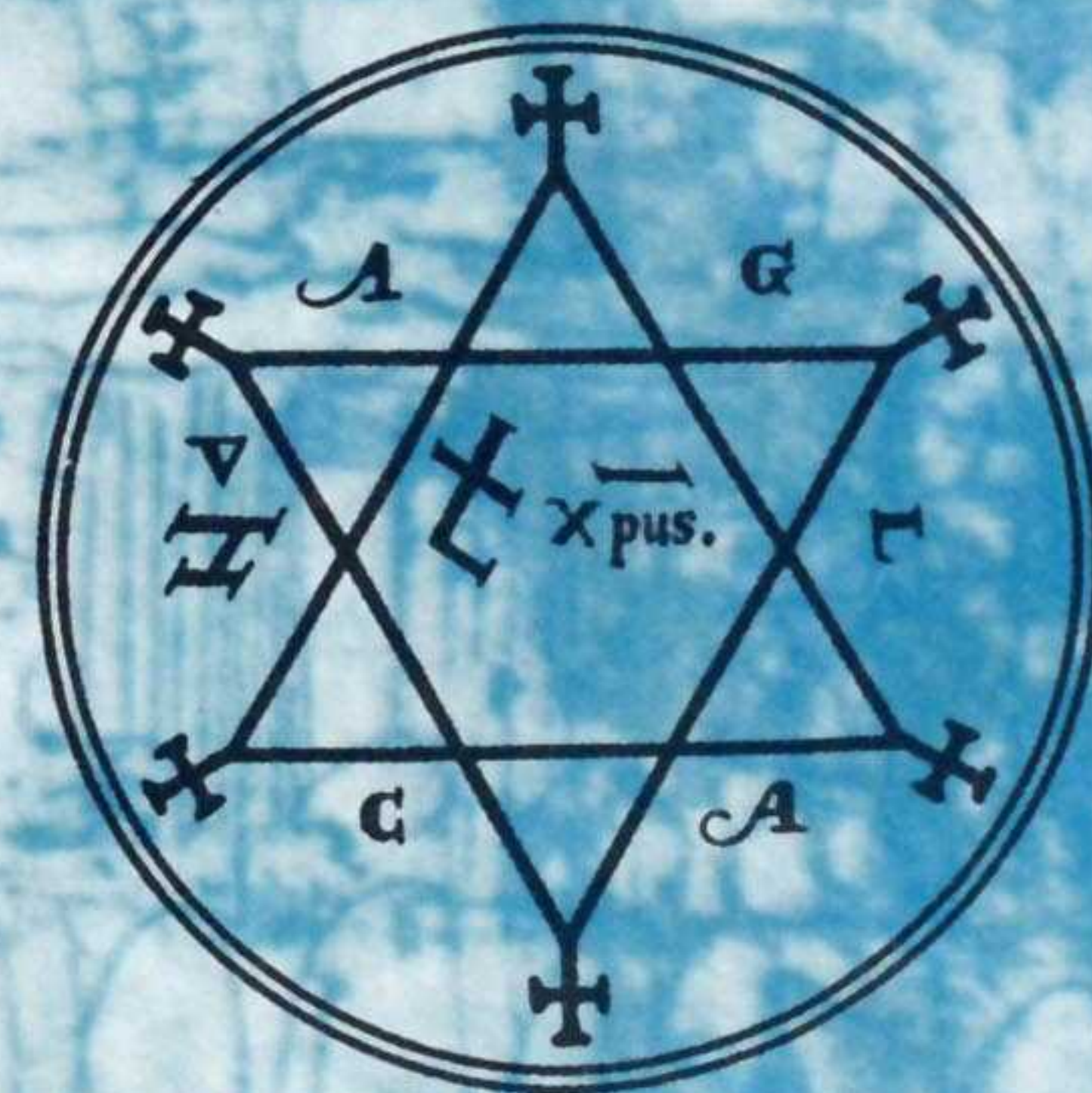
THE PRACTICE OF MAGIC centers around set rituals often referred to as spells. Spells are the tools by which the conjurer manipulates himself and the world around him. Practicing magic is an exhausting process, and magical rituals often last for hours or even days. Casting a spell is always a stressful time for the conjurer, for even the slightest mistake can ruin the entire process. In the end however, the tremendous commitment of time and energy is usually worth it, as the conjurer is filled with elation as he bends reality to his will.

spells A spell functions in the same way as any other skill in Kult. You buy a skill value with skill points. Each spell has Ego as the basic ability. If you want to raise a skill value above your ego level it will cost you three points per step instead of one. Almost all of the spells are attached to a specific lore of magic. The exception is Protective pentagram, which is a part of almost every spell, and Consecrate temple. These are described under General spells. Spells always take full combat rounds to cast. It takes time to perform a ritual. The spell descriptions note how long it will take to cast each spell.

endurance cost There is an endurance cost to each spell. The amount of endurance lost depends on the time it takes to cast the spell, and the difficulty of the spell. Powerful magics are naturally more taxing. The skill score of the spell also has an impact on how much endurance is lost. It is easier and less taxing to cast a spell the better the conjurer knows it. Study the table below to see how much endurance you lose at different skill scores. At values of up to 5 you lose more than the endurance cost of the spell, at 6–15 you lose whatever is noted by the spell description. At higher values you lose less endurance. You regain endurance according to the regular rules: one point per three minutes of rest.

You cannot regain any endurance while the spell is being cast.

SCORE	% OF ENDURANCE COST
1–5	150%
6–15	100%
16–19	75%
20+	50%





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the magical ritual All spells are cast with the aid of a ritual. The ritual focuses the power of the conjurer, and for a short while gives him back a portion of his divinity. In his temple, surrounded by his tools of magic that he has created himself, reciting broken poetry or rhythmic phrases in dead languages, he can for a short moment forget his limitations. The requirements for each ritual is noted in the spell descriptions. Below we will describe those elements that are generally part of a ritual. These are just examples of rituals. Game masters and players should feel free to alter rituals so that they coincide with the characteristics of magic as practiced by individual conjurers. Although the actions performed might be different, casting times remain constant.

equipment These are items needed for the ritual, but which do not have the same importance as the tools of magic. The most important is the ceremonial garb, traditionally a long white, red, or black cloak with a broad leather belt or a simple rope of hemp around the waist. Modern conjurers often dress in a more casual way, but the ceremonial garb must still carry a symbolic meaning, and is used only in connection with magic.

Other equipment may be candles, braziers, incense, and rhythmic or suggestive music.

preparations The preparations are a way of getting into the right mood for the ritual. The conjurer washes himself and purifies the temple by burning incense. He prepares the tools needed for the ritual, and arranges them on the altar.

The time for preparations is calculated into the time for the entire spell.

the circle and the triangle The magical circle of the temple must be «awakened» and prepared for each new ritual. Candles can be lit to mark the circumference of the circle, or it can be filled in with chalk or any other paint. Usually some other figure is drawn within the outer circle: a square, an eight-pointed star, a T-shaped cross, a triangle, or a pentagram. If the ritual is performed in order to summon a being, a triangle is drawn outside the circle of magic, where the name of the summoned being is written. When the spell is cast the being appears inside the triangle and is held within its frame.

The triangle forces the summoned entity to obey the laws of the illusion, and to stay within sight of the conjurer.

the invocation When a ritual is written down, it is often the invocation that is recorded; the words the conjurer utters when the spell is cast. This can consist of an apparently meaningless stream of gibberish, or a fully comprehensible text in some living or dead language. When the conjurer has understood the principles behind a certain spell he can create his own invocation in a language that suits him.

To write a good, working invocation is not entirely easy. It takes a lot of practice. There is more than one way of doing it. You can start with your own language and write a poetic text expressing the aim of the spell. The rhythm and order of the words are important, like in all poetry. The poem should read fluently, and all stresses should be at key words, those that start the spell. Often the poetic quality of the text is more important than the exact meaning of the words. A good poem by someone else is better than a poor work by the conjurer himself. There are conjurers who can open gates both to Hades and to Metropolis just by changing the stresses when reciting T. S. Eliot's «The Waste Land». The main idea is that the conjurer likes the text, and can convey a meaning to it.

Many conjurers use invented words or phrases from forgotten languages in their invocations. These are suggestive words full of associative meaning, but lacking any fixed definitions. Words from ancient Egyptian or Babylonian can be used in this way, often with excellent results. Spells found in books by well known conjurers often look like this, filled with «barbaric names», words that once had perhaps a rather banal meaning, but which have received a magical authority through the ages. This is the easiest method to use by players who want their invocations to sound good when acted out in the game. An invocation or an exorcism must always contain the name of the being in question.

Likewise, all spells with an effect on other people must contain the name of that person.



PRACTICING MAGIC

the visualization The visualization is the most important part of the spell next to the invocation. The conjurer creates an image in his mind in order to focus the force released by the invocation. The purpose of the spell determines the look of the visualization. Burning pentagrams are used for protection, whirling dark maelstroms for summonings, and various kinds of gestalts for different beings. If the conjurer is going to summon a certain entity he must visualize its appearance within the triangle on the floor. Magical energy is visualized as light or burning fire.

gestures The invocation is strengthened by gestures and movement. The magical tools are used as foci when the invocation is pronounced. The sword is swung, the cup is lifted towards heaven, the crown is put on the head of the conjurer, et cetera. The conjurer is also moving within the circle, turning in predetermined directions, and drawing symbols in the air with his hand.

sacrifices A sacrifice can have two purposes. It can serve as a gift to an entity summoned by the conjurer, and also as a focus to call forth the powers of the conjurer. Sacrifices convey no direct power. The power is always to be found within the conjurer himself. The exceptions are those rare spells where the sacrifice willingly lets itself be killed, offers blood or in any other way is suffering some form of pain, thus helping to cast the spell. Many conjurers perform sacrifices anyway, as they believe they can gain power from them. The sacrifice can be anything from burning incense to spilling some of the conjurer's own blood to the extreme mass sacrifices found in some Satanic rituals.

magical cooperation Nothing prevents two or more conjurers from cooperating in order to create a temple or perform rituals. As long as they have consecrated the temple together, everything will work without problems. If they have not done this, the outsider must be adjusted to the temple. This takes 30-Ego hours of meditation in the temple and a successful skill throw in the lore of magic of the specific ritual. Following this the conjurers may cooperate when performing the ritual.

When several conjurers cooperate, one of them is appointed "high priest". This individual leads the ritual and focuses the energy. Each additional participating conjurer raises the Ego of the high priest by one when throwing for Ego and raises the effects when throwing for effect by one. If several conjurers are going to cooperate without having time or opportunity to adjust to a common temple, it will take three conjurers

to give the high priest the same increases in throwing for Ego and effect.

THE TEMPLE

The temple is the conjurer's haven from reality, and at the same time a representation of the world. There he can gather his powers in order to meet and master the world. The temple is a ceremonially purified place hallowed to the works of the conjurer. It is only used for magic, and may not be entered by anyone not initiated. Every ritual must be performed in the temple. If the conjurer does not have access to his temple, all his spell skill scores are reduced in half (rounded down).

A temple should be carefully selected, it must feel right for the conjurer. It can be a room in the house of the conjurer, a special building, a cave, or even a secluded space outdoors. It can not be too large, or else the conjurer will not be able to take it in, or too small, leaving no room for the altar and the important protective circles. Between ten and fifty square meters are appropriate. Conjurers building their temples from the ground up should do this on their own. In this way the measurements for the building can be computed numerologically.

The temple is a reflection of reality. When the conjurer casts a spell, for example in order to destroy a part of the illusion and open a gate to Inferno, he will see the walls of the temple as a reflection of the walls around our reality. This connection will be supported if the temple is adorned with items connected to the lore of magic of the conjurer. The temple of a necromancer is decorated with skulls, bones, perhaps specimens in formaldehyde, and pictures of death and destruction. The temple of a conjurer of passion is

decorated with pictures and items of a sexual nature.





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the interior and consecration of the temple **The altar takes up the middle of the temple.** It symbolizes the basis for all magic, man's ability to influence the world. The altar can be shaped in different ways; it can have the classical oblong form, but more often it consists of two cubes put on top of each other, so as not to disrupt the symmetry of the room. The material is decided by the conjurer. The altar can be constructed of any kind of material: stone, wood, steel, or even plastic. On the altar the conjurer symbolically draws the part of reality he intends to work with. A conjurer of death creates in geometric shape the circles of Inferno and the various phases of death; a conjurer of space and time will draw formulas for the computation of space and time.

The altar is standing in the middle of the circle of magic, which is the most important detail of the temple. It is within the circle where the conjurer performs his work. Here he can protect himself from supernatural powers and prevent observation. The circle should be large enough to allow uninhibited movement around the altar. It is cast permanently when the temple is created, preferably with copper wire, colored stones, or some other highly visible material in the floor. Around the perimeter of the circle the names of powers or beings the conjurer counts as his allies are written. If you do not want to call on named entities you can paint nine stars around the outer perimeter of the circle. These represent the nine planets and the divine power of man, protecting the conjurer against his enemies. Some also choose to paint a permanent sign within the circle, a pentagram symbolizing man, one or several hexagrams symbolizing the relationship between man and god, or a so called cabalistic T-cross consisting of ten squares, where each square represents one of the guardians of the illusion, either an archon or an angel of death.

When all the outer details are in place the temple is consecrated. This is initially done by sanctifying it. The conjurer purifies himself by fasting and abstaining for a week. Each day he performs a lesser ritual in order to banish unwanted influences from the circle of magic, and to strengthen it. He then cleans every detail of the temple. Everything must feel fresh and unused, as if it had just been created. Then the temple is sanctified. How this is done depends on the temperament of the conjurer, and what lore of magic he belongs to, but common to all is that the altar is steeped in oil, and that incense is burnt to cleanse the air. The conjurer walks three, seven or nine times around the circle and summons the beings he has signed for protection. When the temple is sanctified, it must be consecrated.

This is done in a specific ritual, which is described under General spells.



makeshift temples **A makeshift temple can be consecrated for a special ceremony through 24 hours of fasting and meditation.** The conjurer draws a circle and raises an altar. He then sits in the circle and meditates. When a full day and night has passed he can perform the ritual of consecration which is described under General spells. A makeshift temple functions only temporarily, and gives the conjurer a full skill score, but only for that one spell

that is named during the ritual of consecration. The temple is no longer usable as soon as the spell is cast.

THE TOOLS OF MAGIC

The conjurer uses various tools in order to focus power into his spells. The most common tools are the sword, the wand, the cup, the crown, and the ring. Preferably these should all be made by hand by the conjurer, and be consecrated in rituals similar to the one used to consecrate the temple. Anyone lacking the ability to create his own tools needs to spend a good amount of time searching for tools that feel

right and also go well together.

the sword **The sword is the tool that cuts.** Only the invincible can withstand the power of the sword, and only man himself is invincible in a magical sense. Therefore the sword also represents the invincible ego of the conjurer. It is used to find simple solutions to complex problems. The sword is often a part of rituals where the search for knowledge is the central idea. It is also a weapon used to banish beings from our reality, and for defense against magical attacks. Most conjurers choose to make or acquire real swords of steel or bronze, but there are also those who make their swords out of wood or even glass. The conjurer will hold and use the sword as a weapon in his rituals, often holding it with

both hands, like a kendo sword, in order to give it maximum power.

the wand **The wand is the one tool that more than any other is associated with magic.** The wand represents will, the insight that the conjurer possesses divine powers, and the force emanating from these. The wand can be used to summon and bind entities, and it can also be used to influence and subdue others. In esoteric magic the wand can be used to swear oaths by, and it can be used to raise the mental balance of the conjurer. In the lore of passion the wand is the male principle and the cup is the female. The look of the wand is of a certain importance. Because it represents power, its outer appearance is a reflection of how the conjurer views his own power. An ornamented wand of gold is found in the hand of a self-conscious conjurer who is not ashamed of his power over people.

A more humble conjurer will choose a more non-descript wand.

the cup **The cup symbolizes development, salvation, insight and perfection and is closely related to ideas about the Grail.** The cup is used in spells aiming for change, influence and seeing. It is also used in rituals of knowledge, where the conjurer is looking for a synthesis between apparently conflicting facts. In the lore of passion the cup is the female principle, surrounding the male. A ritual with both the cup and the sword will create a paradox, which can be used to shake the illusion. The cup can be made in any material whatsoever, the only thing of importance is that it can hold as much liquid as a regular drinking glass. The cup will give its maximum amount of energy if it is filled with some fluid for the conjurer to drink.

the crown **The crown shows the supremacy of the conjurer over the forces and entities of his summonings.** Ultimately, it is a symbol of the divinity of man. It is used to restore the divine powers needed to cast a spell. In his encounters the crown is a sign telling the summoned being that the summoner used to be a god, and is one day destined to regain his divinity. Like the wand, the crown may send different messages depending on its make. It may consist of a simple headband, or be made in the form of a huge gold piece adorned with gems.

Beings summoned by the conjurer will judge his personality by the look of his wand and his crown.

the ring **The ring symbolizes infinity.** In a ritual the ring represents that which is greater than man himself, the true reality. It is used to influence time and space. The ring also appears in those few spells that can be performed by man, which in some way will influence the true reality beyond the illusion. The ring should be made of a strong material and be formed into a perfect circle, large enough to be easily used in the rituals. The size of a bracelet is usually appropriate.

GENERAL SPELLS

A number of spells exist in some form in all of the lores of magic. Due to space restrictions we have gathered them in one place instead of repeating them in each of the lores. Summonings, bindings, banishings, and exorcisms of different entities are such general spells. The rituals are a little different between the different lores, but we are giving the basics which are common to all.

Each lore of magic has its own beings that can be summoned. A conjurer of dream can not summon beings of passion, and a conjurer of madness does not know the names of the princes of the dream, which means that he can not summon them. In the table below you will find which powers are related to each of the lores. In order to summon all of the powers beyond the illusion you must have knowledge of all of the lores of magic. The summoning spell must be learned five times, once for each lore.



Two of the spells are really general. They need only be learned once, and can be used with each of the lores. These are Protective Pentagram and Consecrate Temple. Protective pentagrams are used routinely with practically every spell, as a protection against enemy forces. Consecrate temple is a special spell only used when the conjurer is consecrating a new temple.

The table below notes which powers can be summoned, banished, exorcised, and bound in each of the lores. The effect needed to succeed is also noted.

ENTITY	EFFECT FOR SUMMONING
<i>the lore of the dream</i>	
Dream wanderer	The Ego of the wanderer -20
Ichtyrian	5
Psyphagus	10

ENTITY	EFFECT FOR SUMMONING
<i>the lore of madness</i>	
Fury	3
Alucinade	5
Lictor	5
Amentoraz	10
Cairath	15

ENTITY	EFFECT FOR SUMMONING
<i>the lore of passion</i>	
Darthea	5
Gynachid	10
Libith	10



PROTECTIVE PENTAGRAM This is a protective spell routinely used in all spell casting. It summons the name of the Demiurge and the power of the illusion to keep beings away which have no right to show up in our reality.

There is a note in each spell description if a stronger protection is needed. A protective pentagram prevents all supernatural powers from interfering with the work of the conjurer. The spell does not require any skill throw if it is a part of another spell. A protective pentagram can also be used on its own in order

to keep alien entities away, for example when the conjurer is deep in meditation.

skill score 3

loss of endurance 10

tools of magic None necessary, the sword or the wand could be used

time to cast 5 minutes

duration 1 hour, or as long as it takes to cast another spell

ego-throw to resist Yes

preparations None

invocation and gestures The conjurer makes the sign of the cross, saying «Ateh Malkuth, ve-Geburah, ve-Geburah, le-Olahm, Amen». He then turns towards the east, makes the sign of a pentagram beginning with the lower left corner, at the same time uttering I A H V E. He turns towards the south, draws another pentagram saying A D O N A I. Then towards the west, draws a pentagram saying E H E I E H. At last he turns towards the north, draws a pentagram saying A G L A. He reaches out with his arms forming a cross, saying: «In front of me Raphael, behind me Gabriel, on my right side Michael, on my left side Auriel, surrounding me is the fire of the pentagram.»

visualization The four pentagrams are visualized as burning lines in the air. When the spell starts to work the conjurer is momentarily surrounded by burning fires.

CONSECRATE TEMPLE The spell is used for consecrating temples that will be used for works of magic. It contains more powerful protective elements than Protective pentagram to give the temple a more permanent protection against enemy powers. The consecration of the temple is in principle the same

for each lore of magic, but the attributes may change somewhat.

skill score 5

loss of endurance 40

tools of magic All of them

time to cast 7 hours

duration Permanent



ego-throw to resist No

preparations Before the consecration the temple must be sanctified and cleansed. This is described in the section «The magical ritual». Before the consecration four censers are lit containing musk, myrrh, camphor, and ambergris in each of the four cardinal points. A lamp with a clearly burning flame will banish all shadows from the temple. A cabalistic tau-cross is drawn on the floor, and in the ten squares the conjurer writes the names of the ten sefiroths (the archons). To the left of the cross a nine-pointed star is drawn, where the names of Astaroth, Shaitan, and Belial are written. To the right of the cross a triangle is drawn and the names of Adonai, Jahve, Sebaoth, and Tetragrammaton are written here. Around the perimeter of the magic circle are drawn the signs of the zodiac, and around the inside are drawn the nine planetary symbols. The conjurer creates a protective pentagram and then starts to meditate, sitting in the middle of the temple, surrounded by the incense, and the warmth from the lamp.

invocation and gestures When the conjurer is totally calm and can feel how his being is stretched out to encompass the temple he rises and takes his wand in hand. He turns to each of the points of the compass, draws four pentagrams in the air and shuts out the powers of the air, the earth, fire and water from the temple. Then he walks clockwise around the circle and in turn shuts out the influences of the planets, which are the forces of the inner world. The conjurer then walks counterclockwise and in turn shuts out all of the influences of the zodiac, which are the forces of the outside world. He then stands in the middle of the temple and summons, with raised wand, all those godlike powers he is bound to. Then he continues with the names of the sefiroths in the tau-cross, and shuts them out from the temple. Finally he commands Astaroth not to disturb the works of magic, and in the name of the Demiurge he commands all outer powers to respect the boundaries of the temple.

When this is done the conjurer in turn takes the five tools and pronounce them as holy implements in his works of magic. He walks three times counterclockwise around the temple and declare it to be consecrated in his own name and in the power of the Demiurge over the illusion.

visualization For each power that is going to be banished a pentagram is visualized in the air. The conjurer sees the various powers as light or dark shadows disappearing one after the other, as he shuts them out from the temple. When the consecration is finished the whole temple is lit and no shadows remain.

SUMMON POWER The conjurer can summon beings and powers from beyond the illusion, or invisible beings existing in our reality. The greater the power of the entity, the more difficult it is to summon. In the table of the various powers we have noted the effect needed to succeed. The conjurer must know the name of the being, or know what it looks like, in order to visualize it. Angels of death and archons can be summoned in the form of incarnates. Their true bodies in Inferno or Metropolis are not touched by the summoning.

The same is true for summonings of Astaroth.

skill score 10

loss of endurance 40

tools of magic The wand

time to cast 7 hours

duration —

preparations During the seven hours when the ritual is being prepared and performed the conjurer may neither eat nor drink anything. He paints nine pentagrams in the circle in the temple, woven together in order to give each other more power to protect against the beings to be summoned. The pentagrams are painted with coal and chalk, pulverized bone and the blood of the conjurer himself. The circle is strengthened with seven candles. Outside the circle a triple triangle is drawn. Along the sides of the triangle he writes the words TETRAGRAMMATON, ADONAI and SEBAOTH. The name of the summoned creature is written inside the triangle. The conjurer sits in the circle and meditates during the hours just before the actual ritual, which takes approximately 30 minutes.

invocation and gestures The conjurer summons the entities by name and swears by the powers ruling the world, the heavens and hell. He raises the wand holding it in both hands, and draws a pentagram in the air, at the same time shouting the name of the being. He walks once counterclockwise within the circle, steps into each of the nine pentagrams one by one, and requests that each of the elements, the spirits of the departed, the powers of death, the princes of madness, the servants of the dream, the house of the zodiac, the powers of the planets, the servants of Astaroth, and those that are bound by the name of the Demiurge, do not disturb the ritual. He stops in front of the altar, raises the wand, calls out the name of the summoned being one last time, and then commands it to appear.

visualization The being is gradually visualized, at first in the shape of an amorphous lump, then more detailed until it steps out in physical form in the triangle.





