KULT THE ROLEPLAYING GAME

BEYOND
THE
BOUNDARIES

FOR MATURE PLAYERS

17.95

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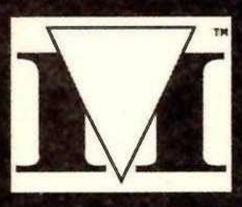

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COMMENTS OF THE AUTHORS

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!

BEYOND THE BOUNDARIES

the conjurer's guide to

DEATH

and

TIME & SPACE

KULT

THE WORLD OF MAGIC

1

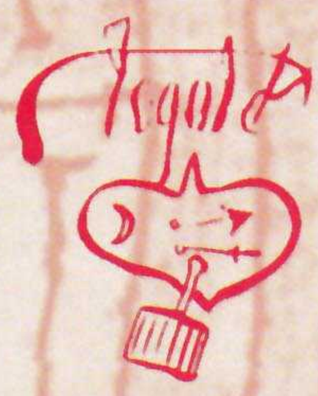
Nefri-Khensu lay on the embalmer's table, opened like a butchered calf, split from her throat to her womb. Heart, lungs and liver were placed in a clay bowl by her head. My beloved. This was the first time I had seen her since she died. The eyes were weighted with lead, the skin gray and dead, nails black. She was gone, an empty shell. There was no hope of eternal life. I screamed my sorrow and anger. Cursing the gods, I summoned the powers of the underworld.

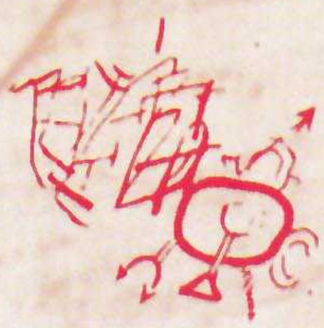
»Die, Osiris Ptah-neb-an! Die, Amon-Ra! Die, Horus and Maat! I summon Seth Sekhet-Aaru! Come, angels of Sebau! Come to me! Let her live! Take me instead!«

Suddenly, the flame of the oil lamp went out and darkness surrounded me. The sound of screaming desert winds filled the room, and there was a stench of rotting corpses and a suffocating heat. A hand touched me, a voice cutting through the storm.

»Setu ta hetep,« the voice said. »A gift from the Lord of the Underworld.«

Suddenly I saw through the darkness. I saw black pyramids rise towards heaven. A black sun, like the eye of Amon-Ra, pierced and blinded. Through the desert wind I heard Nefri-Khensus' voice. She stood in front of me, her belly opened, ribs protruding like bloodied wings. Red tears ran down her cheeks. She threw her arms around me as I carried her out of death.





THE WORLD IS A PLACE OF MAGIC. The Demiurge created our reality using magic and from his dreams and visions formed our prison. He took fragments of the true reality, twisted them and built a world of illusions. His will was strong enough to subdue man and imprison him in the world he had created.

Magic remains the foundation of the illusions and the laws of magic control our reality. The days of the year, the size of the earth, the changing of the seasons and the placement of the stars in the universe are all parts of the illusion and thus subject to the laws of magic. Everything can be influenced, and if we regain our divinity, we can raze it all using the magic within us.

The only thing that is not controlled by the laws of magic is man himself. We are not a part of the illusion. Our bodies are eternal. We can change and distort them using magic, but we can never destroy them. Our imprisonment subdues us, leaving us easily frightened and controlled, but there is no magic that can really influence us against our will. »Every man and woman is a star,« as Aleister Crowley noted.

Few human conjurers really have enough knowledge to realize the truth: that we are gods imprisoned in an illusion. Most of them believe that we receive our magical energies from without, from the gods or from sacrifices, or from some impersonal »mana«. Many conjurers fall victim to Astaroth or the Angels of Death when they promise power in exchange of submission—the devil buys the loyalty of the conjurer for some unimportant knowledge about how to awaken the magical abilities the poor fool already possesses. The actual fact is that the power comes from within. It is our own suppressed divinity that we are using when casting a spell. Magical power can not exist outside of the conjurer, in the same way that his intellect can not exist outside of his brain.

No one knows for sure where and when man began to recover his knowledge of magic, but most sources point to Egypt during the fourth millennia BC. Cities and buildings could be found there, which raised memories of Metropolis and the time before our imprisonment. Legends say that the first conjurer learnt the art with the aid of an entity from beyond the illusion. Some say that it was the archon Malkuth, others believe it was Astaroth who taught magic to man in spite of the laws of the Demiurge. Whatever the truth is, many conjurers say that they receive knowledge from beings from Inferno, be it from Astaroth himself or one of his servants, but this certainly does not hold true for all conjurers.

Magic is the most powerful tool available to man in his attempts to influence the illusions. Through the power of magic the conjurer regains his divinity, if only for a short while. He moves uninhibited between different worlds, and is no longer bound by death or the curse of the Demiurge. The conjurer can challenge the illusion and test what it is like to escape his imprisonment. But magic demands an irrevocable belief in your own ability. The moment the conjurer stops believing in his own divinity and his ability to influence the illusion the power will slide from his grasp.

KULT™

Magic is a route towards awakening. Most of the practitioners of magic are making an attempt to escape the illusion, either by gathering power in order to challenge the servants of the Demiurge, or by learning how to ignore the twisted reality of the illusions. Certainly no conjurer has an even mental balance. The glimpses of divinity that can be perceived when a spell is cast arouses a hunger pushing the conjurer further and further into the darkness or towards the light. Ultimately magic can be a way to freedom, but only for the few who are able to meet the part of themselves that they have repressed during the journey of magic.