BIND POWER The conjurer can bind a being or power from beyond the illusion, and force it to obey him for seven days and nights. The conjurer must not necessarily be the one who summoned the being. He can bind any being that has entered our world on its own. He can not bind a being that is already bound by another conjurer—these may only be banished (see below).

The being always resists being bound. The conjurer must get an effect for the spell that is better than the Ego throw for the being. Otherwise the being is free to do what it wants. The conjurer can only bind beings that are connected to his own lore of magic.

skill score 12

loss of endurance 40

tools of magic The wand, the cup and the crown.

time to cast 50 minutes

duration 7 days

preparations The conjurer takes a thighbone from a human or a large animal. On the bone he writes the name of the being he wishes to bind. The bone will shatter when the binding is broken. He places the bone on the altar and draws nine interconnected pentagrams in the circle, in the same way as when a being is summoned. He drops a small amount of mercury in the cup, raises the prepared bone, and pronounces seven of the names of the Demiurge. Then he lets a few drops of mercury fall on the bone. He raises the wand and says that the being is bound as his servant, and is forced to obey and give answers.

visualization The conjurer sees a weave of darkness forming around the being that is being bound. When the spell takes effect the being is stuck in the net.

BANISH POWER The conjurer can banish a power from beyond the illusion. This can be any entity he himself has summoned, any freely wandering being, or something summoned by another conjurer. If the conjurer is going to use his own temple he must start by binding the entity in a magic triangle outside the circle of the temple. This is generally only possible if the conjurer himself has summoned the being, which means that it is already bound in the triangle, or if he has managed to bind it and ordered it to stand in the triangle. In all other instances, when the being can not be bound in the triangle, the conjurer only has half his skill score for the spell, because he can not use his temple. The being makes an Ego throw to resist. If the throw is higher than the effect of the spell the attempt has failed.

skill score 13

loss of endurance 20

tools of magic The sword

time to cast 12 minutes

preparations Five candles are lit in a pentagram inside the circle. The name of the being is written on a piece of bone or wood.

invocation and gestures The conjurer speaks to the being and names it. He raises the sword with his right hand, and in his left he holds the piece of bone or wood. This he slowly puts on the ground in the middle of the pentagram. He calls the Demiurge by his seven names and requests that the being shall depart, to leave this world and return to the place where it originated. Then he cuts the piece of bone with the sword.

visualization The being is visibly shaking when the bone is crushed. Its contours are dissolving, flowing, and fading away.

EXORCISM The conjurer can banish a demon or entity from beyond the illusion, who has possessed a human being, a place or an object. The entity can resist the spell with an Ego-throw, which must be lower than the conjurer's throw for effect, if the exorcism is to be successful. This spell is used to banish the spirit of a dead person, or a purgative who has possessed a living being. If an entire place is possessed by an entity the conjurer can consecrate the place as a temple in order to get his full skill score for the spell.

skill score 14

loss of endurance 60

tools of magic The sword

time to cast 3 days



preparations A symmetrical pentagram is painted with silver paint on the breast of the victim. Inside of this the conjurer writes the names of the ten archons. A tau-cross is painted on the forehead of the victim, and surrounding this he writes the words »Tetra«, »Gamma«, »Ton«, preferably with Hebrew characters. If a place or an object is possessed the signs are drawn on the ground, or surrounding the object. Incense is burned to cleanse the location, and seven white candles are lit inside a white pentagram on the floor. In some cases a cross or a star of David is also drawn above the body of the possessed.

invocation and gestures The conjurer calls to the possessing entity by name and, in the name of the Demiurge and the ten archons, requests it to depart this reality and return to its place of origin. The conjurer summons the powers of the underworld and commands them to return their servant. This is done throughout the casting of the spell. During all this time he may neither eat, drink nor sleep.

visualization The conjurer visualizes the possessing entity as resting in the body of the possessed. He sees how the being takes shape and allows it to be gradually drawn out of the body.

THE AWAKENED CONJURER

All conjurers seek the awakening. Most of them are not aware of this, but deep inside they are searching for their divinity in a magical way. The ability of magic to shatter and manipulate the illusion makes it possible to help the conjurer attain awakening. The lore of magic and occult sciences provide an understanding making it possible to easily use practical exercises like meditation, asceticism, sexual exercises and extacy in order to influence the mental balance. Here we describe the most common methods of influencing mental balance, and how they are strengthened by magical skills. Conjurers that are consciously seeking the awakening often learn skills like meditation or asceticism.

the light path The traditional methods of raising your mental balance are through asceticism and meditation. The conjurer liberates himself from his body and his desires. A third, slightly more unusual method, involves tantric meditation: sexual exercises aiming towards harmony and the extinguishing of aggression.

All three techniques can be used to erase disadvantages, and in getting new advantages. Each month that is successfully used for meditation, asceticism or tantric meditation the conjurer can deduct one point from his disadvantages or add one point to his advantages. The gamemaster and the player together decide which advantages and disadvantages are influenced. Only one technique may be used at the time, and the exercise will occupy all of the time of the conjurer during this time. All three of the techniques are skills controlled by Ego, and they are learnt in the usual fashion.

It is more difficult to influence your mental balance the higher it is. The table below shows the effect needed to succeed at various levels of mental balance.

Knowledge of magic can be used to make the exercises more effective. Each score above 20 in any lore of magic, or in any of the occult sciences will give the conjurer +1 to the effect of meditation, asceticism and tantric meditation. Each score above 30 will give the conjurer +2, and scores above 40 will give +3.

It is not possible to influence the mental balance above +250 through esoteric techniques. From here on the struggle with the dark shadow takes over, controlling

the conjurer's continued path towards awakening.

MENTAL BALANCE	EFFECT
0-25	1
26-50	10
51-75	20
76-125	25
126-250	30

MEDITATION

Ability: Ego

A series of originally Indian techniques, aiming to give total control over body and mind. Various breathing exercises, yoga positions, mantras and other techniques used to empty the consciousness in order to release body and mind from each other are included. A meditating individual will not be influenced by external disturbances.



ASCETICISM

Ability: Ego

Asceticism is found in all esoteric traditions. It is a more direct method of letting go of the fixation to body and soul. The asceticist eats very sparingly, sometimes not at all, will subject himself to cold and heat, humidity and dehydration. This will help him turn inwards, forgetting the world.

TANTRIC MEDITATION

Ability: Ego

Ritualized intercourse aiming to shut oneself off from the outer world, providing a sense of harmony and release from conflicts. Tantric meditation requires a partner also with the skill. The higher the mental balance of the practitioners, the less charged is their lovemaking. This is the least introspective of the techniques of the light path.

the dark path **Conjurers with a negative mental balance seldom strive as consciously towards awakening.** It is in the nature of darkness not to seek systematically for self-fulfilment. The dark conjurers often use their energies in order to find power and release for their instincts and urges. As a side effect their mental balance will continue to drop. But they are rarely striving actively for this.

In spite of this there are methods purposed to lower the mental balance, extatic techniques used to release inhibitions and let desires run free. Extacy is a skill with Ego as the controlling ability. It is taught in various forms in some sects and religions. A conjurer spending a month in ecstasy can add one point to his disadvantages or deduct one point from his advantages. This works exactly like the techniques for the light path above: a low mental balance requires a higher effect, and the effect is modified by skills of magic.

The mental balance can not be influenced in this way if it is below -250.

ECSTASY

Ability: Ego

The practitioner gets into a state of joyous rage and sexual arousal that he can not control. He stops relating to the people around him, doing whatever he feels like, without thinking about the consequences. The ecstasy is best achieved through the use of drugs and wild dancing. It is a collective technique. You rarely enter into ecstasy on your own.

RAISED SENSITIVITY TO SHOCK

Conjurers with a negative balance are rarely aware of what they are doing, but they are still more or less systematically working to lower their mental balance. This is sometimes accomplished by making themselves more sensitive to shocking experiences, and placing themselves in situations where they will be shocked.

A conjurer with a low mental balance is more sensitive to shock the higher his knowledge of magic is. Each skill score above 20 in a lore of magic will add +1 to his terror throws. Each skill score above 30 adds +2, and each score above 40 adds +3. Below -250 all modifications cease. The struggle with the conjurer's light shadow now takes over the attention of the conjurer.

A skilled conjurer with a negative balance is running a much greater risk of receiving physical changes and getting new disadvantages. The table below will show some reasons for terror throws that are appropriate for conjurers. Note that they can also be used for conjurers with a positive mental balance, but the risk of being influenced is of course much less.



EXPERIENCE

MODIFICATION

Temporarily influence the mind of someone	—
Temporarily twist the body of someone	—
Permanently influence the mind of someone	+5
Permanently twist the body of someone	+5
Influence your own mind	0
Twist your own body	0
Human sacrifice	+10
Shatter the illusions	0
Raise dead	+5
Twist time and space	—

»Would you like a drink? I've got some scotch, and there are a few beers in the fridge, I think.«

»I'll have a beer.«

I opened a beer for each of us. Mary threw her coat on a chair and sank onto the couch. She had large, round breasts that shook ponderously when she sat down. I had gone for the tits, they were natural, not silicon, a little too large for that slim body. They tried to pop out of the tight, blue-black dress that confined her taught belly and beautiful ass. I put away my beer and laid my arm around her. She unbuttoned my shirt and slid her hand inside my waistband.

»Where's your temple?« she asked.

»Upstairs.«

I pointed towards the spiral staircase in the far end of the room. She nodded, and started to unbutton my trousers. I pulled the zipper along her back and peeled off her dress. Our growing arousal began to fill the room.

»Shall we get things ready upstairs?«

We climbed the stairs to the temple. I had prepared incense and candles and ocher for the chakras, but all of it landed on the floor when I parked Mary on the altar. She spread her legs wide.

»Shouldn't we fix the pentagram and the candles first?« she said, taking me in her hands.

»We'll come to that later.«

I laid her down on the altar moving myself onto her.

THE TEACHINGS OF PASSION

We are all sexual beings filled with a selfish urge to reproduce. Sexuality is an original part of our being. It ruled us before our imprisonment in the illusion, and it functions in the same way as when we were gods. It is a link between our present state and our past in freedom. We are still free as sexual beings, as the Demiurge could not touch that part of our character. The conjurer of passion exploits this fact in order to recreate a part of his divinity.

The lore passion is concerned with physical feelings and urges. It is the most practically inclined of all of the lores. The conjurer of passion uses his own body and his urges to loosen the magical energies for his spells. He often has a partner helping with the rituals, either another conjurer or an assistant and the rituals usually entail ritualistic intercourse. The lore of passion is not something you can read about in books. It is a practical skill that must be learnt, either from a master or on your own through time consuming experiments. The most well-known tradition comes from India, and uses various chakras, centers of force within the body, in order to visualize the magical power. In the West the lore of passion has been pushed aside and been despised during the entire Christian era, but there is still a tradition that has survived from the Roman age. Western lore of passion works with conception and reproduction. In the last few years it has been mixed with the Indian, more sensually inclined magic.

Few sects and cults are seriously involved with the lore of passion. It is a branch of magic for the individualist. The best way of learning is to find a master proficient in the art. Because a conjurer of passion

needs a partner for many of his rituals, it is not unusual for him to accept a disciple.

the knowledge of the conjurer of passion **Passion is the lore that concerns itself least with theoretical knowledge.** It is by nature an unconscious and direct, almost improvised, art. Much of the theory that is handed out is false and

misleading, used mainly to tease the sexuality of the conjurer rather than providing a correct view of reality.



The Basics (skill score up to 10)

The conjurer knows that there are worlds beyond our reality, and that passion can open gates to them. He knows the six chakras and can use them to channel his power. He knows how the planets and the signs of the stars can be used as symbols for human instincts. He knows that passion and perversions are forces closely related to magic, and that they have the power to break down reality under certain circumstances. The conjurer can partly control his own sexuality, and is able to perform quite lengthy sexual acts.

Higher Knowledge (skill score 11–40)

The conjurer knows that the human consciousness is balancing between light and darkness. He knows that passion and perversions can rock that balance and throw a person in either direction. He has seen physical changes that are due to a disturbed mental balance. He also knows that the imbalance is a way towards enlightenment. He can use the sexual tension between the male and the female in order to symbolize the pull between light and darkness. The conjurer can control his fertility and decide for him- or herself when to become fertile. He can also look at another person and see if he or she is fertile, and can easily guess at what makes them aroused.

Full Insights (skill score of more than 40)

The conjurer knows that we are imprisoned in an act of balance between light and darkness, and that only the descent into hell or the ascent to heaven can take us out of the prison. He knows the signs of a disturbed mental balance. He knows that anyone going too far will someday meet his own shadow, and risks getting stuck in nirvana or chaos. The conjurer can influence another person's fertility, in order to make him or her fertile when they are not supposed to. A male conjurer can make a woman pregnant who is menstruating, using contraceptives pills, or has passed into the menopause. He can arouse or douse sexual interest in anyone.

the chakras and the snake **There are six centers of power, or chakras, in the human body, that are used in the lore of passion.** They are situated around the genitals, the navel, the heart, the throat, the forehead and the top of the head.

They are often called by name in Sanskrit: mûlâdharâ, manipûra, anâhata, vishuddha, ajnâ, and sahasrâra. The energies of magic can be channeled through a link from the lowest to the highest of the chakras.

The Indian tradition sees the power of magic as a snake resting in the chakra of the genitals. During the ritual the snake is wakened and starts to wind itself up towards the highest chakra, where it can be used and controlled by the will of the conjurer.

the tools of magic **The tools of magic do not have exactly the same symbolic values in the lore of passion, as compared to the other lores.** The wand and the cup represents male and female sexuality respectively. They are used

in the ritual in order to create a stronger tension between masculine and feminine. Usually female conjurers use the cup, and male conjurers use the wand. The spell descriptions have the words wand/cup when the sex of the conjurer decides which tool to use. The tools can also be used to create a sex transcending effect. A male conjurer using the cup in a

ritual of passion adopts a feminine aspect. The sword may also be used as a symbol for an aggressive male sexuality.

the symbols **The chakras are included in almost all of the rituals, often painted on the body in the shape of roses or lotus flower.** The symbols of the planets are used to describe human instincts, especially Mars, Venus, and the Moon.

The houses of the zodiac sometimes complement the planets in order to create a more exact picture. A flame symbolizes passion. It can be lit and extinguished throughout the ritual.

the gods of passion **All the gods and goddesses of love are invoked: Isis and Ishtar, Adonis and Tammuz, Pan and Astarte, Dionysos and Venus, Yoni and Shiva.**

At times Christ is invoked in his aspect of fertility god.



homosexuality The traditional lore of passion is concerned with the conflict between male and female. Everyone has believed that the magical power is born when the opposites meet and are united. The symbolism of the lore of passion is largely an affair about differences and polarization. This means that homosexuality has been seen as sterile from a magical viewpoint. This is a misconception. It is the sexual instinct itself, which gives the conjurer his power, the arousal controlled by the instinct to reproduce, not some sort of contrast to the partner. All spells of passion, except those aiming for a sex change, can be given a homosexual form.

the temple Rituals of passion put special demands on the temple of the conjurer. The circle of protection must be large enough for two people to perform ritualistic intercourse. The altar can be replaced by a symbolic square painted on the floor in order to get it out of the way, or a very low raised dais. In western magic the rituals are often performed atop an elongated altar of traditional looks. The conjurers of passion work in the nude. They may have jewelry or body paint, but never any clothes intended to hide any part of the body.

THE SPELLS

SPELL	SKILL SCORE	LOSS OF ENDURANCE	TIME TO CAST	DURATION
Behold the man	5	20	15 minutes	10 minutes
Seduction	7	30	1 hour	24 hours
Arouse instincts	7	20	20 minutes	24 hours
Extinguished instincts	7	20	20 minutes	24 hours
Change sex	8	30	1 hour	24 hours
Find passion	10	50	7 hours	3 days
Magical lover	12	30	1 hour	24 hours
Master and slave	14	40	1 hour	24 hours
Stolen essence	15	40	3 hours	7 days
Mass seduction	16	50	24 hours	3 days
Mass arousal	17	50	24 hours	3 days
Premature birth	18	40	12 hours	—
Parthenogenesis	20	40	6 hours	—
Eternal love	25	50	12 hours	Permanent
Fetus perversion	30	60	3 days	Permanent
Sex change	35	50	24 hours	Permanent
Cross breeding	40	100	21 days	—
The child of magic	50/50	—	9 months	—

BEHOLD THE MAN The conjurer can see through the mask of a chosen individual, in order to discern the true feelings hidden behind his behavior. The conjurer understands all of the forces motivating the individual at present, when the spell is cast.

This understanding comes in the form of a sudden insight.

skill score 5

loss of endurance 20

tools of magic The wand/the cup

time to cast 15 minutes

duration 10 minutes

ego-throw to resist No

preparations A few drops of blood or a strand of hair from the individual to be beheld are put on sheet of glass on the altar, surrounded by a pentagram painted in red. A small fire is lit in a brazier on the altar.

invocation and gestures The conjurer rattles off the name of the victim as a mantra. He takes the blood or the hair and places it on his tongue, tasting it, and then spits it onto the burning fire.

visualization The conjurer senses how he is filled by strange feelings and instincts, suddenly feeling the things motivating the individual, whose blood or hair he has tasted.

T H E W I T C H

»Miriam cried and said that they had taken her children. She was going to commit suicide. We tried to talk to her, but she refused to listen, and the next day we were told that she was dead from an overdose of Valium. We gathered that night on the field outside the old factory. It was the night of the full moon. Painting a circle in the grass, we summoned Pan and cried for revenge. The moon was darkened and a cold wind blew over the fields. The next morning one of the social welfare secretaries was found dead in bed, bloody and torn asunder by sharp claws and teeth.«

THE WITCH IS A CONJURER who has formed a pact with Astaroth or Malkuth. She may have sold her firstborn or her own soul. The traditional witch was a degraded outcast, who took her revenge through magic. Over the last 20 years a new generation has appeared, men and women resembling new agers believing in positive vibrations. But there are still witches who get their power from feelings of revenge and anger. She is outside the community and is taking her revenge for everyone who is an outcast like herself. Witches with a positive mental balance are less vengeful, but are still rebels.

Witches often gather in covens consisting of collaborating witches who have a common pact with the same power, for example Astaroth in the aspect of Pan. Typically, a coven has 13 members, although this may vary widely. Covens seldom have one leader or any formal structure, depending instead on the guidance of the group as a whole. Witches tend to study the lore of passion, but can be well versed in all the lores.

personality She's an outsider fueled by anger and sadness. There is often some sort of traumatic event in her childhood, which has bred a burning hatred against patriarchal power, or against the falsity in the game between men and women.

disadvantages Bad rumor, Egotist, Maimed, Oath of revenge, Sexual neurosis

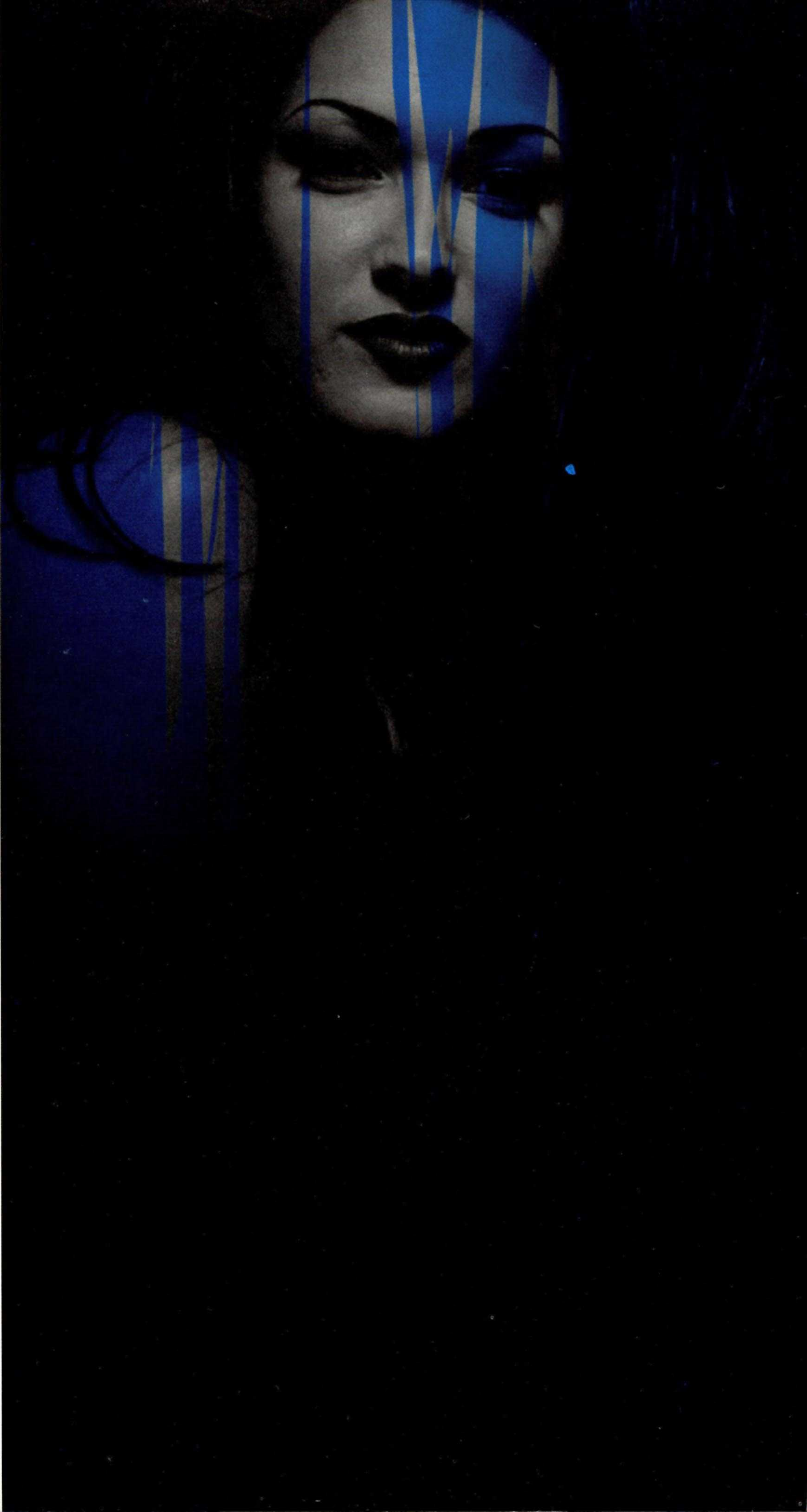
advantages Animal friendship, Body awareness, Code of honor, Empathy, Intuition, Sixth sense

dark secrets Curse, Family secret, Forbidden knowledge, Pact with dark powers, Victim of crime

profession Abortionist (in countries where abortion is illegal), Acupuncturist, Seller of natural medicine, Naprapath, Fortune teller

living standard 2–5

skills Lores of magic and spells, Academic skill: medicine, Alchemy, Astrology, Cabbalah, Dancing, First aid, Fortune telling, Net of contacts: witches, Occultism, Poisons and drugs, Seduction, Tarot





THE NEUROTIC SEX MAGE

«Remove your blouse, so I can get a good look at you. I think you have a talent for this. I can tell from your vibrations. You're letting the energies flow freely between the chakras. Don't be shy, it's natural to become aroused, it's the natural state of the body. Lust powers the magical energies. Do you feel how the forces are gathering in your breasts when I touch them?»

THERE ARE MAGES OF PASSION who are not interested in any insights or occult knowledge, but are attracted to magic in order to seek release for their own sexual desires. Such sex mages are seldom interested in lore other than that of passion. They are not concerned with the occult sciences or the shape of reality. They are fully engaged in investigating their own sexuality. The neurotic sexmage often has a disturbed sexuality. She uses magic as a means of experimenting with the body, and to test the limits of erotic experience. She is commonly engaged with tantric meditation, a school of meditation based on different sexual positions.

personality The mage has a totally sexualized view of herself and the world. Other people exist only as potential sex partners.

disadvantages Bad rumor, Death wish, Depression, Drug addict, Manic-depressive, Mental compulsion, Mental constriction, Nightmares, Sexual neurosis

advantages Body awareness, Cultural flexibility, Empathy, Intuition

dark secrets Family secret, Guilty of crime, Insanity, Victim of crime

profession Artist, Pornographic model, Pornographic photographer, Prostitute, Writer

living standard 3-6

skills Lore of passion with spells, Man of the world, Meditation: tantric, Net of contacts: the sex industry, Occultism, Seduction, Tarot



KULT

SEDUCTION An artificial passion is born in a chosen individual. The victim is charmed by the conjurer and is caught by an irresistible desire for him. The feeling is identical to ordinary feelings of strong love. The victim will, without delay, seek out the conjurer if they know each other. If they have never met the passion is awakened as soon as the conjurer comes in view of the victim.

skill score 7

loss of endurance 30

tools of magic The wand/the cup

time to cast 1 hour and 15 minutes

duration 24 hours

ego-throw to resist Yes

preparations A few drops of blood or a strand of hair from the victim. A red rose is placed by the tip of the wand, or within the cup. A male conjurer paints the symbols of Mars and fire, and a female the signs for Venus, the Earth and silver inside the circle. Two candles are lit on the altar.

invocation and gestures Gods of love are invoked: Pan and Astarte, Venus and Dionysos. The conjurer raises the wand or the cup and calls out the name of the victim. He swears by the symbols within the circle of magic and asks that the victim will show its love.

visualization The victim of the spell is visualized, nude and hesitant at first, then more and more eager to seduce the conjurer.

AROUSE INSTINCTS The spell arouses a certain feeling in the chosen victim: arousal, hatred, fear, anguish, euphoric happiness. The feeling is not directed towards any special person, it is projected against everything and everyone in the vicinity of the victim. Anyone filled with hate will feel an unreasonable anger against anyone he meets. Arousal will make the victim nymphomaniac, and anguish will petrify him.

skill score 7

loss of endurance 20

tools of magic The wand

time to cast 20 minutes

duration 24 hours

ego-throw to resist Yes

preparations A few drops of blood or a strand of hair from the victim is put on the altar. The planetary signs for the intended feeling are drawn in the circle: Mars for anger, Venus for arousal, Saturn for anguish, the Moon for fear and fury, the Sun for happiness and joy. Twelve candles are lit around the symbol, one for each of the houses of the zodiac.

invocation and gestures The name of the victim is shouted and woven together with the name of a god or goddess, archon or angel of death representing the feeling the conjurer wants to arouse. The wand touches the physical traces of the victim on the altar and then briefly touches each of the candle lights around the circle.

visualization The conjurer imagines that he is the victim of the spell, and allows himself to be filled with the feeling he wants to create.

EXTINGUISHED INSTINCTS The conjurer can extinguish a basic instinct of a chosen individual, either sexuality, aggressiveness, or fear. The instinct will be entirely gone for the duration of the spell, and can not be aroused by any circumstances. Anyone with an extinguished sexuality will not be aroused, anyone with an extinguished aggressiveness can not be excited, and anyone with an extinguished fear will not be scared by anything.

skill score 7

loss of endurance 20

tools of magic The sword

time to cast 20 minutes

duration 24 hours

ego throw to resist Yes

preparations A strand of hair or a few drops of blood from the victim is placed on the altar together with the sword. The sign representing the feeling that is to be extinguished is drawn within the circle, either Venus, Mars or the Moon. A red candle is lit in the middle of the sign, and a pentagram is drawn surrounding all of it.

She dwells with beauty—Beauty that must die;
And joy, whose hand is ever at his lips
Bidding adieu
John KEATS

invocation and gestures The name of the victim is called out, together with the instinct that is to be extinguished. The conjurer raises the sword and reads a rhyme where he curses and banishes the influences of either Venus, Mars or the Moon. He finishes the spell by chopping down on the candle using the sword.

visualization The conjurer puts himself in the place of the victim, and starts by summoning the feeling he wants to extinguish. When he is entirely filled by the feeling, he visualizes himself cutting with the sword the pillar of force that has risen from his genitals to the top of his head, with the force dying like a blown out candle.

CHANGE SEX The conjurer can change his own or his assistant's sex for the duration of the spell. He will receive the physical attributes, including a changed hormonal balance and sexual behavior, of the opposite sex. His looks will change as much as is needed. The lines of the face will become finer or rougher, the hips will become broader or more narrow, et cetera. If the spell is cast on someone else the conjurer must overcome the ego of the person with the effect of the spell. The spell may not be cast on anyone not cooperating with the conjurer.

skill score 8

loss of endurance 30

tools of magic The wand and the cup

time to cast 1 hour

duration 24 hours

ego-throw to resist Yes

requires a partner of the opposite sex

preparations Three candles are lit on top of the altar, one red, one white and one pink. A pentagram is drawn in the circle, and the symbols of Mars, Venus and Mercury are drawn within. The conjurer marks the chakras on the bodies of himself and his partner using red roses or lotus flowers. The name of the person undergoing the sex change is written nine times around the pentagram, either that of the conjurer or the partner.

invocation and gestures The conjurer summons Pan and Hermes, Lingam and Yoni. He puts the wand at the tip of the pentagram and the cup next to its left «foot». The conjurer and his partner touches the chakras of each other's bodies and then makes love until the one that is going to change his or her sex climaxes. He or she then falls into unconsciousness while the body is transformed and changed.

visualization The conjurer sees his own sex transferred to the body of his partner, or vice versa.

I am the one you warned me of
BSC

FIND PASSION This is more a form of meditation than a regular spell. Find passion is a long, ritualized intercourse strengthening the connection between the conjurer and the lore of passion. During the next three days his skill score is increased by +5 for all spells of passion (provided he knows them, of course). He can not cast spells from other lores during this time.

skill score 10

loss of endurance 50

tools of magic The wand/the cup

time to cast 7 hours

duration 3 days

requires a partner

preparations The conjurer and his partner paint the chakras with red paint on each other's bodies, in the shape of lotus flowers, roses or abstract points. Nine red candles are lit around the circle of magic, and next to each candle is written the name of one of the planets. Incense is burned on the altar, and a mandala according to the Indian pattern is drawn, nine triangles and six circles within a square.

invocation and gestures Slow, meditative intercourse using different positions. The male partner is holding back, avoiding release. The conjurer is continuously rattling off a mantra. This can be the name of a god or a word without meaning, in order to focus his power.

visualization The power is seen as a red flame by the genitals, gradually rising towards the head, and then flowing back and forth between the upper and lower chakras.

MAGICAL LOVER The conjurer can distort his own body and personality until he completely corresponds to another person's idea of the perfect lover. The spell changes the conjurer as much as is needed. Both age, looks and behavior can be changed completely for the duration of the spell. The spell gives the conjurer +20 for each attempt to seduce the intended partner. The spell can not be used to change sex.

skill score 12



KULT™

loss of endurance 30

tools of magic The cup

time to cast 1 hour

duration 24 hours

ego-throw to resist No

preparations The conjurer needs an item that has belonged to the intended victim, preferably a photograph. It is placed on the altar, together with two candles and incense. A pentagram is written within the circle of magic, and the words Lechidah, Ruach, Neshamah, Nephesh, and Chiah are written by the tips of the star.

invocation and gestures The conjurer summons the intended form. He lifts the cup using both hands and asks for divine guidance in order to form himself according to the will of the loved one. The cup is placed in the middle of the pentagram and the conjurer spills a drop of his own blood into it. He summons Isis and Ishtar, and asks for their help in transforming his body and soul. He finally falls to the floor and is shaken by painful convolutions while the body is gradually changed and the soul is transformed.

visualization A picture of the perfect lover is visualized within the pentagram, gradually melding with the body of the conjurer, until he feels the change taking hold of him.

MASTER AND SLAVE An individual is made to totally submit to the will of the conjurer for the duration of the spell. A strong sexual connection is created between the conjurer and the victim, where the victim is filled by a desire to be dominated. The submission has masochistic undertones, the victim is willing to be dominated and degraded. He looks upon anything the conjurer commands him to do as part of a sexual game, even such things that result in the victim hurting himself and others. The victim will seek out the conjurer if they know each other, otherwise he will submit to the conjurer as soon as they meet.

skill score 14

loss of endurance 40

tools of magic The wand

time to cast 1 hour

duration 24 hours

ego-throw to resist Yes

preparations A strand of the hair of the victim is placed on the altar. All of the planetary signs are drawn around the inside of the circle, and the names of the six chakras are written inside of these. A candle is lit in the middle of the circle. The conjurer paints the chakras with red paint on his own body, in the shape of stylized roses or lotus flowers.

invocation and gestures With wand in hand the conjurer calls the victim by name and commands him to come. He swears by Gamaliel and by each of the chakras while he touches the flowers on his body, feeling the snake rising up along his spine. Sitting on his haunches by the burning candle he summons Mars and Venus, Saturn and Luna. Finally he takes the hair from the altar and burns it on the candle while he commands the victim to give up its will and to submit.

visualization The conjurer sees how the victim is taking shape in the burning flame in the middle of the circle, nude and initially reluctant, then more and more submissive. When the conjurer is burning the hair the victim falls on its knees and starts licking the feet and genitals of the conjurer.

STOLEN ESSENCE The conjurer can temporarily raise his own endurance by «stealing» endurance from another person during ritualistic intercourse. He exploits the uncontrolled power released by the partner during orgasm. Each level of effect of the spell will give the conjurer five of the endurance points of his partner. A level of effect of 10 means that he will receive 50 points of endurance (provided that the partner has that much). The «stolen» endurance is added to that of the conjurer, making it possible for him to cast taxing spells that he normally would not be able to cast. He will recover normally, but for the duration of the spell he will have an increased endurance. The spell can not be used to kill the partner, the worst that may happen is that he or she reaches zero endurance, and faints.

skill score 15

loss of endurance 40

tools of magic The sword

time to cast 3 hours

duration 7 days

ego-throw to resist Yes

Early one morning, just as the sun was rising,
I heard a maid singing in the valley below:
«Oh, don't deceive me; Oh, never leave me!
How could you use a poor maiden so?»

preparations A hexagram is painted inside the circle of magic, where the upward pointing triangle is painted black, and the lower is painted white. The symbol for Mercury is written in the hexagram. One black and one white candle is placed on the altar. The sword is moistened with bodily fluids of the conjurer, and is placed on the altar. The conjurer marks the chakras on his body with red and black paint. He leads his partner into the circle and lights the candles on the altar.

invocation and gestures The conjurer summons Gamaliel and daubs his partner with rose oil. With his right hand he touches the sword, and with the left the genitals of the partner. This is followed by intensive intercourse where the partner should have repeated orgasms in order to lose as much essence as possible to the conjurer.

visualization The essence of the partner is seen as a red light radiating from the genitals. The conjurer catches it by his lowest chakra and leads it towards the highest. When the partner is emptied of essence he or she collapses from fatigue.

MASS SEDUCTION The conjurer can arouse artificial passion in a large group of people. The victims are charmed by the conjurer and are gripped by an uncontrollable desire for him. The feeling can be compared with a senseless love affair. The victims will love the conjurer unselfishly. They will seek him out immediately if they know him. Their passion for the conjurer will be aroused as soon as they see him if he is unknown to them.

Up to the Ego of the conjurer x 10 individuals can be affected by the spell. They need not be present when the spell is cast, but they must be fairly close to each other in time and space, or be bound to each other in some other way. Possible groups are religious sects, school classes, participants in a conference, or guests at a party.

The conjurer needs an item related to the group. The perfect link is a group photo, but even a club badge or a guest list where the participants have written their names will do. If the group is larger than the capacity of the spell the ritual will fail.

skill score 16

loss of endurance 50

tools of magic The wand and the crown

time to cast 24 hours

duration 3 days

ego-throw to resist Yes

preparations The item connected to the group is placed on the altar, preferably a group picture. Five candles are placed around it and lit. The conjurer draws a symbolic picture of the group in the circle with the aid of planetary signs and pictures from the zodiac. He paints his genitals red to mark the lowest of the chakras, and places the crown on his head to mark the highest.

invocation and gestures The conjurer touches the picture or item on the altar with the wand and calls the group by their names, preferably all of the participants by their individual names if he knows them. He spills a drop of his own blood over the item, and summons Dionysos and Venus. He dances around the symbol on the floor while he commands the group to come out and show their love.

visualization The victims of the spell are visualized outside the circle, nude and gradually more and more devoted in their attempts to reach the conjurer.

MASS AROUSAL The spell arouses some feeling or other in a large group of individuals: sexual arousal, hatred, fear, anguish, euphoria. As with Mass seduction the conjurer can affect a group of people of Ego x 10 in size. They must belong to each other in one way or another, either by being in the same place, or through some other ties. The conjurer needs an item connected to the group, preferably a photograph.

Mass arousal is often used to create mass psychosis in a sect or another closed group. The spell provides the victims with a very strong sense of belonging. They are turned into a flock controlled by a single feeling. The feeling that is aroused is not directed against any particular individual, but is projected against everything and everyone in the vicinity of the victims. A group of people filled with hate will feel an unreasonable hatred against everything coming their way, but not towards each other. They will assault the innocent and break anything within reach. Sexual arousal will turn them into nymphomaniacs abandoning themselves to an orgy of group sex. Anguish can paralyze them and cause them to commit mass suicide.

skill score 17

loss of endurance 50

tools of magic The sword

time to cast 24 hours

duration 3 days

Cover her face; mine eyes dazzle: she died young
John WEBSTER



KULT™

ego-throw to resist Yes

preparations The item that ties in with the group is put on the altar, preferably a group portrait. Five candles are placed around it and lit. The planetary symbols representing the feeling are drawn in the circle: Mars for anger, Venus for arousal, Saturn for anguish, the Moon for fear and madness, the Sun for happiness. Twelve candles are placed around the symbol and lit, one for each house of the zodiac. The conjurer paints his genitals red and moistens the sword with bodily fluids.

invocation and gestures The conjurer touches the picture or item on the altar with the wand and calls the group by their names, preferably each participant in turn. He spills a drop of his own blood on the item, and summons Dionysos and Pan. He dances around the symbol on the floor and at the same time commands the group to come and let go of their inhibitions. The sword touches the physical representation of the victims on the altar, and then barely touches each of the candle flames.

visualization The conjurer imagines himself as the victim of the spell, letting himself be filled with the feeling he wants to create. He sees his victims in front of himself, outside the circle, and gradually transfers the feeling to them in the form of a red, white or yellow flame that is thrown out from the sword.

PREMATURE BIRTH A pregnancy can be hurried on so that only a few days pass between conception and birth. At most the pregnancy can be shortened to seven days. The spell must in that case be cast at the same time as conception occurs. Otherwise the birth will take place seven days after the spell is cast, regardless of how far the pregnancy has gone. Neither the mother or the infant are damaged by the spell. The child will be fully developed, and the womb and the belly of the mother develop in the normal fashion, just a lot faster.

skill score 18

loss of endurance 40

tools of magic The cup

time to cast 12 hours

duration —

ego-throw to resist Yes, for the foetus. (Ego 1–7. It is 1 during the first three months, it then increases by 1 for each additional month.)

Tears, such as Angels weep, burst forth
John MILTON

preparations A pentagram is painted on the floor within the circle. Five candles are placed around it, and lit. The candles should be made out of bee's wax. The altar and the pentagram should be strewn with red roses and pink rose petals. The pregnant woman is brought into the circle. The conjurer draws a stylized rose or lotus flower on her belly, right on top of the lowest chakra. He marks his own chakras with blue dots on the skin.

invocation and gestures The conjurer summons Binah, Isis and Yoni. He touches his chakras and the sign on the belly of the mother, and asks the child within to grow and step out into the world. The mother sits down inside the pentagram, and the cup is placed on her womb. The child is called to gather force from it in order to grow. Binah, Isis and Yoni are summoned anew.

visualization The conjurer sees his own power as a blue fire, flowing out between the chakras of his body. He lets it flow out of his body and into the cup on the mother's womb, where the child can pick it up in order to grow. The child is seen only as a shadow in the belly of the mother.

PARTHENOGENESIS The conjurer can magically make a woman pregnant, without any meeting between egg and sperm. The child that is created will get –5 for all Ego-throws against the Fetus perversion spell. In all other aspects the child is quite normal, with traits from both «parents». The conjurer and the intended mother need never to meet. The only requirement is that the conjurer has a strand of hair or a few drops of blood from the woman when the spell is being cast. If the conjurer is a woman, the child is always a girl. If the conjurer is male, there is a 50/50 chance of the child being either sex. A female conjurer can cast parthenogenesis on herself and bear

an exact copy of herself, a clone. She can also let herself be fertilized by an absent man, and bear the child herself.

skill score 20

loss of endurance 40

tools of magic The cup

time to cast 6 hours

duration —

ego-throw to resist Yes (not when fertilizing yourself)

preparations The strand of hair or the blood from the intended mother is put in the cup and placed on the altar. A pentagram with planetary symbols and the zodiacal sign of the mother is drawn in the circle. The floor is strewn with growing corn of wheat, and nine white candles are lit around the circle.

invocation and gestures The conjurer summons Binah and Chokmah, Lingam and Yoni. The cup is placed in the pentagram on the floor and the conjurer calls the mother by name. A male conjurer then spills his seed over the cup in the pentagram, a female conjurer spills a few drops of her blood. The gods are once more summoned and the conjurer commands the mother to be fertilized.

visualization The conjurer sees the woman in front of himself, rising from the strand of hair or the blood in the cup. They make love, and the child is born in the form of a white light within the mother.

ETERNAL LOVE This is a stronger version of the Master and slave spell. An individual is made to fully and forever submit to the will of the conjurer. A strong sexual connection is created between the conjurer and the victim, where the victim is filled by a desire to be dominated. This connection will last even unto death, and will be released only in the forgetfulness before rebirth. The whole thing goes so far that the lover can return from Inferno after death to visit the conjurer. The submittal has a masochistic trait; the victim wants to be dominated and degraded. He views everything the conjurer commands him to do as a sexual game, even acts intended to hurt himself or others. The victim must be present in the temple when the spell is cast.

skill score 25

loss of endurance 50

tools of magic The wand and the crown

time to cast 12 hours

duration Permanent

ego-throw to resist Yes

preparations The victim of the spell is brought into the temple and is bound to the altar. Around the inside of the circle the names of the angels of death are written, and inside of these the name of the victim is repeated thirteen times. A lighted candle is placed in the middle of the circle. The conjurer paints the chakras using red paint on his own body and on the victim, in the shape of stylized roses or lotus flowers.

invocation and gestures The conjurer, with wand in hand, calls the victim by name and commands him to give up his own will. He swears by Gamaliel while he touches the flowers on the body and feels the snake rising along his spine. He then touches the chakras on the body of the victim and summons Astaroth and Gamaliel, Binah and Chokmah. Finally he releases the victim from his shackles to perform ritualized intercourse with him, where the victim is gradually more and more submissive.

visualization The will of the conjurer is seen as a red flame in the lower chakra, and is cast out and infused with the victim until he grovels by the feet of the conjurer.

FETUS PERVERSION The conjurer can change and pervert an animal or human fetus. The spell can double abilities, lower or raise the mass by three, or increase or lower the number of limbs or inner organs. The conjurer must get a higher effect on his skill throw than the ego throw of the fetus.

skill score 30

loss of endurance 60

tools of magic The sword and the cup

time to cast 3 days

duration Permanent

ego-throw to resist Yes, for the fetus (Ego is 1-7. 1 during the first three months, it then receives +1 per month.)

requires a partner

preparations The placenta from an animal of the kind to be perverted is placed on the altar (a human placenta if the fetus is human). One black and one red candle is lit, and a pentagram is drawn in the circle, where the conjurer symbolically draws the changes he wants to take place. A fire is lit in a brazier in the middle of the pentagram. The name of the mother of the child is written around the circle.

invocation and gestures The conjurer summons Hermes and swears by Mars and Mercury. He splits the placenta with the sword and brings the edge of the sword through the flames from the brazier. He calls on the child and commands it to follow his will, and allow itself to be changed. He summons Binah and Isis, Yoni and Astarte, demanding that the child submits to his will. With his own blood he marks the chakras on the bodies of himself and his partner. He then channels his power to the fetus and perverts it.

visualization The fetus is shaped by the flames in the brazier. The power of the conjurer is a black light that is cast out to pervert the fetus.

And they are gone: aye, ages long ago
These lovers fled away into the storm
John KEATS



KULT™

SEX CHANGE The conjurer can permanently change the sex of himself or someone else. This is such a revolutionary change that the person will be reborn with the new sex from now on. The one changing sex must have someone of the opposite sex to start from in his visualization. In order to change the sex of another individual the conjurer must throw higher than the ego of the victim. The sex change can not be done on anyone not willing to submit to the ritual.

skill score 35

loss of endurance 50

tools of magic The cup and the ring

time to cast 24 hours

duration Permanent

requires a partner of the opposite sex

preparations The ring is placed on the altar, and the cup is placed in the middle of the circle. A pentagram is drawn around it, filled with symbols for the sex the conjurer is switching to. Five candles are placed in the points of the pentagram. The conjurer covers his body with symbols for the opposite sex, and marks his chakras in red.

invocation and gestures The conjurer and his partner steps into the pentagram, and lights the five candles. During a day-long, meditative intercourse, the conjurer gradually transfers the genitals of the partner to his own body, or vice versa. There are no invocations, only a concentration on the force rising from the genitals, which is used to change the body and soul of the person changing sex.

visualization The force is rising like heat from the genitals, warming the body. The heat then changes the body.

CROSS BREEDING The conjurer can fertilize another human or an animal with traits from another animal, a demon, or even a machine. Any combination is possible, but a cross breeding between a man or animal and a machine will give the conjurer a -10 to his skill score. The being is born after a pregnancy of (for the mother) normal length. With unusual cross breedings the birth can be quite difficult, requiring a Cesarean section.

The throw for effect shows the success of the combination. 1-5: the child dies within one hour of birth. 6-10: the child is mad, and lives for 10 months. 11-15: the child is sickly and distressed, but its life span is the same as that of the mother. 16-20: the child is a successful combination of the best parts of both parents. If the effect is greater than 20 the whole is greater than the parts. A new species has been created. The genes of the creature are dominant, allowing it to reproduce with animals or humans of the same kind as the mother. In all other instances the cross breeds are sterile.

skill score 40

loss of endurance 100

tools of magic The wand and the cup

time to cast 21 days

duration —

ego-throw to resist Yes, for the mother

preparations The temple is cleansed for three days using incense and rose water, splashed on the floor and the walls. The conjurer spends his time meditating on the kind of being he wants to create. During the night of the fourth day he begins to draw a symbolic picture of the being inside the circle of magic. He lights nine tall candles, which are going to burn for three days, and lets them burn while he draws the symbols on the floor. During the seventh night the «parents» of the child are brought into the temple. This can be two living beings, or a creature and a machine. Humans partaking in the ritual must normally be drugged if they have not voluntarily submitted to the ritual. This is when the actual spell is begun. From this moment on the conjurer may not leave the temple.

invocation and gestures The conjurer summons Sathariel and Kali. He asks them to help him create the child. For the next seven days he repeatedly makes love with the «father» of the child, picking up his abilities until they become a part of the conjurer. This is followed by a day and night of fasting, no food or drink of any kind is allowed. During the last seven days the conjurer is making love with the mother seven times, transferring the traits from the father to the mother. He finally summons Sathariel and asks that the child will be strong and healthy when it is born.

visualization The reproductive powers of the father is visualized as a white fire. This is transferred to the conjurer, and then to the mother, where it is shaped into a clearly burning point, the new child.

THE LORE OF PASSION

THE CHILD OF MAGIC A child of magic is something unique—a new-born human being, created after the Demiurge imprisoned humanity, and therefore untouched by our imprisonment. The child of magic is born awakened, and can never be trapped by the illusion, because the Demiurge has disappeared and his servants are busy upholding his collapsing prison. A conjurer creating such a child usually entertains the hope that the child will help him escape the illusion. But the child of magic is born into ignorance. It does not have the same knowledge as those that have been awakened for thousands of years. It generally leaves its parents to go out into the world when it grows up. Only in some rare instances has a child of magic been able to help its parents to reach awakening themselves. But the simple possibility has been enough to let people make the attempt. Children of magic can only be created by two conjurers of passion, one man and one woman, where both are knowledgeable enough

to cast the spell.

skill score 50/50

loss of endurance —

tools of magic The wand and the cup

time to cast Nine months

duration —

preparations The conjurers consecrate a common temple to be used only for this ritual. Pentagrams and circles are drawn on the walls and the floor to keep any curious eyes away. If the servants of the Demiurge discover the ritual they will do anything to disrupt it and kill the conjurers. The temple is preferably placed at some point between our reality and some other place, for example Inferno, in order to lower the risk of discovery.

invocation and gestures The child is begotten at equinox, when night and day are of equal length. This is done inside the circle of magic, during absolute stillness, and as quickly as possible. When the fertilization is done the father draws a symbolic picture of Man on the body of the mother. Outside of her he paints a picture of Achlys, The Abyss that existed before the beginning of time. He summons She Who Waits Below and asks her to open a gate to The Abyss. A screaming void is opened outside the circle. The father screams the name of the child, an fresh name never before used by man, and prays that it will be born. Then the temple must be destroyed, leaving no trace of the ritual. During the following nine months, until the child is born, the mother should move around in order to avoid any attention, and protect the fetus from discovery with the aid of spells. The pregnancy may not be hurried on by magical means. After nine months, when the child is born, it is a completely new human being. If it is killed or aborted before this, the new soul is destroyed and the child is forever dead.

THE STUDY OF SYMBOLISM

Symbolism is the basis of much of the magic that is practiced in the world today. The conjurer uses symbols in order to bring out his innate divinity. The same thing can be done on a greater scale: entire groups can be influenced by powerful symbols without being aware of it. Symbolism is probably the most abused of the occult sciences. It has been used by churches and religions, by power hungry rulers and by greedy businessmen in the media and advertising industries.

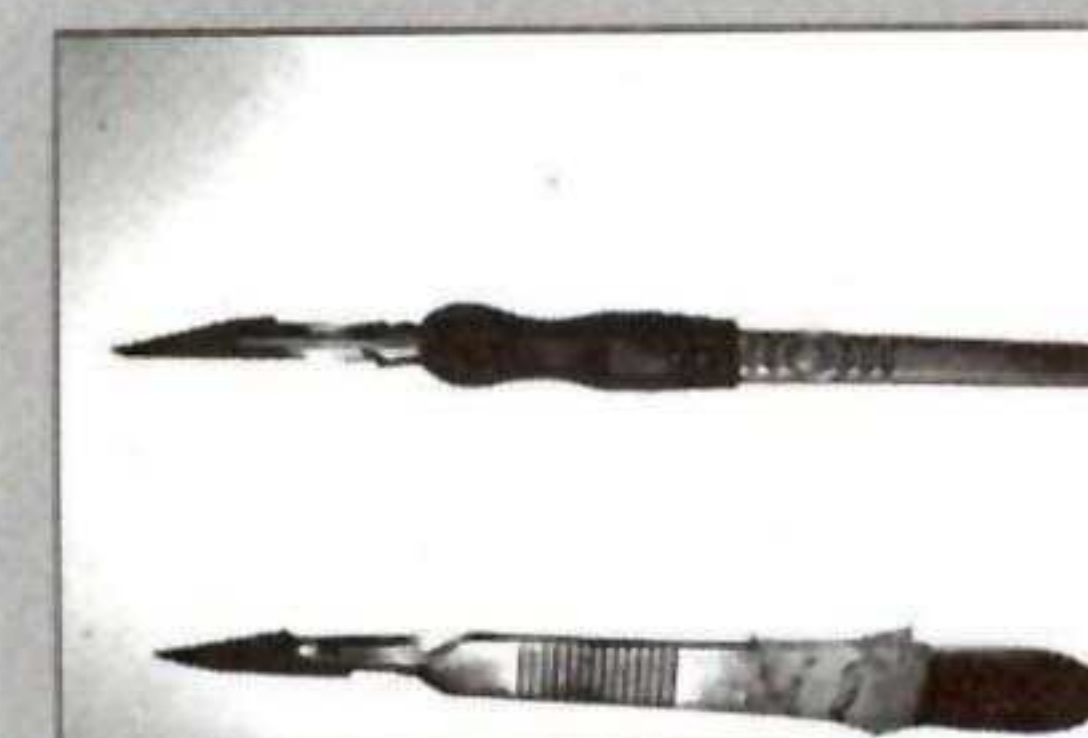
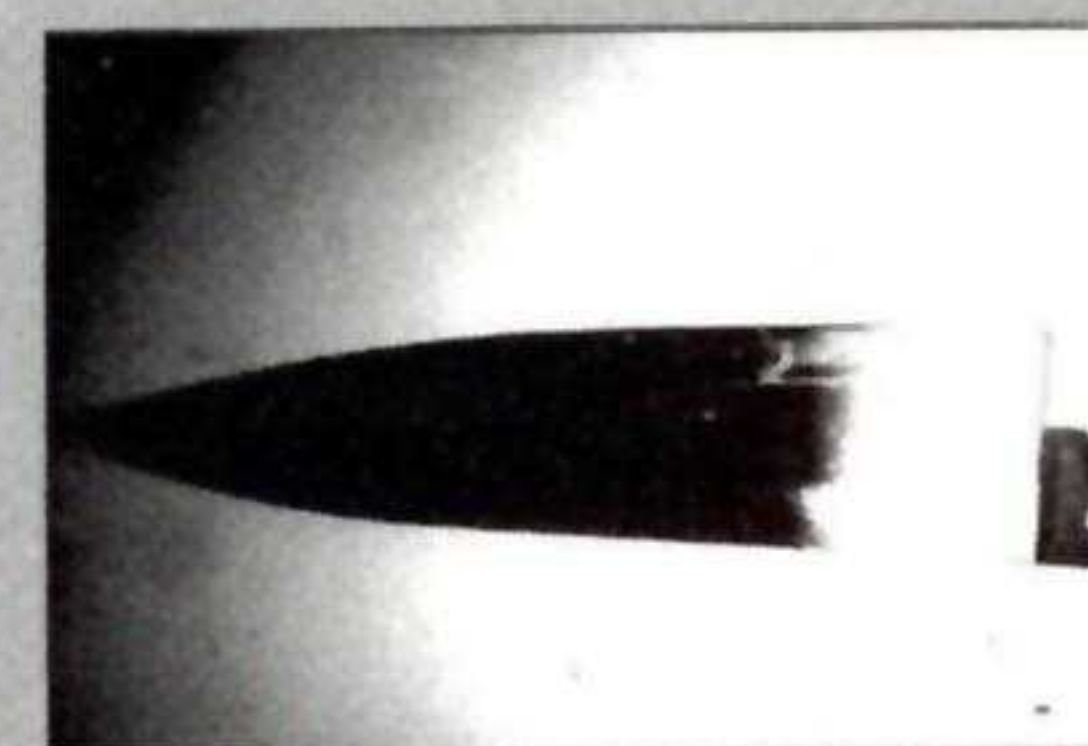
But symbolism is also one of the seven keys. It is used to research our collective subconsciousness. The symbolist is looking for signs and symbols that are embedded in our genes, remnants from the time before our imprisonment. The symbols can be connected to form memories and entire stories, giving leads to our lives before the Demiurge created the illusion. By regaining the control over our common memories

we may regain some of our divinity.

history of symbolism All religions, all art and culture are filled with symbols. The art of interpreting symbols has old roots, but it has had a more or less hidden existence, often in a symbiotic relationship with religion, up through the 17th century. During the Baroque era symbolism broke away from Christianity. From then on symbolism evolved into a complicated science, intimately connected with practical magic.

Modern symbolism has been revolutionized by Carl G. Jung's theories about the subconscious and the symbols of our dreams. Jung has presented the most complete theory on the interpretation of symbols so far, and has inspired symbolists to think along new lines. In the last few years we have had a psychologically based symbolism,

with the potential to influence large groups of people.





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interpreting symbols **The symbolist interprets symbols and stories in order to find out what is behind the metaphors.**

From an African children's story he can find information about man's original instincts, and about the world beyond the illusions. There is a rich tradition of symbols in all of the religious faiths, that can be used to get a better understanding of the Demiurge and the guardians of the illusion.

There is not space enough here to discuss the thousands of symbols and metaphors that a symbolist must know in order to further his work. Anyone interested enough can get hold of a lexicon of symbols, or a book based on Jungian psychoanalysis. A great number of symbols and their possible interpretations are

given in these books.

the influence of symbols **Symbolism is easy to abuse for propaganda purposes.** By twisting symbols and stories the symbolist can influence others. The idea of healthy self-sacrifice and physical exercise can be united with a religious doomsday belief to create an idea that total war is a good thing. This is how the nazis managed to indoctrinate millions of people to believe in war as a purifying bath of steel, in spite of the fact that they all had clear memories of the trenches of the first world war.

Many symbolists are careful not to address too large an audience, as they are well aware of the danger of strong symbols. Others ignore the risks. The movie industry has become an effective way of influencing the collective subconsciousness. Film creators have managed to shift the mental balance of entire groups of people by manipulating symbols with deep roots in our subconsciousness.

The table below notes the effect needed for the symbolist to influence his audience. Strengthen instinct means that the symbolist will strengthen a trend that is already present in the audience, for example a dislike of tax authorities. Create an instinct means inciting entirely new feeling, for example a hatred of the meat industry. Establish a new truth means for example that a majority of all Americans decide that it is unhealthy to drink beer.

This of course assumes that the symbolist is able to get his message across. The upper table row indicates his available channels. One medium can be for example a TV-series or a film. Two or three media can be a series, a book and an advertising campaign with the same contents. A media campaign presupposes that the symbolist will have his message presented in all of the mass media, at least for a month. The table should not be taken too literally.

Certain truths are of course too difficult to sell. Modifications must be made depending on the target group, and

the contents of the message.

	MEDIA CAMPAIGN	2-3 MEDIA	ONE MEDIUM
<i>Strengthen instinct for 24 hours</i>	5	10	15
<i>Create instinct for 24 hours</i>	10	15	20
<i>Permanently strengthen instinct</i>	15	20	25
<i>Permanently create instinct</i>	20	25	30
<i>Establish a new truth</i>	25	30	35

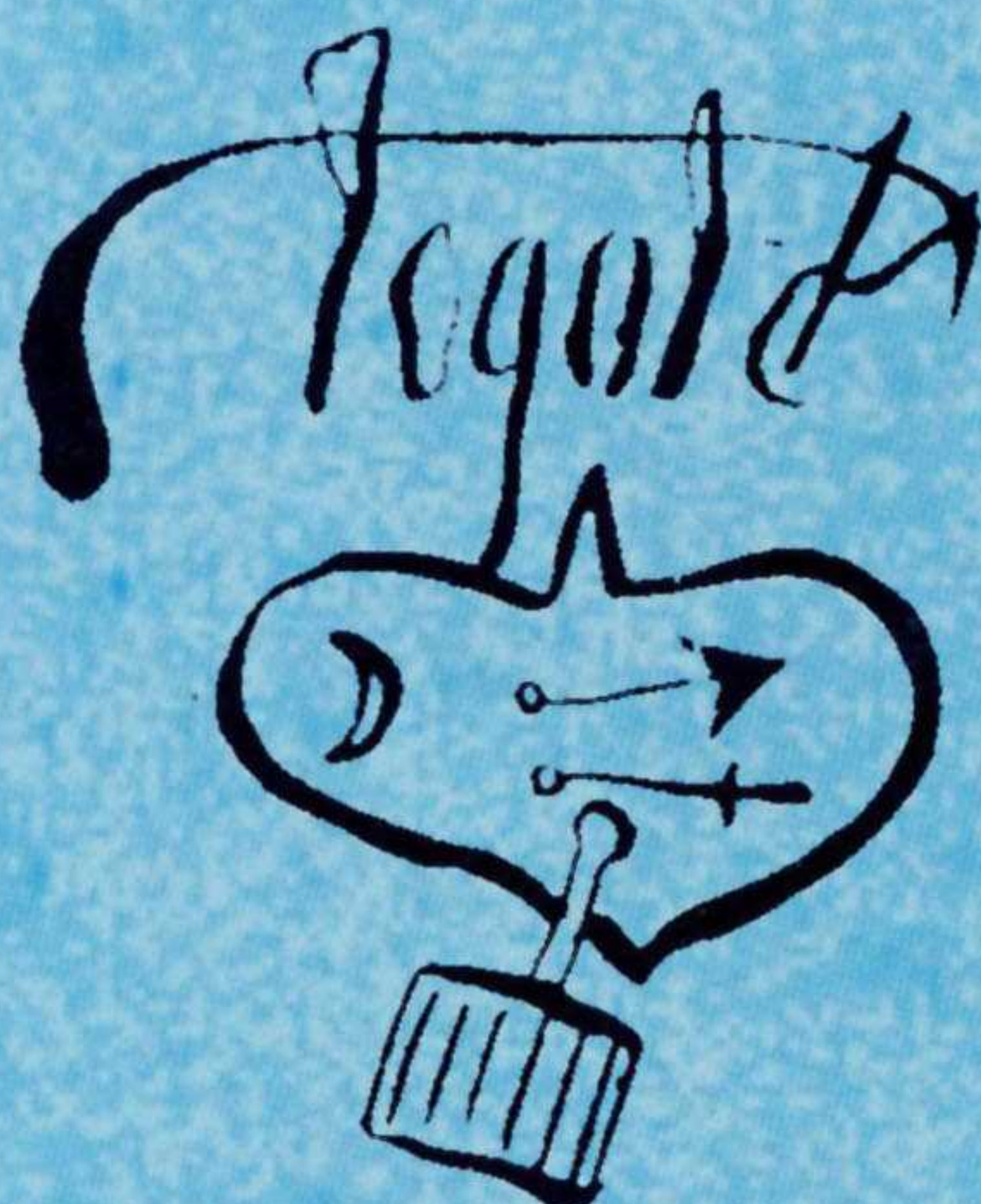
the knowledge of the symbolist **Symbolism is closely related to humanistic scholarship.** The symbolist will find his working material in art, literature and religion. He automatically receives half his skill score of symbolism in humanistic scholarship. Most symbolists have additional knowledge of religion, psychology, literature, art, film and television, cultural anthropology, history and languages.

The Novice (skill score of 1-9)

The novice knows the most important symbols of different cultures, and understands that they can be used to interpret the behavior of man.

The Student (skill score of 10-19)

The student will recognize symbols that are common to all of mankind. He knows a little about interpreting dreams, thereby learning something about a person. He can describe how a society is made up by taking part of its symbols and myths. He knows when a symbol is used in a manipulative way, and is not easily influenced by propaganda.



THE LORE OF PASSION

The Adept (skill score of 20–29)

The student knows how symbols have changed throughout history. He can describe how humanity as a group has changed by studying symbols and myths. He is aware of the great changes of the past 200 years, and that parts of our symbolic heritage, that which is a part of our imprisonment, is in disarray. From the remnants a number of fixed symbols, those that existed before the imprisonment, are coming back.

The Master (skill score of 30–39)

The master can tell what instincts and abilities we had before the imprisonment by studying myths and symbols. He can play around with the symbols, giving them new and unexpected interpretations.

The Symbolist (skill score of 40+)

The symbolist can begin to chart man's original myths and symbols, the original versions of our fairy tales and stories, in order to find out what they looked like before the imprisonment. He is also able to interpret facts about the illusion, the Demiurge and the guardians of the illusions, by reading symbols and myths.





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They had chased me for weeks, men in dirty yellow coats and staring pig eyes with guns hidden in soft shoulder holsters. They showed up when I went over to Massid's for a drink. They stood waiting in the doorway when I got back home. They bugged my phone; cli-rrrr-click, it said each time I tried to call anyone.

Now I knew at last what they were after. B told me about it.

»You haven't much time left. They're going to take you as soon as they get the word from above. Pull out while you can.« he warned me.

I prepared. Sold all my stuff and left the cat with B. I barricaded the door, and locked myself in my temple with a bottle of whiskey and a few sandwiches. It would take a week. A week of hell, then I would be free. I ate the sandwiches and emptied half the bottle. I almost threw it all up, as if my body understood what I was going to do, and protested against it. I was a little shaky when I started drawing the pentagrams.

Glowing lines. Soft, elusive Hebrew letters. Star houses. Planets. I drank the rest of the whiskey and burned some incense.

Somebody rang the door; it was a weak, distant signal. But I didn't listen. I held the wand in my hand and pointed it towards the sign of the Capricorn.

»You are no more!«

The goat's head faded away. Then Aquarius, Pisces, Aries. I extinguished the glowing signs on the floor, one by one, until all was dark. Limbo. As if the world had gone out around me. I sank down onto the floor. Going slowly to sleep. Seven days. Hangover at first, then hungry, then thirsty, then faint and sleepy, until a splintering sound made me open my eyes. The door of the temple had been broken down. Two men in dirty yellow coats stood on the threshold. But they were too late. I was already on my way. They reached into the circle; I got a glimpse of their true forms, swollen, yellow skinned, slithering black tongues. Before they were able to break the circle I was gone. I got up and stepped into the other world, in among the shadows, and saw them rip my dead body from the floor.



THE LORE OF THE DREAM

The dream is our inner universe. This is where we are the masters, with limitless power over both the spirit and the material world. This power can be transferred to the waking world. In the dream world we can create beings which then step out into the waking world. The dream can tear the veils of the illusion, and open gates to other realities. We can change our dreams, and thereby change reality.

The dream world is reached through the Art of Dreaming. It is a skill that is not magical in itself, and involves learning to control and manipulate your own dreams, and is described in the Beyond the Dream chapter in the regular rules. Every dream conjurer has the Art of Dreaming skill automatically, of the same skill score as the skill score of the lore of magic. They do not need to pay extra for this.

The lore of the dream works on the borderland between dreams and reality. The magic can be used to influence the dreams of other individuals, or to twist reality. Almost all of the conjurers of the dream are originally just dreamers. They have created dream worlds, and have passed from these into other dreams. Somewhere they have met other dreamers with enough knowledge of magic to start teaching them.

There are few books in our world describing the lore of the dream and how to use it. The knowledge is gathered in the dreams, collected in secret libraries or in the heads of the dream masters, far away from any curious meddlers. That is where the dream conjurer can learn the secrets of the lore. He builds his temple and creates his tools in the world of the dream. There are usually no physical traces in our world to show that he is a conjurer. Powerful dream conjurers are almost always dream wanderers. They gradually transfer their essence to their dream realms, leaving their waking selves behind as dead shells.



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the knowledge of the dream conjurer **Dream conjurers have extensive knowledge about the dream worlds and other dreamers, but they know little about the servants of the Demiurge.** The dream is an escape from reality. The dream conjurer has withdrawn from the normal existence of mankind. As long as they stay hidden in the dream they will never search for the awakening, or ask troublesome questions about man's rightful place in the universe.

A dream conjurer's knowledge about the Art of Dreaming is equal to his Lore Rating.

The Basics (skill score less than 10)

The conjurer knows that dreams and reality can meld, are able to influence each other and become one. He knows that man is more than his bodily shell, that he can move into the dream and be distorted beyond recognition.

Higher Knowledge (skill score of 11–40)

The conjurer knows about the Vortex and the worlds of the dream princes. He knows that dreams can be individual or shared, that there is a collection of general human ideas in the Vortex that can be used to create common dreams.

Full Insights (skill score of more than 40)

The conjurer knows that the dream is an escape from the illusion, the prison of humanity. He also knows that this is an incomplete escape, a dead end that can never lead to a full awakening. He knows about the archons and the angels of death, Inferno and Metropolis, but he generally does not care about the outside world. He has invested too much in his dreams to wish to leave them behind.

drugs **Drugs are a closely related part of the dream.** Drugs are an escape from reality in the same way as dreaming. Many conjurers of the dream use drugs in order to get into a stupor deep enough to let them stay for days and days in the realms of the dream. This is something which adversely affects the body and many conjurers become drug addicts. To be awake and unaffected by the drugs becomes more and more depressing. The body can not stand being without the drugs. Using heroin, morphine and different kinds of tranquilizers, often combined with liquor, is common among the conjurers of the dream. Even conjurers who do not become drug addicts use mildly narcotic drugs in their rituals in order to achieve a sleepy atmosphere. Common incense is often mixed with cannabis, hashish or opium.

the tools of magic **The tools of the dreamer are not used to influence reality, but to escape into the dream.** The most important is the wand, as a sign of the conjurer's power over his own dreams. The second most important is the cup, which in the lore of the dream represents drugs and the escape from reality. The ring is very seldom used in the lore of the dream.

the symbols **Colors and smells are important.** Oil lamps of different colors and different kinds of incense are used to send the dreamer into the right state of mind. The dream is about going into its own world, which means that the human soul is important. The hexagram is often used as a symbol for the connection between the soul and the image of the soul in the dream. The names of the soul in both Egyptian and Hebrew are used in dream rituals. The houses of the zodiac and the planets are used to provide an image of the inner being of the conjurer.

Archons and angels of death are rarely summoned.

the gods of the dream **There is only one dream god, he who is called Hypnos in Greek, the lord of the dream.** He is summoned in many dream rituals.

Other gods are used more as symbols.



T H E N E W A G E R

»You're not opening up. That's why you're not feeling anything. Relax and feel how the force is flowing through the crystal and into your hand. Can you feel how it prickles and gets warmer? It's your mental energies that are being channeled. Don't think about anything. Just let your mind reach out for the origin, the power in your soul. The world around you is full of spirituality, and is responding to your unconscious attempts to attain harmony with it. Try to visualize the soul of the world, try to merge with it. Sense how you can read the thoughts of the flowers.«

THE NEW AGER HAS SEEN that mankind is on the verge of a huge step towards a new state of consciousness. Through spiritual exercise it is possible to strengthen the forces of good in the world, and prevent war and other disasters. If we can just recognize our forgotten parts and admit our ties to the living, conscious earth, we can achieve something heretofore unknown in the history of humanity. The new ager is part of an international movement, and is happy to meet those of like mind through seminars and classes.

personality A seeker, convinced that truth can be found within every human being, and that we all are part of a larger, cosmic consciousness.

disadvantages Fanaticism, Intolerance, Mental constriction, Paranoia, Phobia, Unwilling medium

advantages Body awareness, Empathy, Enhanced awareness, Intuition

dark secrets Occult experiences, Possessed and haunted, Supernatural experiences

profession Laborer, Healer, Artist, Consultant, Part-time farmer, Therapist

living standard 3-6

skills Lore of magic and spells, Astrology, Cabbalah, Computers, Fortune telling, Hypnosis, Martial arts: kendo or ju-jitsu, Modern languages, Net of contacts: the new age movement, Occultism, Parapsychology, Pictorial arts, Poisons and drugs, Rhetoric, Tarot, Written report

THE WHITE CONJURER

»Magic is not an end in itself. It's a means, among many, in our striving for a better and more humane world. I see magic as a way to reach a higher level of consciousness. There are methods where you can release your consciousness from your body in order to gain an inner harmony, which is directed towards the higher spheres, towards a more enlightened and truer existence.«

A WHITE CONJURER ALWAYS has a positive mental balance. He spends more time meditating and studying than working at his magic. His goal is to reach nirvana, samadhi, enlightenment, the awakening, or whatever he chooses to call it. He's involved with excruciating physical exercise in order to liberate his thoughts from the shackles of the flesh, often isolating himself in the wilderness or some remote location. White conjurers living among people are often engaged in welfare work or similar.

personality a self-sacrificing, clean-living individual trying to liberate himself from the pressing needs of his body. He is friendly and understanding towards everyone, an attitude which is often considered slightly patronizing and self-absorbed.

disadvantages Compulsive thoughts: perfectionist, cleanliness, Continually reeling off mantras, Fanaticism, Mental constriction, Nightmares

advantages Altruism, Animal friendship, Body awareness, Empathy, Endure hunger/thirst/cold/heat/torture, Forgiving, Honesty, Largesse, Pacifism, Resistance to illness

dark secrets Family secret, Forbidden knowledge, Haunted and possessed, Occult experience

profession development assistance worker, hermit, priest, doctor, teacher

living standard 1-5

skills Lore of magic and spells, Academic skills, Alchemy, Astrology, Cabbalah, Craft, First aid, Hypnosis, Meditation, Modern and dead languages, Numerology, Occultism, Parapsychology, Play instrument, Poisons and drugs, Survivalist skills, Tarot



THE LORE OF DREAMS

THE SPELLS

SPELL	SKILL SCORE	LOSS OF ENDURANCE	TIME TO CAST	DURATION
Behold the Dream	5	10	10 minutes	10 minutes
Summon Dreamer	5	10	10 minutes	One dream
Dream Gate	7	20	20 minutes	10 minutes
Send Dream	7	20	45 minutes	One dream
Shared Dream	8	30	1 hour	One dream
Dream Temple	10	50	8 days	Permanent
Lasting Portal	15	40	24 hours	Permanent
Escape to the Dream	16	All	7 days	Permanent
Dream Walk	17	40	24 hours	3 days
Dream Creation	18	40	6 hours	24 hours
Prophecy	19	40	9 hours	1 year
Seeker	20	30	7 hours	—
Dream Hero	25	50	12 hours	24 hours
True Dreams	30	40	7 hours	24 hours
Killing Dream	35	60	24 hours	One dream
Dream Realm	40	80	7 days	Permanent
Dream & Reality	45	80	7-7 days	Permanent

BEHOLD THE DREAM The conjurer can see into another individual's dream with the aid of a mirror. He can not influence anything in the dream, and he sees everything with the eyes of the dreamer. The dreamer is usually not aware of such peeping toms. An experienced dreamer may sense that something is amiss if

he successfully resists the spell.

skill score 5

loss of endurance 10

tools of magic The cup

time to cast 10 minutes

duration 10 minutes

ego-throw to resist Yes

preparations A blue mirror is placed on the altar. White paint is used to write the name of the individual whose dreams are to be studied. Narcotic incense is burned in a brazier on the altar, and a hexagram is drawn on the floor. Four yellow candles are lit, and then the conjurer puts himself into a meditative trance.

invocation and gestures The conjurer summons Hypnos and asks him to open the gate to the realm of the dreams. He raises the cup and moves it above the burning candles, and at the same time calls on the dreamer and asks to be let into his world.

visualization A dark point materializes in front of the conjurer and glides over to the mirror. There it explodes into darkness and opens the road into the dream.

SUMMON DREAMER The conjurer can summon a sleeping person and force him to enter his own dream. If the spell is successful the dreamer will be brought into the dream world of the conjurer the next time he falls asleep.

This requires that both of them are asleep at the same time. A skilled dreamer can summon several people at the same time, one for every 5 points of his skill score. If the sleeper is a skilled dreamer whose skill score in

the Art of Dreaming is higher than his Ego, he can use his Dream Art to resist the spell.

skill score 5

loss of endurance 10

tools of magic The wand

time to cast 10 minutes

duration One dream

ego-throw to resist Yes

preparations The conjurer burns white sandal wood in a brazier and lights a bee's wax candle on the altar. He paints a triangle with one red, one yellow and one blue side on the floor, and writes the names of those he wishes to summon inside it. On the outside of the triangle he draws a pentagram in white.



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invocation and gestures The conjurer swings the brazier above the triangle on the floor, turns to each of the four cardinal points and forbids all ichthyrians, psyphagi, and other dreamers to disturb the summoning. He chants the names of those he wishes to summon, and bids them to enter his dream.

visualization The summoned individuals are seen as floating forms getting closer to the circle and the conjurer.

DREAM GATE The conjurer can open a portal into dreams or dream worlds and move physically into them. The gate can be opened to one of his own dreams, which he has previously visited, or to another person's dream. Creatures in the dream are aware of the conjurer and can see him when the portal is opened. If the spell is cast from within a dream the conjurer can then step out into waking reality. He can not bring anything with him through the portal, unless he has cast the Dream Creation spell first.

skill score 7

loss of endurance 20

tools of magic The sword

time to cast 20 minutes

duration 10 minutes

preparations The conjurer burns musk in a brazier and splashes rose water on the altar. He places a mirror on the altar and writes, using white paint, a symbol for the dream he wishes to open a gate to on the mirror. Inside the magic circle he then draws a pentagram in blue and marks the points with lit candles.

invocation and gestures The conjurer follows the lines of the pentagram with his hand and commands all hostile powers not to interfere with the ritual. He strikes the surface of the mirror with the sword and calls the name of the dream he wants to open a gate into.

visualization The conjurer sees a black opening in front of him, growing out of nothingness. A rift in space is created when the mirror shatters. The rift is widened to create a portal to the other side.

SEND DREAM The conjurer can send a dream to another individual, or change the dreams of someone according to the wishes of the conjurer. He can subject his victim to horrendous nightmares, or change anguish-filled dreams into pleasant images of paradise. It is quite possible to drive a person insane by sending horrible nightmares night after night. After a month or more of manipulated dreams the victim is prone to develop a neurosis, and be the subject of permanent attacks of dread.

Experienced dreamers and dream conjurers have a natural protection against external influences. They can add their skill score in the art of dreaming or the lore of the dream to the effect for

the ego-throw to resist the spell.

skill score 7

loss of endurance 20

tools of magic The wand

time to cast 45 minutes

duration One dream

ego-throw to resist Yes

preparations The conjurer burns incense fitting the dream he is going to send: sulfur and pepper oil for evil dreams, camphor and white sandal wood for ethereal dreams, musk and myrrh for dreams of a sexual nature. He lifts an oil lamp with a blue flame on the altar, and draws the signs of the planets representing the dream on the floor: Saturn and Mars for the physical and violent, Venus and Luna for the sensitive and sensual, Mercury and Jupiter for the impartial and concrete, the Sun for the spiritual and lofty.

invocation and gestures The dreamer is called by name, and the conjurer raises the sword to show his capacity to shatter and distort the dreams of the victim. The dream to be sent is described, preferably in a poetic fashion, while the conjurer moves his hand in sweeping circles over the blue flame.

visualization The conjurer sees how the flame is distorted to a picture of the dream he wants to send or distort.

Whilst yet the calm hours creep,
Dream thou—and from thy sleep
Then wake to weep
Percy Bysshe SHELLEY

SHARED DREAM This is a dream shared by a number of people. Up to the Ego of the conjurer number of individuals may share the dream at the same time. They do not only dream the same things, they also meet in the dream, and will remember it afterwards. A shared dream can be used to bring people together from far away, people not otherwise able to communicate with each other. It can also be used to send a dream, to subject a number of people to a horrible nightmare. If the shared dream is going to work, all of the participants must be asleep at the same time.

The conjurer can choose if he wants to be part of the dream or not.

skill score 8

loss of endurance 30

tools of magic The wand

time to cast 1 hour

duration One dream

ego-throw to resist Yes

preparations Narcotic incense is burned in a brazier on the altar, and a white candle is lit for each person that is going to share the dream. The conjurer needs a strand of hair, some nail clippings, or a few drops of blood from each one. He places the items next to each one of the candles, and draws an octagram on the floor, in the form of two superimposed squares. One of the squares is painted blue and the other brown.

invocation and gestures The dreamers are called one by one by name. The conjurer burns the hair, the nails or the blood in each respective candle, and commands everyone to come to the dream. He describes the shared dream using poetic language and moves the wand over the burning candles on the altar.

visualization The dream takes shape out of the candle lights on the altar, and is turned into a lucid image.

DREAM TEMPLE A permanent temple is built in the dreams of the conjurer. It will always be available to him, regardless of how his dreams change. He can always find the way to his temple, and it will not be subjected to outer forces, or the inevitable mutability of the dream world. The temple functions exactly as normal. It can be used to cast spells affecting both dreams and reality. All the material for the temple is picked out of the dream, there is no need to bring anything in from the waking world. The spell is special, as it is prepared in a waking state, but the important invocations are spoken while the conjurer is asleep and dreaming.

skill score 10

loss of endurance 50

tools of magic The sword, the wand and the cup

time to cast 8 days

duration Permanent

preparations The conjurer burns narcotic incense and lights forty wax candles in a tight circle around the circle of magic. He meditates for twelve hours, creating a mental image of the temple.

invocation and gestures The conjurer summons Hypnos and lays down in the circle to sleep. He holds the wand in his right hand and the cup in his left. When he steps into the realm of the dream he carries his tools with him. He locates a place in the dream where the temple is to be situated, and draws, by walking three times counter clockwise in a circle, a circle of magic on the ground. The circle will be permanent from now on. The conjurer returns each night during the next seven days to continue his construction of the temple. During this time he has the ability to create and shape items out of nothing. He can build an immense, colonnaded temple with an altar of marble, with grand statues of the gods of the dream, if he wants to. But he can only create items belonging to the temple, nothing can ever be removed from it. When the seven days of construction are over, the temple is consecrated in the usual manner.

visualization The conjurer keeps a steady image of the temple in his mind, and gradually summons it out of the dream.

LASTING PORTAL A permanent portal is created between the dreams of the conjurer and our reality. He can always walk with his waking body between the dream and his waking state. The portal works just like a dream portal, but it exists permanently. It must be placed where there is a natural gate, like a door or an opening of some other kind. The portal can only be used by the conjurer or by creatures with his permission. Everyone else is kept away by spells of protection. The spell is cast in two steps. One part is performed in our reality and lays the foundation for the portal on this side, the other part is cast in the dream. The first part of the spell is always cast in the temple of the conjurer, regardless of whether it is situated in reality or in the dream.

Farewell, happy fields,
Where joy for ever dwells! Hail, horrors! hail
John MILTON

skill score 15

loss of endurance 40

tools of magic The sword

time to cast 24 hours

duration Permanent

preparations The conjurer marks the gate on the side where he has his temple by drawing its outline with red ochre. Above the portal he draws a Tau-cross and writes the word Tetragrammaton in order to keep all enemy powers away. He then withdraws to his temple where he burns aloe incense and draws a blue pentagram marked with five candles within the circle of magic.

invocation and gestures The conjurer raises the sword and points it in each of the four cardinal directions, warning the princes and powers of the dream to keep away. He shouts his own name, also naming the portal, making it able to recognize the conjurer when he wishes to use it. He calls the portal and commands it to open, at the same time cutting a gate in the air using the sword. He then reclines inside the pentagram and goes to sleep (or wakes up, if the temple is inside the dream, and he is casting the first part of the spell in the dream temple). He then repeats the ritual from the other side: draws the gate, draws the Tau-cross and Tetragrammaton, draws a pentagram, warns the powers to stay away, names the portal and commands it to open.

visualization The darkness is gathering around the place where the portal is going to open, and the conjurer sees how a rift opens in front of him, the air seems to crack, leaving a gate in the air.

ESCAPE TO THE DREAM This is a spell used by a person who wants to completely move his essence to the dream. The conjurer is gradually transferring himself into the dream, until his living body is nothing but an empty shell that he can leave behind. He has his usual abilities in the dream, and looks like himself, but he can change himself with the help of the art of the dream. He can never return to the waking world for more than short visits through portals. After a day in reality he is always thrown back into the dream. A person escaping to the dream buys a temporary immortality for himself, for the price of never again being able to live in reality. He does not age or die, but sooner or later the powers of death will take notice of him. No man is allowed to live forever, and dreamers trying to cheat death will be chased by the servants of the angels of death until caught.

The entire spell must be cast from a temple in the real world.

skill score 16

loss of endurance all

tools of magic The wand and the cup

time to cast 7 days

duration Permanent

ego-throw to resist No

preparations The conjurer draws a pentagram on his own body and writes the names of the five parts of the soul next to it: Chiah, Nephesh, Neshamah, Ruach and Ichidah. He then burns myrrh, amber and musk. Another pentagram is drawn inside the circle of magic. He begins by writing the names of the houses of the zodiac, then the nine planets around it. Finally he draws a triangle surrounding everything, with the word Tetragrammaton written along all three sides.

invocation and gestures Turned towards the west, with the wand in one hand and the cup in the other, he denies the influences of the zodiac, then the planets, and finally the existence of God's entire creation. He is then able to walk into his own soul. He reclines on the floor in a fetus position and closes his eyes. Half meditating, half sleeping, he mumbles his own name as a mantra, and is gradually sliding into the world of the dream, while his body deteriorates and dies.

visualization The conjurer sees his own essence as a blue light permeating the body. The light is gradually fading and is transferred to the dream, which he imagines as a half transparent world, gradually becoming more substantial, until the waking reality has disappeared completely.

DREAM WALK The conjurer can walk uninhibited between his own dreams and dream worlds of others. He can let his own dream gradually glide into those of another person, and step into the worlds of the princes of the dream, and the twisted shared dreams around the Vortex. The dream is not a fixed landscape, the dream walker is gradually changing his environment in order to move about. In order to get inside the dream of another individual the effect of the dream walk must be greater than the effect of the Ego-throw of the dreamer. An experienced dreamer can use his skill score for either his art of dreaming or lore of the dream, instead of his Ego in order to keep the dream walker away.

I have often wondered if the majority of mankind ever pause to reflect upon the occasionally titanic significance of dreams, and at the obscure world to which they belong

HP LOVECRAFT

skill score 17

loss of endurance 40

tools of magic The wand and the cup

time to cast 24 hours

ego-throw to resist Yes

preparations A mirror is placed on the altar. The conjurer writes, using white letters, the name of the dream realm he wants to enter first. Seven lamps with blue flames, which should be burning for 24 hours, are lit around the circle of magic. Next to each lamp is written the Egyptian sign for one of the parts of the soul: Ren, Sekem, Khu, Ba, Ka, Khaibit, and Sekhu. In the square outside the circle he draws five stars for the five cardinal points of the dream. The conjurer removes the clothes from his upper body and rubs himself with rose oil. He fills the cup with scented oils and places it within the circle. He then lies down on the floor.

invocation and gestures When the seven lights go out the conjurer shuts his eyes and summons his Khu, the soul that is going to guide him in the realm of sleep. He dips the tip of the wand in the cup and splashes the oil on the five stars on the outside of the circle, calling the name of the dream realm and asking for the protection of his Khu-soul. He then falls gently to sleep, while weaving a spell where he says that he is seeking the way into the realm of the dream, the way to the landscape of the heart, the way to the lands of forgetfulness. He drinks the last drops of oil from the cup. The mirror is shattered, and a gate is opened towards the dream.

visualization The dream realm is taking shape in the darkness on the other side of the circle. When the conjurer empties the contents of the cup, he looks into the dream of his visualization.

DREAM CREATION This spell is used to create an item in the dream. The item can then be brought out into the real world. The conjurer can create an object with a mass of approximately his skill score in kilograms. The object can be of any kind, but it may not be in violation against the natural laws of our reality. If it is in violation the item will cease to exist when it leaves the dream world. The conjurer can take the item through a dream gate, and he will then have the item in his hand when he wakes up. When the duration of the spell ends the item disappears.

The spell must be cast in the dream.

skill score 18

loss of endurance 40

tools of magic The wand

time to cast 6 hours

duration 24 hours from the moment the item leaves the dream.

preparations The conjurer lights seven blue candles around the magic circle. Next to each candle he draws the sign for one of the planets. In the middle of the circle he paints a white pentagram with blue outlines, and in the middle of it he draws the signs for Mercury and Mars.

invocation and gestures The conjurer raises the wand and points it in turn towards each of the planetary signs, and summons the powers of the planets. He then stands on the sign of Mercury, describing in detail the item to be created, at the same time making a drawing of it in the air using the wand.

visualization The tip of the wand is a glowing point, drawing the outline of the item in the air, filling in shapes and colors until the item is fully present.

PROPHECY The conjurer is able to see the future. He can prophecy in the dream how a certain event is going to come about. The prophecy is an image the conjurer creates out of his knowledge of a certain situation. He can not prophecy about a chain of events that he does not know anything about, and the events must, in some capacity, be a cause and effect chain. The conjurer can not prophecy about events that are entirely a matter of chance. He can not use the spell to find the winning lottery numbers, for example, or whether it is going to rain on the first of May next year or not.

If the prophecy is going to be reliable it must be about a clearly defined event not too far ahead in time. The conjurer can not say anything of any consequence about events a year from now, and the reliability is already much compromised even if the prophecy only stretches a few months ahead. It is no real picture of the future that is created, for that to be the conjurer must have some knowledge of the magic of time and space. There is always a small risk that the prophecy is false, but the risk is diminished the more precise the question is. Possible questions are: »Will Bob Sisko, the drug peddler, be caught by the police?« or

»Will Bob and Lisa get married?« or »Is Bob going to die from his cancer?«

skill score 19

So I awoke, and behold it was a dream
John BUNYAN

loss of endurance 40

tools of magic The cup

time to cast 9 hours

duration 1 year

ego-throw to resist No

preparations A white candle is lit on the altar. An inner circle is drawn inside the circle of magic, and the situation that is the subject of the prophecy is described inside. This is expressed in astrological terms using the twelve houses of the zodiac and the nine planets placed in their correct positions. It is also possible to describe the situation in other ways, like placing the proper cards from a tarot deck. The conjurer places and lights five thuribles of myrrh, amber, musk, sulfur, and camphor around the description.

invocation and gestures The conjurer summons Thoth and Hermes. He raises the cup and walks three times counter clockwise around the signs on the floor, while he asks the powers of the dream to show him the truth. He stops by each of the thuribles, inhaling deeply. Finally he meditates on the picture on the floor, and gradually slides deeper and deeper into the dream.

visualization A dream is shaped out of the signs on the floor, pulling the conjurer away from the temple. He ends up in a dream, where he is the spectator to the events that he asked about in the prophecy.

SEEKER The conjurer can find a person by searching for him in the dream, and then by following him into the waking world. He must know the name of the person he is looking for, and he must have a focus, a strand of hair or some intimate possession belonging to the person. Anyone can be looked for, regardless of where he is, provided that he sleeps occasionally, which is the most important requirement. Only living people may be found in this way.

Those being tormented in Inferno no longer dream.

skill score 20

loss of endurance 30

tools of magic The cup and the ring

time to cast 7 hours

duration —

ego-throw to resist No

preparations The item belonging to the target is placed on the altar. White sandalwood is burned in a brazier, and a lamp with a clear, white flame is lit. The cup is filled with clear water. The conjurer paints a square in the circle, where he writes the signs for the four elements. Within the square he draws a hexagram. He then places the ring in the middle of the hexagram.

invocation and gestures The conjurer holds the cup in one hand and the lamp in the other. He stands in the hexagram and calls by name the person he wants to find. He commands him to appear, to reveal his abode, show his dreams. He swears by Anubis and asks him to show the way through the veils of the dream. He swears by Horus and asks him to illuminate the way. He swears by the gods of the dream and asks them to aid him.

visualization The conjurer glides into the dream and sees before him a road opening through the dream land. Barking dogs are heard in the distance. He walks along the road until he finds the one he is looking for. He then looks down and below himself, as if floating in air, he sees the place where the individual is sleeping.

DREAM HERO The conjurer can change himself using the art of the dream, and retain the changes when he wakes up. An experienced dreamer can change his looks, improve his abilities, and obtain skills and abilities that he normally does not have. This process is described in the basic rules. Using this spell the conjurer can bring his dream persona out in reality. After a day and a night he returns to his normal self.

skill score 25

loss of endurance 50

tools of magic The wand and the sword

time to cast 12 hours

duration 24 hours

preparations A lamp with a red flame is lit. The sword is placed on the altar with a fresh oak twig. The symbols for Mars and Jupiter, surrounded by a pentagram marked with five red candles, are drawn in the circle. Around the circle the conjurer writes the names of the ten sephiroth (the archons).

invocation and gestures The conjurer walks counter clockwise around the circle with wand in hand. He draws a pentagram in the air ten times using the wand, and each time he commands one of the Sephiroths to turn its sight away from what is happening. He begins with Malkuth and ends with Kether. He then takes the sword from the altar and steps into the pentagram. He calls his own name, summoning Mars and Jupiter to be the guides to his own change. He raises the sword saying that he is taking his strength from the dream, that he has his true self in the dream, that he is drawing his power from the dream. He then falls into a trance that is slowly passing into sleep.

visualization The conjurer perceives his dream self as a twin in front of him. The pair glides towards each other until the conjurer feels the power of the »twin« permeate his own body. At this time he is already in the dream, and has used the art of the dream to change himself. When he wakes up he will be wearing the body of his dream persona.

TRUE DREAMS A true dream may change reality. It can not change the past or work against the laws of nature, but it can influence a chain of events according to the will of the conjurer. In order to succeed the conjurer's knowledge about the situation must be intimate enough to let him imagine a possible development. He can, for example, force a member of a board to leave his post, provided that the member is torn between a desire to leave the board and demands that he should remain. If the member never even considered leaving the conjurer will not be able to make him do this. Impossible things can not be made to happen.

The true dream can only influence a chain of events in the immediate future, within a day from the casting of the spell. As the conjurer must have a very clear picture of the situation, only quite precise events can be manipulated in this way. The spell can be used to influence people to make a certain decision, or give in to a specific impulse. It can also be used to influence the physical world in order to make a certain event happen. A dream conjurer in London during the Blitz could, for example, make one of the German V2-rockets crash

on the house of an enemy conjurer.

skill score 30

loss of endurance 40

tools of magic The wand

time to cast 7 hours

duration 24 hours

ego-throw to resist Yes

preparations The conjurer obtains a focus for the spell. This can be a picture of the person to be influenced, a strand of hair, a possession, or a part of an item. The focus is placed on the altar. Camphor incense is burned in a brazier. An octagram of two superimposed squares are drawn in the circle. The upper is painted blue and the lower is painted white. Symbols for the four elements are drawn next to the points of one of the squares, and the names of four of the parts of the soul are written next to the other points: Ruach, Neshamah, Nephesh, and Chiah.

invocation and gestures The conjurer stands in the octagram and turns towards the four cardinal points. He commands in turn the four elements to follow his will. He then turns towards the four names of the soul and summons them. He says that he is merging his soul with matter, that his dream is superior to matter, that his dream will give him power over matter. In poetic form he describes the situation he wants to influence, and what is going to happen. Finally he sits down in the octagram and sinks into a stupor.

visualization An image of the events is created in the mind of the conjurer. The image must be as lucid as possible. He allows the image to gradually slide into a dream describing the chain of events that the spell is going to influence.

KILLING DREAM A connection is made between a living individual and his dreams. The conjurer transmits a dream that can kill or severely injure the dreamer. The spell works like send dream, but everything happening to the body of the victim is also happening in reality. If he falls from a height, the sleeping body will receive the appropriate injuries, if he is burned, he will have burn marks, et cetera. The conjurer decides what is going to happen.

skill score 35

loss of endurance 60

tools of magic The sword

time to cast 24 hours

duration 1 dream

ego-throw to resist Yes

preparations A strand of hair from the victim is placed on the altar. The conjurer burns incense mixed with sulfur and pepper oil. He lights an oil lamp with a red flame, and draws the signs for Mars and Saturn in the circle of magic. Outside the circle he writes the name of the individual that is going to receive the dream.

Ladybird, ladybird,
Fly away home,
Your house is on fire
And your children all gone



invocation and gestures The dreamer is called by name, and the conjurer raises the sword in order to show his power to destroy and corrupt his dreams. The dream that is to be sent is described, preferably in a poetic fashion, while the conjurer is burning the hair in the red flame.

visualization The conjurer sees how the flame is distorted to a picture of the body of the dreamer, which is either injured or killed.

DREAM REALM The conjurer can create his own, independent dream worlds, and destroy the dreams of other people in order to banish them completely. This spell is used in the battles between conjurers of the dream and powerful dreamers in order to attack and destroy the dreams of others. It can also be used to create dream worlds. The conjurer can create a dream world which remains even while he is not asleep. Other dreamers can enter the realm and stay there even when the conjurer is awake. The conjurer can change and improve his realm with the art of the dream. The spell is only used to lay the foundation of the realm. A dream realm can be of any size. It is expanded when the conjurer adds pieces to it, and old dream realms can be as large as countries or continents.

In order to destroy the dream or dream realm of another individual the effect of the spell must be greater than the ego-throw of the dreamer. A conjurer of the dream can add his skill score of the lore of the dream to the effect of his ego-throw in order to protect his dream realm from attacks. Anyone staying in a dream world when it is destroyed will experience the end of the world as a series of earthquakes and raging fires. Dreamers lacking physical bodies in the waking world are killed with the world

if they are not able to get out in time.

skill score 40

loss of endurance 80

tools of magic The wand creates, the sword destroys

time to cast 7 days

duration Permanent

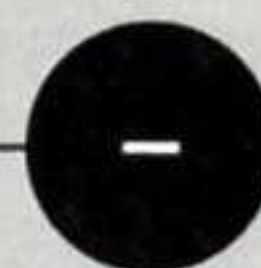
ego-throw to resist Yes

preparations A red, blue, yellow, green, black and white hexagram is painted on the floor. The secret name of the conjurer, his ren, a name he bears that only he knows, is written in the middle of the hexagram. The name gives him the power to shape the world, and it prevents others from destroying his dream world. It can also give him the power to destroy other dream worlds. At the points of the hexagram he writes the words: sekem, khu, ba, ka, khaibit, and sekhu. A lamp giving a white flame is lit on the altar.

invocation and gestures In order to create a world the conjurer raises his wand and points it in each of the four cardinal directions, commanding, in turn, all the archons and the angels of death and their servants to look away and not interfere with the ritual. He draws a pentagram in the air around the circle of magic to prevent any snooping, raises the wand and summons Hermes Hypnoticus for guidance in creating strong foundations for his inner world.

In order to destroy a dream world the conjurer raises the sword, and summons the power of the ten archons in order to shatter the dream. He walks three times counter clockwise around the hexagram, commanding, in the power of his secret name, the dream world to show its true self as an illusion, and to evaporate when meeting the physical edge of the sword. Then the conjurer sinks into a torpor, seeing in the dream how a world is either built or destroyed. He will be completely unconscious for seven days, seeing how the world is created out of nothing, or destroyed by raging storms and fires until nothing remains.

visualization The conjurer visualizes the world that is being created or destroyed.



DREAM & REALITY The conjurer can create a world in the borderland between dreams and reality, an area where the dream and the waking world slide into each other. The illusions break down and reality becomes a dream. The result of this is that a part of reality, up to a square kilometer in size, will be distorted and shaped by the mind of the dreamer. The area is torn away from the waking world, and is partly brought into the dream. It can be reached both from the waking world and from the dream, but it is still situated outside of what normal people would be able to see. It can, for example, be an abandoned industrial park that is brought into the dream. The area will disappear from all maps and from visible reality, but it will stay in the minds of those people who visited the area before the spell was cast. Individuals remembering the area can still find their way there, if they make an effort. Anyone searching through the borderland to the lost area can step through the illusion to enter the dream world. The conjurer can distort the area exactly as if it was a created dream world, but he has the advantage of being able to work with existing matter. Dream worlds created out of reality in this way become more real and solid than those created out of the imagination of the dreamer. They are also protected against destruction.

A dream world of this kind can not be destroyed by the dream realm spell.

skill score 45

loss of endurance 80

tools of magic The wand

time to cast 2 weeks

duration Permanent

preparations The area that is going to be part of the dream world is marked out. This is done with a mixture of salt and sulfur which the conjurer has cleansed from evil influences by signing a pentagram and commanding the archons and the angels of death to turn away their attention. The mixture is spread in a line around the chosen area. Inside the area a temple is built and consecrated, to be used exclusively for this spell. It is marked with a black square around a blue circle, with a golden pentagram in the middle. At the tips of the pentagram the words: Chiah, Nephesh, Neshamah, Ruach and Iechidah are written. The conjurer also writes his ren, his holy name, in the middle of the pentagram. When the temple has been consecrated the conjurer lights five candles in the points of the pentagram and burns incense mixed with amber and myrrh.

invocation and gestures The conjurer raises the wand and summons Hermes. He commands all malign influences to leave the area, and declares that it is his in the name of his secret name and his human divinity. He commands all beings and powers in the area to bend to his will and to let themselves be shaped according to his soul, in the power of the divinity of his Iechidah, the power of his Chia, the insight of his Neshamah, the understanding of his Ruach, the essence of his Nephesh. He then falls into a torpor and sees in the dream how the world around him is shaped into a dream and is torn away from the waking reality. He is gone for seven days while he lets the area meld with the dream. When this is finished he can begin to change the area with the art of the dream.

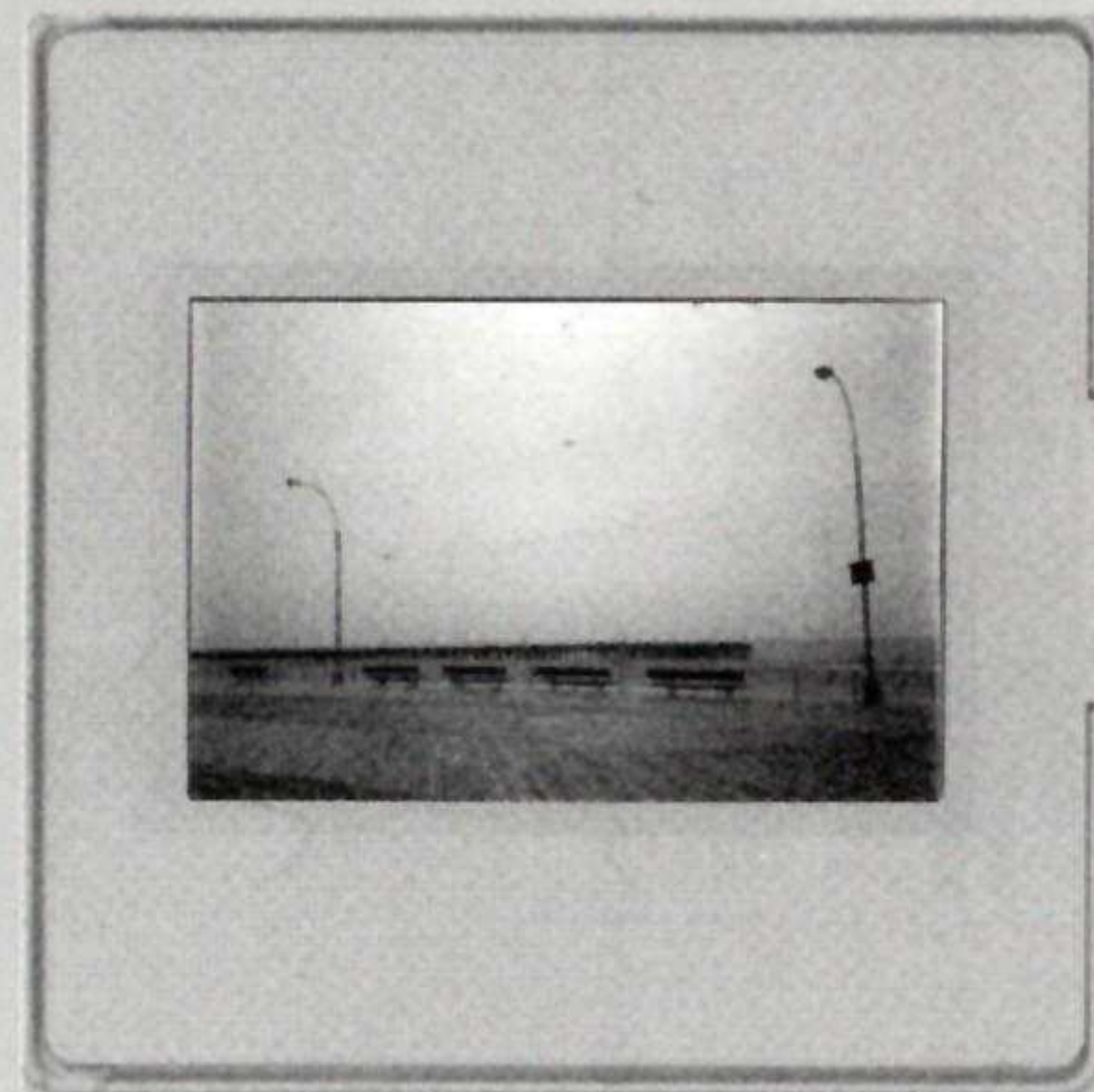
visualization The conjurer sees his own power as a golden light filling and encompassing the world around him. The light is intensified, when the area leaves reality and is pulled into the dream, until it shines bright enough to send the world outside into darkness.

READING THE TAROT

Tarot is a representation of man in the form of a deck of cards. It is used to foretell the future and in interpreting the innermost instincts and desires of an individual. The roots of tarot are lost in the haze of time. The tarot was spread by gypsies all over Europe during the 15th and 16th centuries and as an occult science it has since been connected with the Cabbalah. But where the Cabbalah describes the guardians of the illusion and the servants of the Demiurge, tarot provides an image of individual man. It is a way to self understanding, a way of getting in touch with the divine and original in each individual.

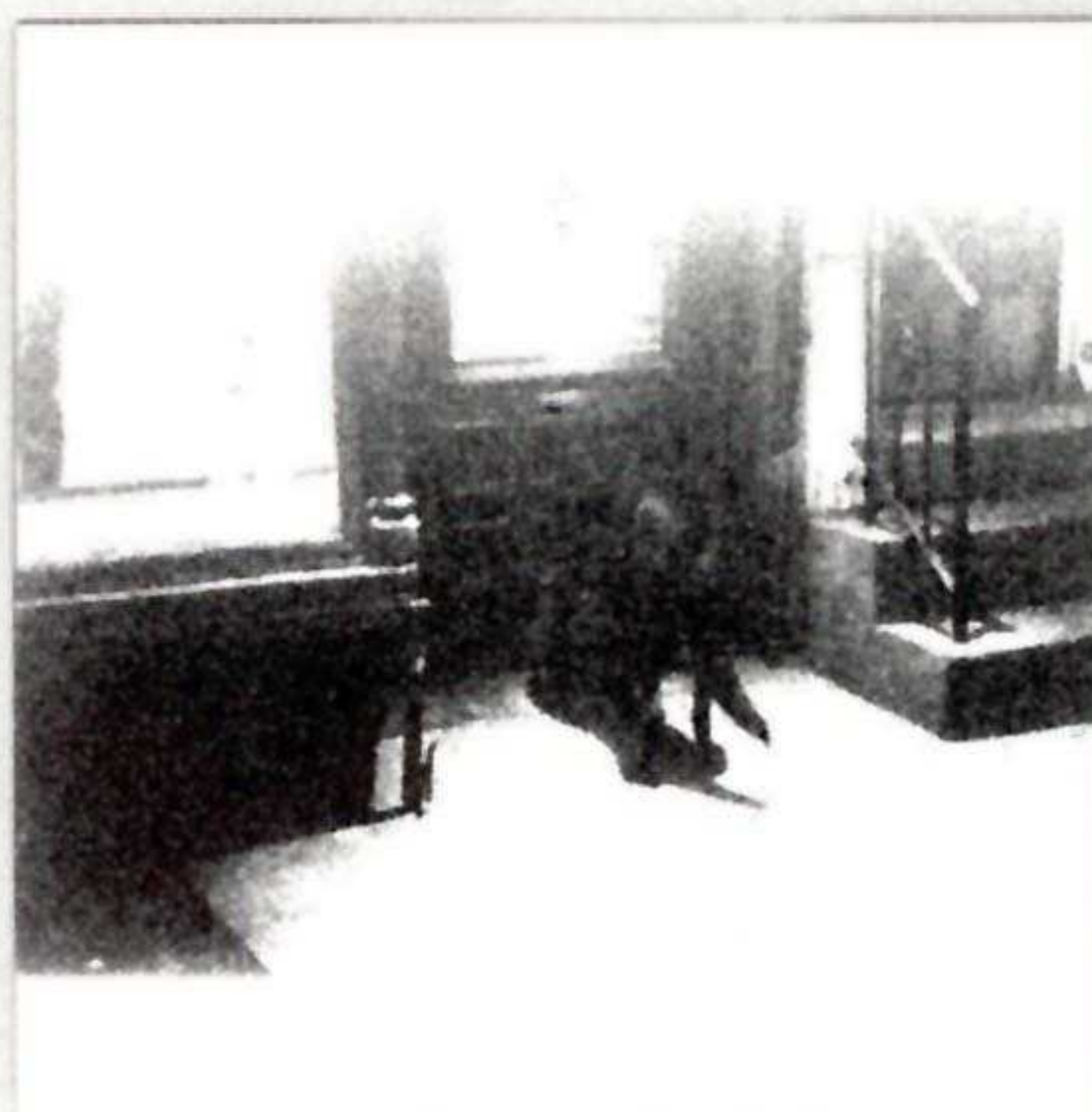
As one of the seven keys tarot is a method for the individual to get in touch with himself. By interpreting yourself in the terms of the cards, the student of the tarot can get to know himself well enough to reach for

the awakening. The cards can also be used to foretell the future of a person, or make a reading about her past.



history of the tarot **The oldest known tarot deck is from the 15th century, but the cards are much older than that.** The origin is to be found somewhere in the eastern Mediterranean, during the time of the fall of Rome. That is when an image of the awakened man was created in a book, of which only a very few copies were made. When the Library of Alexandria was destroyed a single copy of the book was saved and sent to Fez in Morocco, where several occult masters were gathered. With the rise of both Christianity and Islam all over the world, having knowledge of the contents of the book was becoming dangerous. Since it could not be openly spread, the book was transformed into a deck of cards, and spread north into Spain, which at this time was a steaming kettle of various cultures and religions, and where the Cabbalah was in the process of taking on a new guise. Here cabalistic symbolism was added to the cards, and they received their final design by gypsy masters.

the meanings of the cards **The deck consists of 22 major arcana and four suites of 14 cards each: wands, cups, swords and coins (or pentacles).** The 22 major arcana correspond to the 22 letters of the Hebrew alphabet and the 22 chapters of the Book of Revelations in the Bible. Each of the cards can be interpreted either positively or negatively, depending on the mental balance of the individual. Here is a very short account of the meanings of the 22 major arcana, and for the suits as a whole.



- 0 **THE FOOL** Inventiveness and spirituality, a choice between different paths. The Fool is related to gods like Dionysos and Loki. He is ignorant man on his route to the awakening.
- 1 **THE MAGICIAN** Determination and wisdom. The Magician is also a juggler, a jester playing with the illusion. He is related to Thoth and Hermes.
- 2 **THE HIGH PRIESTESS** Female wisdom. Female knowledge and understanding. Hidden secrets. Dynamic change or stagnation.
- 3 **THE EMPRESS** The power of motherhood, the force of birth and creation. Continuity and family relationships. All goddesses of fertility are tied to this card.
- 4 **THE EMPEROR** The ruling power. Authority and power to rule, but also despotism and misuse of power.
- 5 **THE HIGH PRIEST** Male wisdom. Male knowledge and understanding. Education and excellence. Religion and learning available to everyone.
- 6 **THE LOVERS** Reproduction. Sexuality. Masculine and feminine. The synthesis when opposites meet.
- 7 **THE CHARIOT** The power over the elements of the awakening man. Triumph and victory over inner failures, but also a lust for destruction and violent mental lack of balance.
- 8 **JUSTICE** Danger in lack of balance. The importance of being careful when the mental balance becomes extreme.
- 9 **THE HERMIT** The seeker and the pilgrim. The occult sciences. Secret understanding.
- 10 **THE WHEEL OF FORTUNE** Fate as a symbol of man's imprisonment. Inability to control your own life. External circumstances.
- 11 **STRENGTH** The courage and the strength to seek awakening and knowledge, but also foolish and reckless courage.
- 12 **THE HANGED MAN** Sacrifice as a way to higher wisdom. The descent of the spirit into flesh. The card is tied to Christ, to Odin's self-sacrifice, and to the death of Osiris. The card also symbolize man's imprisonment in the illusion as a way to higher understanding.

- 13 DEATH** Rebirth. Forgetfulness and rebirth. Death as life's companion.
- 14 TEMPERANCE** Balance. A combination of cooperating forces.
- 15 THE DEVIL** Aggressiveness and creativity without consideration of the result. Thoughtless excess and the destruction brought on by this, but also male strength and potency.
- 16 THE TOWER** Man's fall into the prison of the illusion, but also the fall of the illusion and man's reborn divinity.
- 17 THE STAR** The hope of liberation, but also fruitless dreams and escapism.
- 18 THE MOON** Walking through the shadow of death, fear and hardships in order to reach a goal. Man's painful journey towards the awakening.
- 19 THE SUN** Honor and success, brightly glowing self-consciousness, but also arrogance and vanity.
- 20 JUDGMENT** The last step before awakening. Nirvana and Chaos. Also the last step before every important decision.
- 21 THE WORLD** True reality, but also the limitations of the illusion.

THE SUIT OF WANDS Life, honor and determination, ideas and growth, fire.

THE SUIT OF CUPS Understanding and love, feelings and care, water.

THE SUIT OF SWORDS Struggle, battles and desperation, courage and ambition, air.

THE SUIT OF COINS Material objects and the power of the illusion, earth.

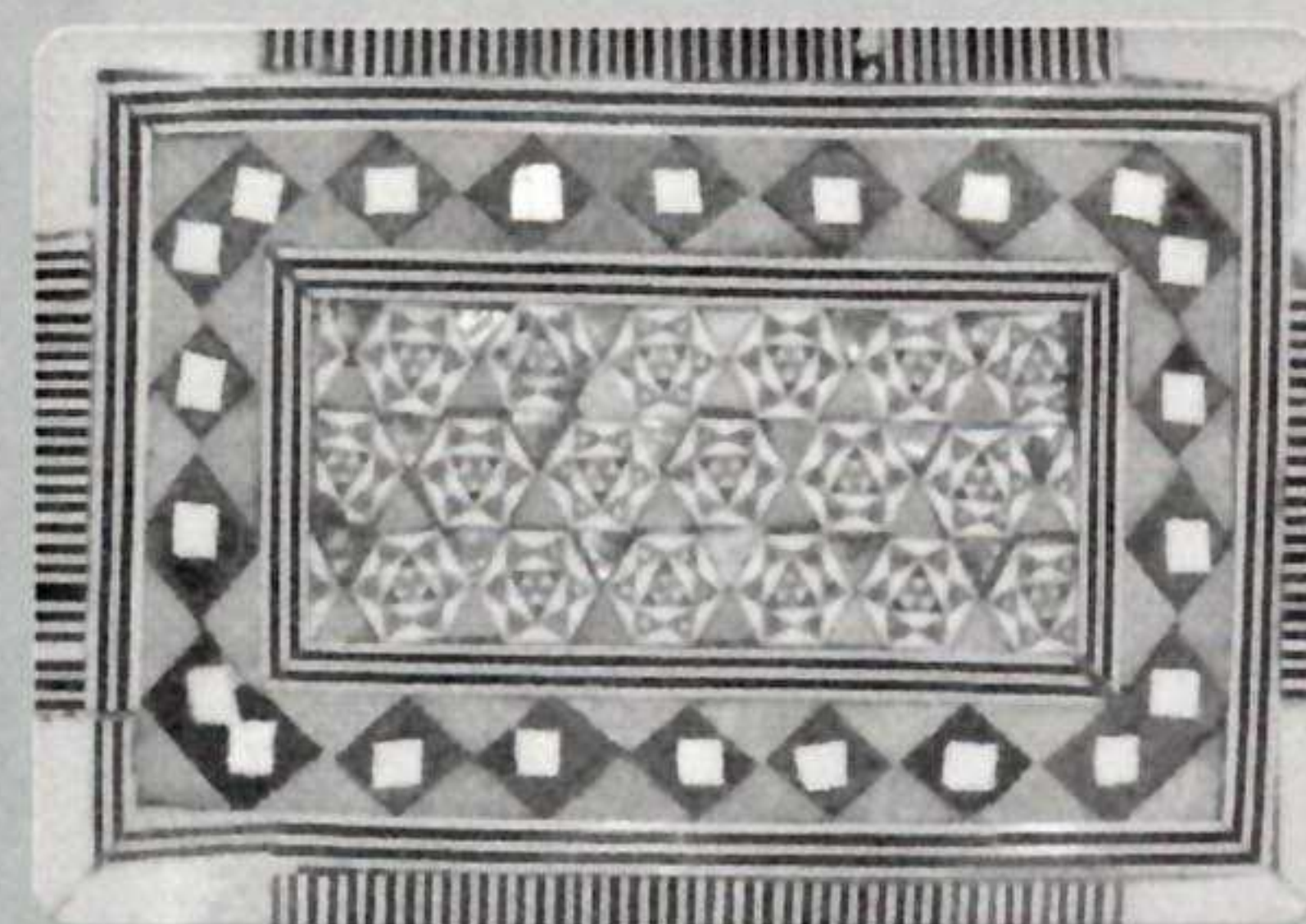
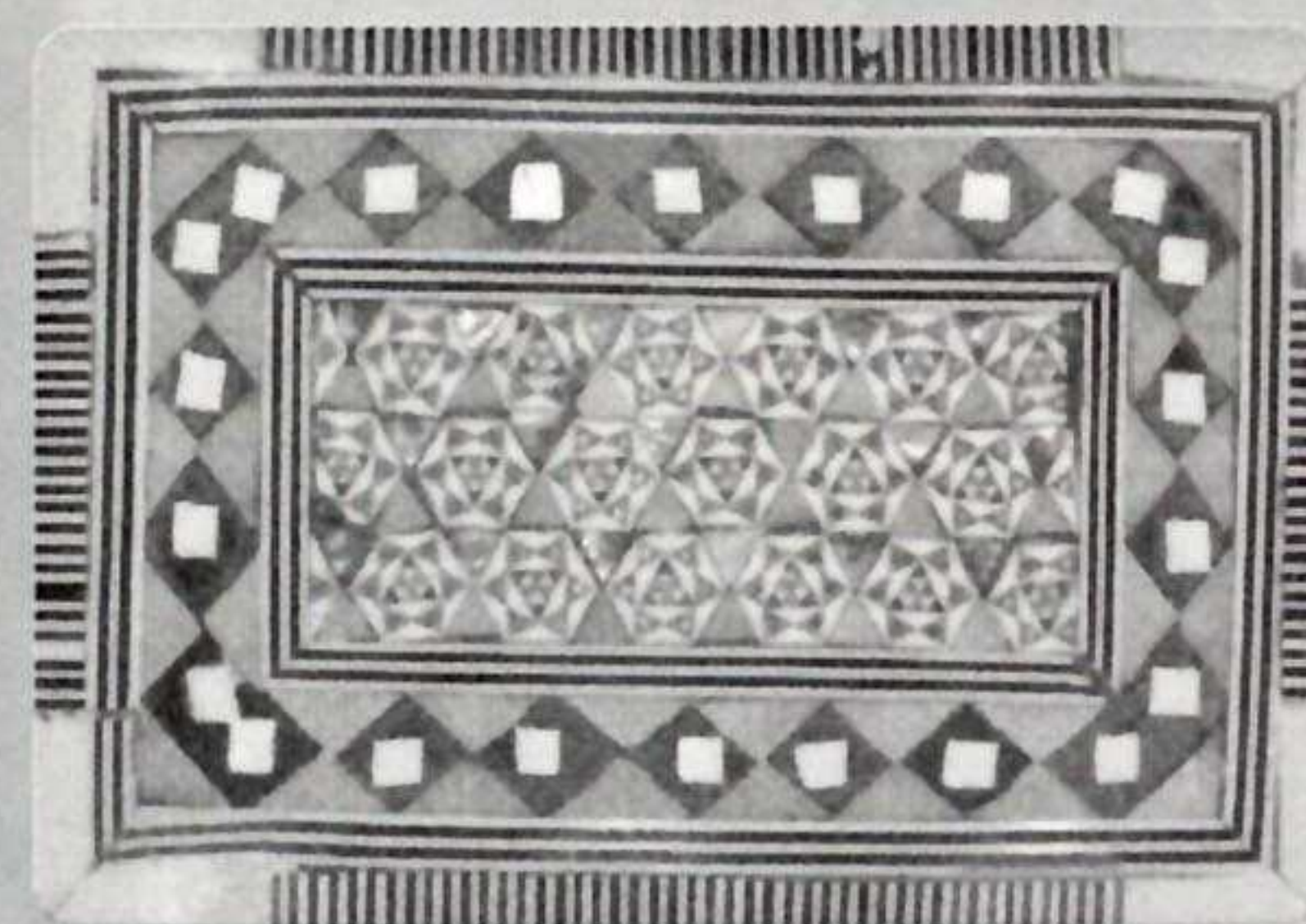
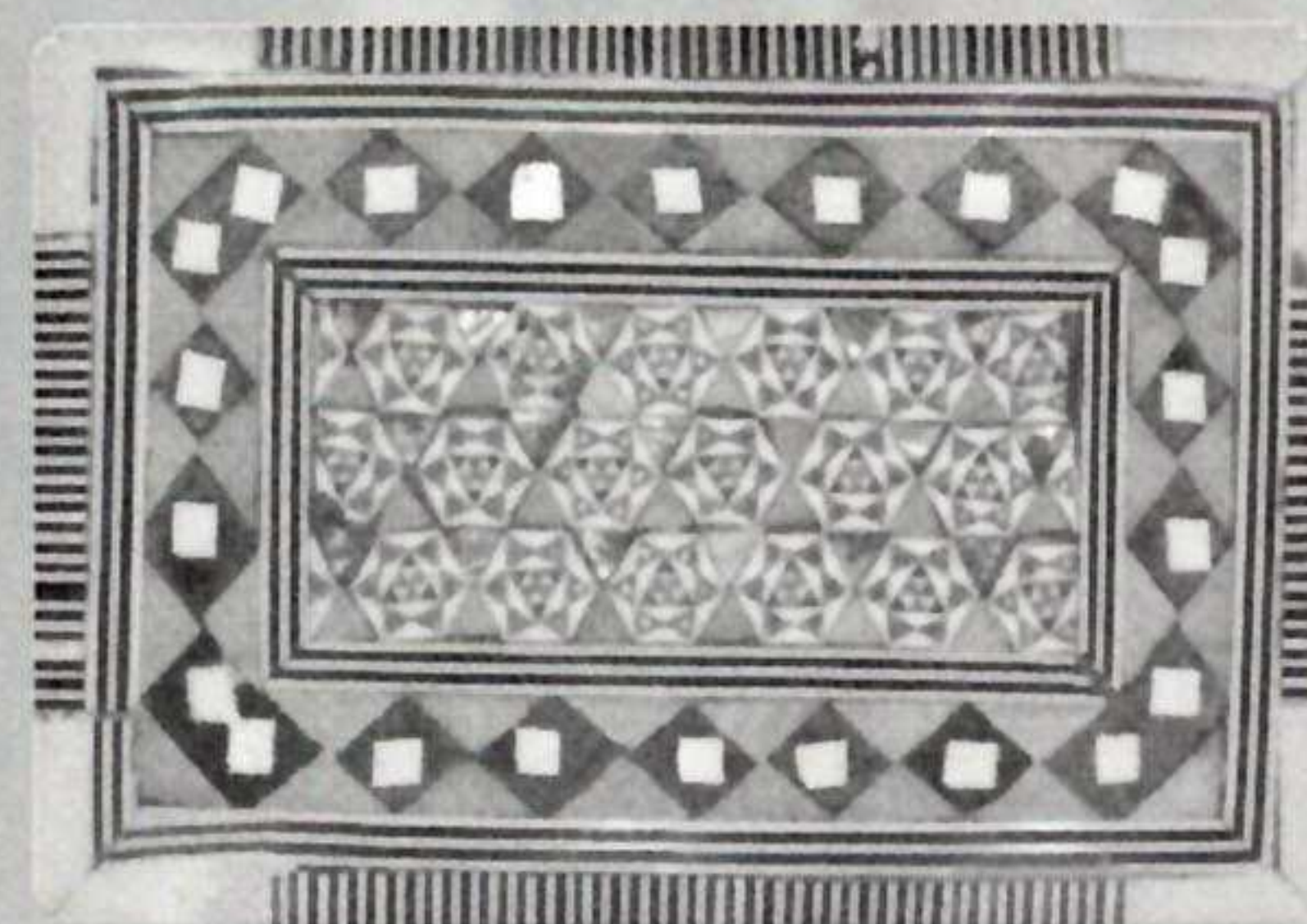
predictions and understanding The cards can be used to predict the future, or to interpret the past life of an individual and to see the inner urges in yourself or in another person. The tarot deck is at its best when interpreting yourself or a person you know well.

In order to predict the future of another person you place a number of cards showing different aspects of the past, the present and the future. In order to interpret somebody's personality or instincts the cards can be laid out in the form of a Tree of Life, and be interpreted according to a cabalistic pattern, or in some other figure symbolizing the mind of the person.

The table below notes the required effect in order to get an appropriate result from a reading or an interpretation of a personality. Only the most skilled tarot masters can lay out the cards without prior knowledge in order to find anything.

Generally the one laying the cards must be seeking the answer to a specific question.

	IMPRECISE	GOOD	RELIABLE
<i>Read mental balance</i>	1	5	10
<i>Read advantages and disadvantages</i>	1	5	10
<i>Read dark secrets</i>	10	15	20
<i>Ask about earlier lives</i>	10	15	20
<i>Ask about the future</i>	10	15	20





KULT™

the knowledge of the tarot reader Tarot is a science of psychology.

The tarot reader automatically receives half his skill score of Tarot in psychology.

The Novice (skill score of 1—9)

The novice views the tarot deck as a tool of pure prediction. He can use it for predictions and to see the past and the mind of a person, but he does not perceive any deeper implications.

The Student (skill score of 10—19)

The student has realized that the tarot deck is an image of man. He can use it to discover the instincts and conflicting wills that govern man. He has seen that an individual can have a positive or a negative mental balance, and that it reflects in the way his instincts and ambitions are released.

The Adept (skill score of 20—29)

The adept can read such things in the cards that a person is not readily willing to admit, and may also get answers to questions the individual is not willing to ask. He can see if the subject has committed any crimes, or has any hidden secrets that he will not reveal. He can perceive the exact mental balance of a person.

The Master (skill score of 30—39)

The master can see how the awakening mind shows through the positive or negative mental balance. He can create a rough image of the «original» mind of a person, and can advise him about what to do to get further along on the road to the awakening. He can get answers to questions that neither he nor the subject has asked.

The Tarotician (skill score of 40+)

The symbolist can interpret the entire mind of a person, even the «awakening» personality of the subject, whether he formulates any questions or not or even divulges any information himself. The symbolist can perceive where the light and dark shadows of his subject are, and which route he should take to get closer to his awakening.



By the time midnight approached I had almost forgotten what Boa had said about the spell. The place was filling up with people, blinking lights and dancing bodies, the smell of sweat and a cool sense of energy and control that came from the powder I'd gotten from Boa. Feet and hips followed the rhythm. I danced with raised arms through the crowd, and caught a backwards glance. The digital clock said 11:59. Only one minute till midnight, my heart beat in anticipation. I stood in the middle of the sea of people, in the middle of the hangar, at least a hundred and fifty feet from the doors to the sleepy industrial park. Make sure you are out before midnight, Boa had said. Hell breaks loose at midnight. I pushed my way towards the doors, checked my watch, got halfway across the floor, was caught in the thickest part of the crowd, plowed my way through a bunch of laughing teenage girls. But it was too late. The digital figures flickered: 00:00. I screamed. A mad, desperate scream when my head was emptied of all thoughts and was filled by a white hot, wordless fury. I wasn't the only one screaming. The voices echoed through the hangar. The smiling faces of the dancers broke apart. They broke away from the rhythm, eyes gleaming with fear, panic and fury. I was swept up in a maelstrom of fighting, clawing bodies. Clothes were torn to shreds, heads were smashed on the floor, there was a crunching of broken bones, painful screams, desperate laughter. The lights went out. Something sharp cut my thigh, maybe a knife. Feverish hands caught me and dragged me down onto the floor.

TEACHINGS ABOUT THE MADNESS

The lore of madness works on the human mind. Madness can provide the power to see the truth beyond the illusions, but it can also distort the senses and give physical form to imaginings born of anguish and fear. A madman cannot separate lies from the truth, or fantasies from reality. It is both a strength and a weakness. The lore of madness can, more than any other lore, break down the illusions and provide a true insight on man's divinity and the nature of reality. It can also provide you with false visions, a false sense of power and understanding, sending the conjurer on a desperate journey into darkness.

The culture of the madmen teaches a form of insane magic requiring a mental balance of -50 or lower if you are to understand it; complicated rituals excluding anything that is logical or structured. There is also a lore of madness of a more traditional form, with spells influencing the senses, and taking its power from disturbed mental balances. Most of the rituals in the lore of madness belong here. They use the same tools and rituals as the other lores, and can be performed by regular conjurers.

The incomprehensible rituals of the madmen are the basis for the more sensible lore of madness. Almost all books about the lore of madness have been written by conjurers who have lived among the madmen and have studied their unstructured magic, and then given it a traditional form. This is the reason why the spells become more and more unstructured the more difficult they are. The most complicated of the rituals are reserved for those with a really low or high mental balance, they are incomprehensible to anyone else. In order to attain

skill scores of 40 or more the conjurer must have a mental balance of less than -50 or more than +75.

the knowledge of the conjurer of madness **The lore of madness provides insights about the human mind, mixed with views of the true reality.** No conjurer of madness is really able to separate man from the outer reality. They are intimately connected to each other. By changing his body the conjurer of madness is influencing reality, and by changing reality he also changes himself.

The Basics (skill score of 10 or less)

The conjurer knows that man is both a god and a soulless animal. He knows that madness can twist reality and open gates to other realities. He also knows that inner demons can take physical form in order to attack us. The conjurer can study a person and see if she has a positive or negative mental balance. He has a strong instinct to lower his own mental balance, if it is already negative, or raise it, if it is positive.



Higher Knowledge (skill score of 11–40)

The conjurer knows about the culture of the madmen and their magical abilities. He knows where to find the madmen when he needs them. He knows that we are prisoners in the illusion, and that a raised or lowered mental balance is the road to freedom. He knows about the archons and the angels of death, and knows that Metropolis is an original part of reality. People with a mental balance of –25 to +25 will instinctively avoid the conjurer. His own mental balance can no longer advance towards zero. As long as he is practicing the lore of madness at this level, his balance can only move away from the zero point.

Full Insights (skill score of more than +40)

The conjurer knows about those that have awakened, and knows that they are people who have retained their divinity. He knows that the road leads through Chaos or Nirvana. The conjurer automatically receives a mental balance of –50 or +75 when he attains a skill score of 40, if he isn't already at this or a lower/higher level. He can watch a human being and tell his mental balance exactly.

body magics **The conjurer of madness often uses his own body.** He distorts the body and influences reality through that act. Body paint, scars, piercings, and tattoos are common in the lore of madness. Sometimes self mutilation, starvation or overeating are used to channel the magical energies. The conjurer of madness has no great respect for his body. It is a fragile vessel that he is living in for a while, something that he can toy with and stretch the limits to until it breaks.

the tools of magic **All the tools of magic have a dual meaning in the lore of passion.** The wand and the crown are signs of power and authority, but they also symbolize the powerlessness and irresponsibility of the fool. The cup is a symbol of truth and lies, knowledge and confusion. The ring symbolizes the ties between eternity and the short human life span, cosmos and the frail body. The sword is more unequivocal, the cutting weapon, but it can also be used to make fun of masculinity and strength.

the symbols **The pentagram is drawn irregularly, never using points of equal length, and rarely with any points directed up or down.** The hexagram occurs rarely. The triangle is drawn with unequal sides, as a reminder of the absence and unpredictability of god. The square occurs infrequently. Primitive signs and pictograms invented by the conjurer himself are more common. Incense is burned in all rituals, often stinking and unorthodox incense spiced with pepper and sulfur, manure and evil-smelling plants. Lit candles are rarely placed in any kind of order, more often in clumps where different colors and lengths run riot.

The four elements are almost never used. The planetary symbols are used to describe human instincts. The seven Egyptian souls provide a picture of man as shattered and lost in the illusion. A unique feature of the lore of madness is the view of the archons and the angels of death as expressions of human instincts and feelings, rather than independent beings and powers in the universe.

the gods of madness **Pan is the god above others.** He is the highest and the lowest at the same time, madness and divine understanding, the lust for destruction and passion. Next to him can be found various gods of chaos, like Tiamat and Apophis. Every rebellious god may be invoked by a conjurer of madness. Loki and Coyote, Set and Dionysos. Particular for the conjurers of madness is their devotion of the Demiurge as the creator of madness and the illusion.



THE NATURAL TALENT

«In the beginning it was just a lot of fun. I drew little squiggles on the floor, and suddenly a window would open in the air. I was able to look out onto a ruined cityscape, like those pictures you see from the second world war. Then I discovered how to make little doors that I could step through. Suddenly I was in the middle of the ruins.»

THE NATURAL TALENT HAS been gifted from birth with a magical intuition, and out of pure chance, for example through books in the library or fantasy role-playing games he has managed to learn a few spells. But he's in total ignorance of everything occult. The natural talent is young and innocent. He's not aware of the uniqueness in having a magical talent, and looks upon the whole thing as a kind of game. He's an easy target for older conjurers and external forces trying to use his abilities or manipulate him for their own nefarious purposes. The natural talent usually has a positive mental balance.

personality A young innocent viewing everything as a game. Magic is just an entertaining pastime, the odd skill he's just happened to have acquired. There are more important things to life.

disadvantages Curse, Haunted, Mental constriction, Nightmares, Unwilling medium

advantages Altruism, Animal friendship, Artistic talent, Empathy, Enhanced awareness, Forgiving, Honesty, Intuition, Luck,

dark secrets Curse, Family secret, Occult experience, Supernatural experience

profession Schoolchild or student

living standard Varies

skills Lore of magic and spells, various other skills

THE REBEL

»I don't deny that there may be hidden nuggets in some of the old texts. But, honestly speaking, is it worth the trouble to sift through twenty volumes of ancient Hebrew in order to find just one useful correspondence? Ninety percent of the old stuff is rubbish, that's all. Superstition and mumbo-jumbo. You have to start with yourself and find your own system, or else you get stuck without getting anywhere.«

THE REBEL IS REBELLING against the traditions of magic. The old ways are nothing but ballast blocking creativity. A true mage starts with himself and invents his own path. The rebel has usually had a traditional schooling in magic with a master, or else he wouldn't have had a basis on which to build his own, personal system. He doesn't see it that way, though. He thinks that everyone should get rid of the traditions and create freely. In spite of this he is a part of the occult community. He knows both a lot of conjurers and a number of occultists, although he is looked upon as a troublemaker by everyone. He is often leading the life of the vagabond, looking for support for his ideas in this place and that, taking off as soon as he feels shackled.

personality A free-thinker and rebel trying to find his own way in every situation. He runs away from all close relationships and refuses to become part of any larger contexts. Most of his time is spent working on his own, brilliant system of magic, which is soon going to amaze the world.

disadvantages Bad rumor, Habitual liar, Mortal enemies: all the people he has let down, Touchy

advantages Artistic talent, Enhanced awareness, Intuition, Luck, Sixth sense

dark secrets Family secret, Forbidden knowledge, Occult experiences, Pact with dark powers

profession Astrologer, Writer, Healer, Consultant

living standard 3–6

skills Lore of magic and spells, Academic Skills: humanistic scholarship; theology, History, Philosophy, Alchemy, Astrology, Cabbalah, Cryptography, Fortune telling, Man of the world, Meditation, Modern and dead languages, Net of contacts: conjurers and occultists, Numerology, Occultism, Parapsychology, Pictorial arts, Tarot, Written report



THE SPELLS

SPELL	SKILL SCORE	LOSS OF ENDURANCE	TIME TO CAST	DURATION
Gate to Metropolis	5	30	1 hour	10 minutes
Figment of the Imagination	7	40	1 hour	30 minutes
Summon the Fools	8	40	3 hours	—
Find Madness	10	50	7 hours	3 days
Visions of the Fool	12	40	3 hours	1 hour z
Gift of Madness	13	60	6 hours	24 hours
Madness Walk	17	60	24 hours	3 days
Illusions of Grandeur	20	50	12 hours	3 days
Demons of the Soul	25	50	9 hours	24 hours
Change Form	27	70	24 hours	24 hours
Bacchanal	30	70	24 hours	3 days
Ancient Memory	35	80	3 days	Permanent
Body Distortion	40	70	24 hours	Permanent
Divine Insight	45	120	7 days	—

GATE TO METROPOLIS The conjurer can open a gate through the illusions to Metropolis. A door opens to the city on the other side of a broken mirror. Beings on the other side are immediately aware of the conjurer and can enter our reality through the gate. If the spell is cast in Metropolis, the conjurer can see into our reality and open a gate back into the illusion.

skill score 5

loss of endurance 30

tools of magic The wand

time to cast 1 hour

duration 10 minutes

preparations A shattered mirror or a piece of polished glass is placed on the altar. An irregular pentagram is painted in the circle. The word METROPOLIS is written 778 times within the pentagram, forming a hopeless muddle.

invocation and gestures The conjurer draws a pentagram in the air and commands all evil powers to stay away. He walks around the pentagram five times and then picks up the mirror from the altar. The mirror is then broken apart above the pentagram, while the conjurer calls that he wants to view the City, the Citadel of the Gods, the yawning pit, the colorless sky. When the broken pieces have fallen onto the pentagram, the conjurer walks over them with bare feet until they are bloodied.

visualization A dark mist is formed out of the bloodied shards, rising up and forming a portal towards Metropolis.

FIGMENT OF THE IMAGINATION The conjurer can influence the mind of an individual, making him see and hear things that do not exist, or to prevent him from seeing something that really does exist. The figment can be anything: a man, a house, a terrible monster, sea water flooding the streets around the victim. The illusion cannot influence anyone in a physical way, but it can frighten the victim in such a way that it may jump off a roof or run in front of a car. The entire field of vision of the victim is affected in the illusion, making him believe he is in the middle of a desert or on the bottom of the sea, for example. If the figment of the imagination is breaking all relevant natural laws or suddenly twists the world entirely out of proportion, the victim must make a terror throw.

skill score 7

loss of endurance 40

tools of magic The sword

time to cast 1 hour

duration 30 minutes

ego-throw to resist Yes

preparations The conjurer lights a fire in the circle of magic. Around the fire he draws two triangles, which sort of overlap each other to form an approximate hexagram. He fills the circle outside the hexagram with burning candles, many if the figment is going to be large, few if it is small and sublime. A strand of hair or a piece of skin of the victim is placed on the altar.



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invocation and gestures The sword is swung above the altar, and the conjurer summons the power of the Demiurge to twist the illusion. He walks once around the hexagram, not caring if he knocks any of the candles. The hair or the skin is picked up from the altar and cast into the fire in the hexagram. The conjurer calls the victim by name and commands him to see a new world around him, a truer illusion, a better lie than the one he usually sees. The sword is swung through the flames and the conjurer calls out that he is rending and creating the illusion.

visualization The conjurer sees how the figment of the imagination is taking form out of the flames, sound coming first, followed by colors and shapes, and finally smells.

SUMMON THE FOOLS This is a way of summoning individuals with a very low or a very high mental balance. The conjurer sends a message that will reach every human with an extreme mental balance within an area of a hundred square kilometers. The message can take many different forms. The fools will often hear a voice in their minds commanding them to seek out the conjurer, but they may also see it as a sign in the air, or having a hallucination. The recipient always understands the message, but he always decides for himself if he wants to obey the command of the conjurer or not. Those who are willing to listen will immediately head for the temple of the conjurer, unless some outside force stops them.

skill score 8

loss of endurance 40

tools of magic The wand

time to cast 3 hours

duration —

ego-throw to resist No

preparations The conjurer drenches the temple in strongly smelling incense, and lights a flaming fire, a magical beacon, on the altar. He writes his ren, his secret name, with large letters in the middle of the circle, surrounding it with an irregular pentagram of burning candles. Outside the pentagram he writes the sign for Mercury.

invocation and gestures Hermes and Pan are summoned together, as one god, by the conjurer, who is hammering on the altar with his wand, and stamping on the floor. He calls his secret name, together with six other, false, names in order to confuse all evil powers. He calls all of the fools, all of the children of Pan and Dionysos, all the lost and terrified and angry and mad, all the broken creatures walking the earth. He moves back and forth within the circle, rhythmically stamping the ground, calling his secret name, mixed with any of the false names, with the command that they should all come to him.

visualization The darkness outside the circle is getting heavier, and the conjurer sees an army of fools emerging from the shadows. They are dirty and broken, with mad eyes, and bodies twisted by anguish.

FIND MADNESS Find madness is not a real spell, but rather an uncontrolled outburst of madness to strengthen the conjurer's connection to the lore of madness. During the three days of the spell his skill score is raised by +5 for all the spells of madness (provided he knows them, of course). He cannot cast spells from other lores for the duration of this spell.

skill score 10

loss of endurance 50

tools of magic The cup

time to cast 7 hours

duration 3 days

preparations The spell is begun at midnight when the moon is full. The conjurer places a mirror on the altar. He paints himself using red paint, covering the entire body with meaningless symbols and words. The cup is filled with strong liquor flavored with henbane if his mental balance is negative, otherwise he fills it with clear spring water. He writes the signs for the Moon and Saturn on the floor within a pentagram with two points towards the altar if his mental balance is negative, with one point towards the altar if the balance is positive. The last thing he does is chaining his feet with symbolic shackles of cloth, so that he may not move.

invocation and gestures The conjurer summons Pan, the prince of madness, using a loud voice. He tears the shackles and empties the cup in one draught. At this moment his mental balance drops by 50 points, or goes up by 50 points if his mental balance is positive. He runs screaming from the temple, filled with rage or euphoric happiness, depending on his mental balance. He has no self-control, and is totally possessed by his rage until the sun rises.

visualization The madness is a yellow shimmering in the cup, emptied by the conjurer, filling him with a glittering, yellow fluid.

Will you, won't you, will you, will you
join the dance
Lewis CARROLL

invocation and gestures Pomegranate seeds are strewn over the goatskin while the conjurer summons Dionysos of the forests, the bull horned, Liknites, the son of god, the king of the gods. The conjurer turns towards the east and empties the wine-filled cup. He throws the cup aside and picks up the wand, takes the goatskin from the floor, placing it on his shoulders. He calls the name of the place where the bacchanal is to be held, and asks the spirits of the place to release the madness, to whip the souls of the people to let them be distorted by the truth. He calls for Dionysos and implores him to send his divine madness and his animal rage. The conjurer then dances round and round the circle of burning candles until he falls into a heap.

visualization The conjurer sees how the flames of the dancing candles are shifting colors. They become fiercely red and angrily flickering, the colors shifting and seemingly vibrating in anguish, until the flames take off from the wicks to dance crazily in the air around him.

ANCIENT MEMORY Ancient memory is a way of giving an individual access to memories from earlier lives, even from the time before the imprisonment. The conjurer «reads» the memories in a ritual, and then writes them on the body of the individual. The recipient of the spell will be covered from head to toe by non-figurative tattoos, consisting of ever smaller signs. Each tattoo is made up of smaller signs. These seem to dive down into the infinite, in ever more microscopic signs and pictures. When the person closely studies one of the pictures he receives memories of cities and people, hears names and perceives smells that he thought he had forgotten. But the memories do not form any comprehensible contexts if he does not know what he is looking for. When he stops concentrating, the memories fade away into oblivion. The spell is often used to find some hidden detail in an earlier life of

the person, or to reach truths that were forgotten when the Demiurge created the illusion.

skill score 35

loss of endurance 80

tools of magic The cup and the ring

time to cast 3 days

duration Permanent

ego-throw to resist No

preparations The conjurer needs needles and paint for the tattoos and some anesthetic to keep the recipient of the tattoos quiet. He lights a single white candle on the altar, and incense is burned during a couple of hours in order to cleanse the temple. A cabalistic tau-cross is drawn on the floor, and the names of both the angels of death and the archons are written in the squares. The conjurer draws a nine-pointed star to the left of the cross, and writes the names of Astaroth, Shaitan and Belial within. He draws a triangle to the right of the cross, and writes the names of Adonai, Jahve, Sebaoth and Tetragrammaton within.

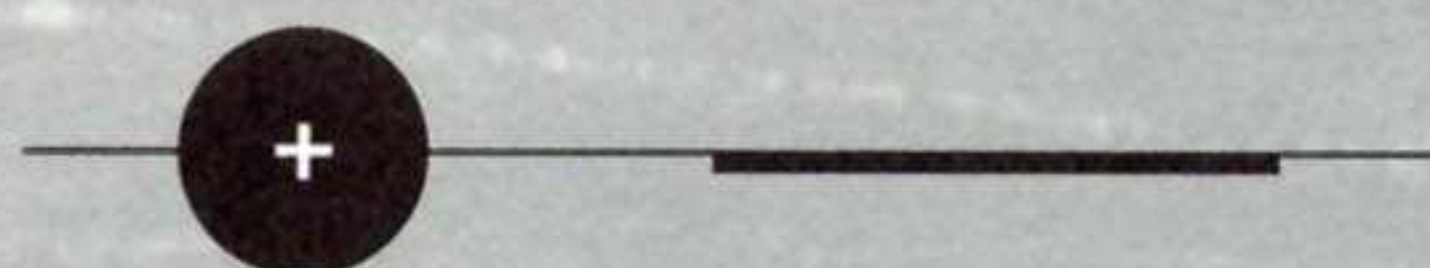
invocation and gestures At midnight the person to be read is brought naked into the circle, and is cleansed from evil influences by the conjurer, who draws a pentagram and a hexagram above him, then rubs him with rancid oils, and writes his secret name, his ren, on the recipient's forehead. Now all of the guardians of the illusion must be carefully shut out from the ritual. In turn all of the angels of death, and their servants, and the archons, and their servants, and then Astaroth, and finally the Demiurge and those powers that are still bound to his name, are banished. The recipient of the spell is now drugged and placed on the floor. The conjurer draws a pentagram around him, cutting across all of the lines of the other signs. The conjurer curses the illusion and commands it to go away to show the truth. He calls his secret name, commanding truth to reveal itself. He then brings out his tattooing tools and starts to draw signs on the body of the recipient. He works like a stonecutter, who is coaxing the statue to come out of the block of stone; he picks the pictures that are stored in the body and skin of the person, without knowing their meaning. The entire work takes up to three days to complete.

visualization There is no visualization. The conjurer works just like an artist. He teases the images out of the skin of the recipient, and draws them as he goes.

BODY DISTORTION The conjurer can distort the body of another person. The changes are gradual over the span of a month, with small changes at the beginning, which gradually becomes worse and worse. The conjurer can halve or double one ability, freely change the sex and the looks of the victim, and even give him an inhuman visage. The victim can easily be transformed into a monster or into another person, but he cannot be transformed into an animal or a plant. The mass of the victim can be tripled or lowered to a third of the original.

skill score 40

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage, against the dying of the light
Dylan THOMAS



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loss of endurance 70

tools of magic The sword

time to cast 24 hours

duration Permanent

ego-throw to resist Yes

preparations A lock of hair of the victim is placed on the altar with the sword, which has been rubbed with rancid oil and dung. This is covered by a black veil. Nine oil lamps are lit around the circle of magic, and an irregular hexagram is drawn within the circle, with a burning fire in the middle. The name of the victim is written within the hexagram, gradually more and more perverted until it is impossible to recognize. Simple images showing the form the conjurer wants to give to the victim is drawn outside the hexagram.

invocation and gestures The conjurer rips the veil from the altar and strews the hair over the fire in the hexagram. He summons the Demiurge and asks for knowledge to change the illusion, and to pervert the victim. He summons himself in the form of his secret name and asks for the power to twist the body of the victim. He raises the sword over his head and stalks the hexagram until all the names are rubbed into an unreadable mess. He finally places the black veil on his head, shouting that he commands the victim to change, to be distorted by madness, to be formed by the imprisonment of the illusion.

visualization When the veil is placed on the head of the conjurer he sees the new body and face of the victim.

DIVINE INSIGHT For a short while the conjurer can cut through all of the illusions and regain some of his original knowledge. He gets insight about a part of the illusion, one single fact that cannot be refuted. This can be something concrete, like the fact that the Lictors are our prison guards, or an esoteric fact, that god in his nature is altogether human. The spell is formed like a question, and the answer will come in the form of a sudden insight. This insight can only be about things that the conjurer would know if he was one of the awakened, regaining all of his memories. He cannot get an answer to where the Demiurge has gone after his disappearance, or what Astaroth is planning to do with humanity. If he formulates a question like that the answer will be more of an educated guess, rather than the absolute truth.

skill score 45

loss of endurance 120

tools of magic The cup

time to cast 7 days

duration —

preparations At midnight, when the moon is on the wane, the conjurer paints seven irregular pentagrams in his temple. He lights a small fire using prepared wood in the middle of each star. The wood is going to burn for seven days. In the middle of the circle he draws a triangle, where he writes his own name.

invocation and gestures The conjurer sits in the triangle and starts to rhythmically beat with his hands on the floor. He mumbles strings of meaningless words and thumps his hands bloody against the floor. He neither eats nor drinks or sleeps. He sits there for seven days, babbling and beating, until his head is emptied of all thoughts, his hands are broken, and his tongue is glued to the palate. At midnight of the seventh day the fires go out and all is dark. He stops, and suddenly realizes the answer to his question.

visualization The conjurer constantly sees the question in his mind as an errant flame dancing among the seven fires. When the fires go out the flame is lit within him, and he understands.

THE STUDY OF CABBALAH

Cabbalah is a Jewish teaching, providing a description of the servants of the Demiurge, and their relationships with each other. Here is told how the Demiurge (called Ain Sof) created the ten archons (the sefiroths), and how Malkuth then created the illusion, imprisoning man. Cabbalah can be used to understand—and gain protection against—the guardians of the illusion. Among the occult sciences Cabbalah is numbered as the first. The occultist generally learns Cabbalah first of all, in order to protect himself from the Lictors and the angels of death.

But Cabbalah also provides a description of the Demiurge. The ten archons and their shadows, the angels of death, are extensions of the mind of the Demiurge. All his servants, from the highest archon to the lowest servant, are extensions of himself. In that way Cabbalah is also an image of man, because the Demiurge

is human by nature. By studying God the cabalistic can reach an understanding of himself.

the history of the cabbalah **The Cabbalah is a Jewish mystical tradition, closely connected with the study of the sacred writings.** According to legend the Demiurge taught the secrets of the Cabbalah to some of his archons before the imprisonment of man, and the archons then divulged the secrets to a few humans.

The cabbalistic writings existing today originated during the Christian era. There are a few standard works from which almost all later texts get their information. The four oldest are Sepher Yetzirah, which is said to have been written by Rabbi Akiba, circa AD 120; Sepher Ha Zohar by Ben Jochai, circa AD 160; The Book of Revelations in the Bible; and Rabbi Ezra's Comments about the Ten Sephiroths, from the 13th century.

Cabbalah spread extensively during the 13th century. The teachings were developed and renewed by Jews living in Spain, where Christianity, Judaism and Islam met and enriched each other for over a century. In 1305 the most well-known of the cabalistic texts was published; Zohar by Moses de Lyon.

Up to the year 1600 Cabbalah was incorporated in the Christian occult traditions, incorporating aspects of Christianity. The Jewish Cabbalah continued to prosper on its own, principally concentrating on text analysis. The original text in Hebrew of the Old Testament was analyzed using a complicated system of correspondences connected with the Hebrew alphabet. That branch of Cabbalah never got any wider recognition within Christian occultism, as very few practitioners read Hebrew.

During the 17th and 18th centuries Cabbalah was brought together with the other occult sciences. Connections were made with astrology, tarot and numerology. A common field of science was developed, a magical »cross science«, with Cabbalah as the hub. This connection was completed by the free masons,

the rosicrucians and other occult societies, which grew and prospered during the 18th and 19th centuries.

the tree of life **The basis of the Cabbalah is the Tree of Life.** It is a graphic representation of the relationships between the archons and the angels of death. At the beginning of this book is a representation of the Tree of Life. The ten circles are called sefiroths. Between them there are 22 »paths«, describing the relationships between the various archons and angels of death. Each path also represent a group of the guardians of the illusion. The 22 paths and the 10 Sephiroths make up the 32 »roads«. By following these roads the occultist liberates himself at each point from the influences of the guardians, braking away from their power, and freeing himself from a part of the illusion. This is the secret of the Cabbalah, which is the first of the seven keys.

Some mystics say that the Cabbalah can be used to liberate the Demiurge. He has imprisoned himself by locking his mind in the ten Sephiroths, and in the paths between them. If the 32 roads can be destroyed

the archons and the angels of death will also be destroyed, letting the Demiurge regain his human form.

the four worlds **Cabbalah also provides a schematic description of the universe through the four worlds: Atziluth, Briah, Jetzirah, and Assiah.** Atziluth is Metropolis, the origin and inspiration for the other three. Briah is the realm of the archons, the part of the imprisonment that came directly from the Demiurge. Yetzirah is Inferno, the shadow of Briah, and the world where the mind of man is transformed by forgetfulness. Assiah is the illusion, our reality.

practicing cabbalah **The cabbalist strives to understand the illusion, liberating himself from its guardians.** He accomplishes this through the 32 roads represented by the Tree of Life. Traveling a road means gaining an understanding of one of the guardians of the illusion and symbolically surmounting everything that the guardian represents. When he understands a road he has made himself invisible to the guardians bound to that road. They can no longer see him. When he has surmounted that which the road represents he has made himself untouchable. The guardians can no longer touch him. The one who wanders all of the 32 roads can make himself invulnerable to all of the guardians of the illusion, reaching the 33rd, the invisible road. It is called Daath by the cabbalists. By understanding and surmounting this the cabbalist can break away from the power of the Demiurge.

To walk the 32 roads means in practice that you study long and hard, reading sources most often available only outside the illusion. The cabbalist must learn what each guardian stands for, what beings serve it, how they work, and what their weaknesses and strengths are. He must adopt the nature of the guardian and realize how it is upholding the illusion. Using this knowledge he can symbolically confront and learn to control that which the guardian stands for. Afterwards the guardian can no longer touch him.



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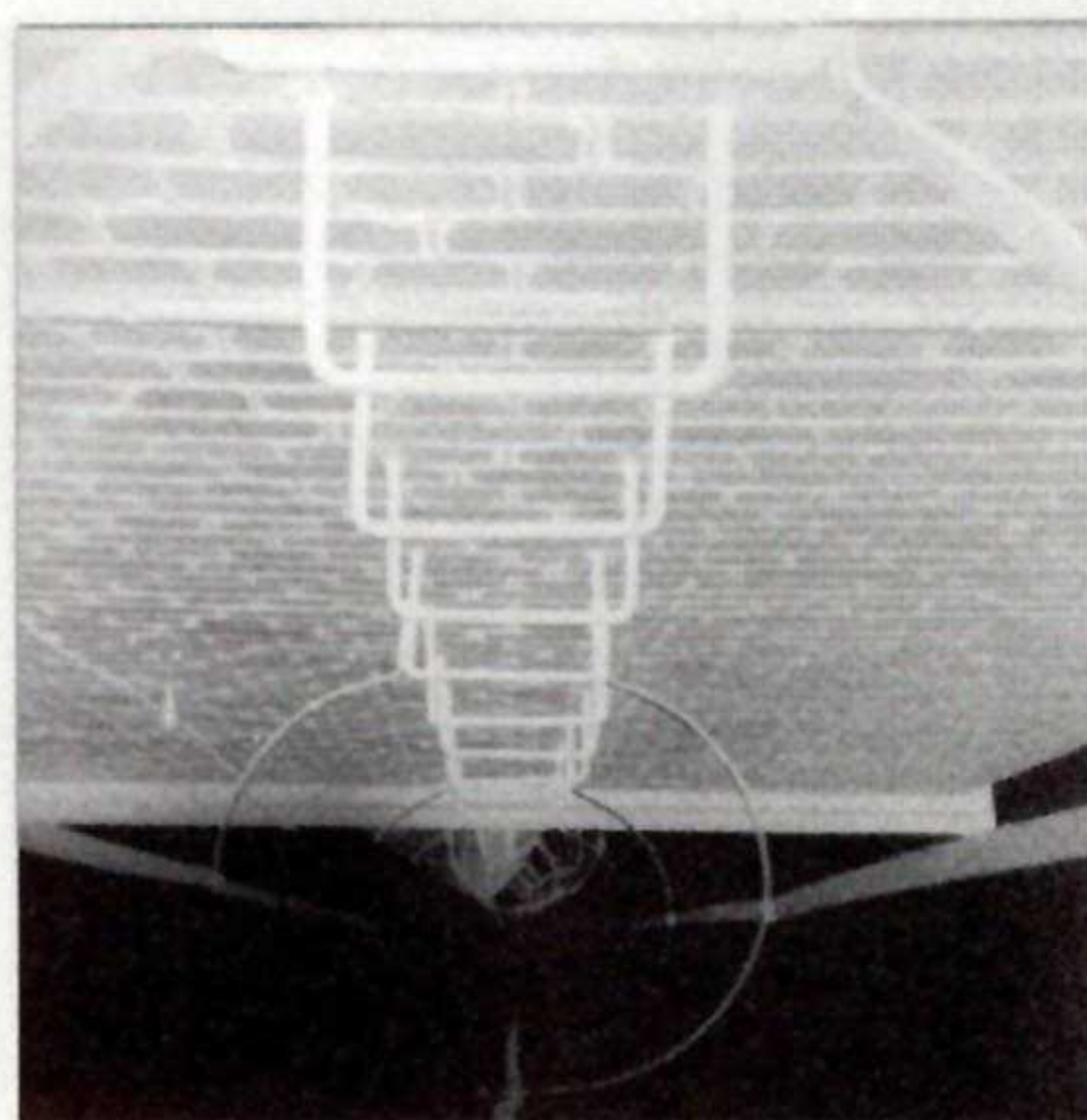
The cabbalist starts his wandering on the last of the roads, the one numbered 32. Here he will meet the lowest of the guardians of the illusion, the human servants of the Lictors. He then works his way up through all of the paths, learning all there is to know about Lictors and razides, nepharites and legionnaires. After the 22 paths he reaches the sephiroth, beginning with Malkuth. He learns all about the archons and their corresponding angels of death, until he has power enough to confront that which they symbolize. He is finally ready to take the last step, along the invisible road to the Demiurge.

The road is long and arduous. Few cabbalists ever go further than a handful of the paths. Those who have reached the level of the Sephiroths have extensive knowledge about the illusion and its guardians. They are protected against the lower powers, but there is a great risk that they will come to the personal attention of angels of death and archons, and are thus removed from any further effort.

Below are the powers associated with each of the roads, and what the cabbalist must surmount at each level. The planetary symbols and the Hebrew letters have been provided, as they are of

great importance for the interpretation of many cabalistic documents.

ROAD	SYMBOL OR HEBREW LETTER	GUARDIAN	WHAT TO UNDERSTAND AND CONTROL
0	Ain, Ain Sof, Ain Sof Aur	<i>Demiurgos—Astaroth</i>	The awakening
1	Premium mobile	<i>Kether—Thaumiel</i>	The crown, the power to dominate
2	The zodiac	<i>Chokmah—Chagidiel</i>	Fatherhood, wisdom
3	Saturn	<i>Binah—Sathariel</i>	Motherhood, understanding, the intellect
4	Jupiter	<i>Chesed—Gamichicoth</i>	Compassion, mercy, love
5	Mars	<i>Geburah—Golab</i>	Justice, strength
6	The Sun	<i>Tiphareth—Togarini</i>	Victory, triumph
7	Venus	<i>Netzach—Hareb-Serap</i>	Relationships, beauty, the soul
8	Mercury	<i>Hod—Samael</i>	Punishment
9	The Moon	<i>Yesod—Gamaliel</i>	The basis of the world
10	The elements	<i>Malkuth—Nahemoth</i>	The world, the rebel
11	Aleph	<i>The Black Messiah</i>	Divine madness, rashness, crossing boundaries
12	Beth	<i>The white birds of Hermes —The sons of Chagidiel</i>	Creative knowledge, magical will
13	Gimel	<i>The virgin oracle of Tiphareth</i>	Insight, understanding of secret relationships, virgin wisdom
14	Daleth	<i>The sons of Binah —The blood angels of Sathariel</i>	Female mysticism and sexuality
15	He	<i>The heavenly dragons of Kether and the enlightened lictors</i>	Male dominance, strength and sexuality
16	Vau	<i>The lictors</i>	The structure of the illusion, acceptance of the power of the Demiurge
17	Zain	<i>The Loving Dead —The Daughter of the Demiurge</i>	The union of opposites, love and beauty
18	Heth	<i>The angels of Samael</i>	Victory and triumph, lust for destruction and bestiality
19	Teth	<i>The hermits of Ras Sharim —Hauries</i>	Restraint, balance, the attraction of hunger and the stunted



20	Yod	Seraphim	Fallen beauty, lost honour, bitterness
21	Kaph	<i>The honour guard of light</i>	Black angels, attraction of cold and perfection
22	Lamed	<i>The children of Shiva —Gamaliel's red virgins</i>	Sexuality as an escape
23	Mem	<i>Geburah's court servants —Nepharites</i>	Compassion without understanding, pain, torture
24	Nun	Razides	Death, forgetfulness, change
25	Samekh	<i>Geburah's executioners —Excrucies</i>	Rebirth, the urge to give up and start again
26	Ayin	<i>The legionnaires of Antichrist</i>	Ruthlessness, ambitions, headless plans
27	Pe	<i>The black guard —The legionnaires of Death</i>	War, the apocalyps, the attraction of destruction
28	Tzaddi	<i>The dream hunters of Geburah</i>	Dreams as escape
29	Qoph	Cairath	Madness as escape
30	Resh	Servilian	Submissiveness to honour and the blinding light
31	Shin	<i>Proto Lictors</i>	Resignation and belief in fate
32	Tau	<i>Human servants</i>	The world as a prison

the knowledge of the cabbalist The Cabbalah is the one occult science giving us the most substantial knowledge about the illusion and the servants of the Demiurge. A cabbalist often knows the names of more demons and angels than a regular conjurer. He has memorized the hierarchies of the Lictors, and the ranks in the legions of the damned. Below is given the roads of study the cabbalist can hope to tread at different skill scores. The table above provides a small guide to the knowledge of the various roads. The cabbalist always has half his knowledge of the Cabbalah in writing and reading Hebrew.

Note that the skill score of the Cabbalah is not a measure of how far along the 32 roads the student has traveled. The Cabbalah is only the basis making it possible to study the 32 roads. It is fully possible to attain very high scores in the Cabbalah without ever getting anywhere along the roads on the Tree of Life. Each of the 32 roads must be consciously stepped onto, the information must be sought out, and the cabbalist must symbolically absorb and

learn to master that which each guardian represents.

The Novice (skill score of 1–9)

The novice can do simple text analysis. He knows about the four worlds, the Tree of Life and the 32 roads, but does not have a clear understanding of how to step onto the roads in order to provide knowledge. He knows the cabalistic story of creation, and can describe the relationships between the Cabbalah, astrology, numerology and tarot.

The Student (skill score of 10–19)

The student is ready to tread the 32 roads. He can get from the 32nd to the 20th road before he must increase his knowledge of the Cabbalah in order to get further. He has realized the connections between human nature and the nature of God. He knows about Metropolis, Inferno and the other worlds beyond the illusion.

The Adept (skill score of 20–29)

The adept can walk up to the 11th road. He knows that man is imprisoned, and that the Tree of Life describes the prison guards and their relationships. He can begin to study the connections between the illusion and man, which both may be described through the symbols of the Tree of Life.



The Master (skill score of 30–39)

The master is ready to start his wanderings along the last ten of the roads, through the realms of the archons and the angels of death. He knows that the Demiurge has disappeared, and that the illusion is ready to break apart. He knows that four of the archons are gone, and that Inferno is about to shatter. He knows that the Cabbalah is one of the seven keys.

The Cabbalist (skill score of 40+)

The cabbalist is ready to search for the invisible 33rd road. He knows the secret theories about the nature of the Demiurge, that Astaroth is his dark shadow, and that God is perhaps a human being. He knows several theories about the disappearance of the Demiurge.

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Where the Demiurge made us blind to reality, the conjurer of madness peers through the veil and sees the world for what it is. Using the magic of the enlightened mind the conjurers of madness tear away from the illusion, exerting control over their very bodies through force of will alone.

THE HUMAN SOUL

The soul remains eternal, despite the Demiurge's curse, and in our dreams our souls seek out our lost divinity. Within the world of Dreams we are again masters of our own existence, and through the magic of the Dream conjurers flee the prison of our false reality.

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