Only for those who realize that they are truly gods on earth.

the quest for transcendence **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 Higher Realm of Magic is comprised of the two most challenging Lores: Death and Time and Space. Both of these lores challenge the Conjurer to see the world in new ways, and deal with concepts and practices that are far beyond the understanding of most of humanity. Where the lores of the Realm of Enlightenment deal with issues of every day life; that is the conjurer's heart, mind and soul, the Realm of Transcendence moves beyond the conjurer's normal perceptions and life.

The Lore of Death is one of the most powerful and fearful of the magical teachings. Death is the Demiurge's greatest triumph over our divinity. Where once we were immortal, now we live in constant fear of death. Through the sieve of death the Demiurge takes away our knowledge, throwing us back into the world as unknowing babes. The conjurers of death seek to break free from this cycle by understanding and controlling death. If they can achieve this they have in large part broken free of the Illusion that binds us all. But facing death is not easy, and only the most dedicated and skilled of conjurers can master the lore of death.

The conjurers of Time and Space in many ways face an even greater challenge than those who face death. Time and Space are simply aspects of the Illusion, but they are so ingrained in us that it is almost impossible to break free of them. The conjurers of Time and Space must learn to transcend their perceptions, relearning how they see the world. Whereas conquering death is an act of courage and commitment, overcoming time and space is a test of will and intellect. The results however are well worth the effort. More than any lore, Time and Space opens the world to the conjurer. He is no longer bound by many of the Illusions constraints, but moves freely through existence much as man did in the Age of Divinity.

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 futher 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-heatedly for their magic arts.

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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.

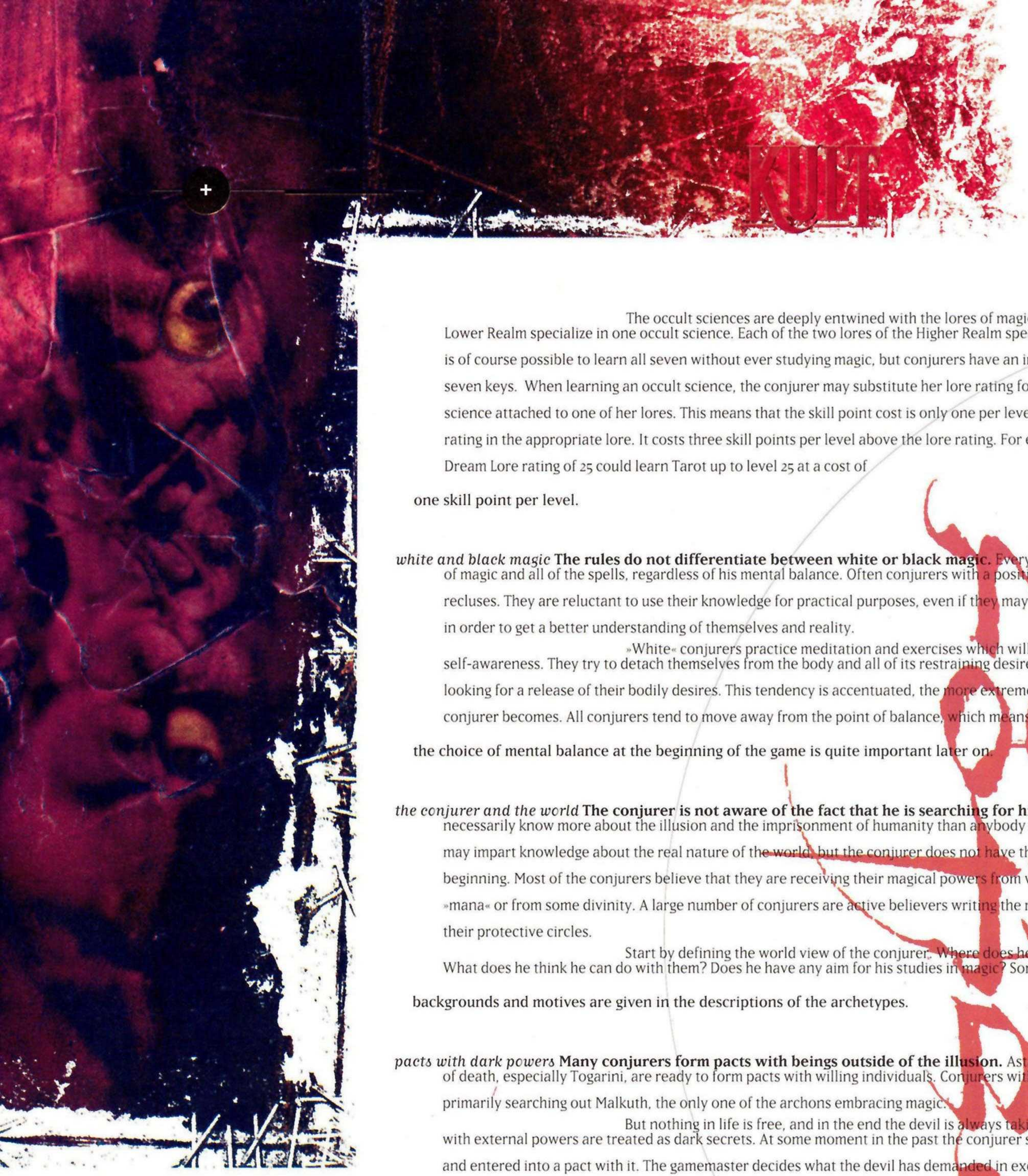
The skill score in a lore of magic is called a lore rating. Each spell has a lore rating. In order to learn a spell the score of the lore must be as high as or higher than the score of the spell. In order to learn the spell Visions of the Fool, with a lore rating of 12, the conjurer must have a skill 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 Transendence 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.

the occult sciences **There are seven occult sciences: Cabbalah, Alchemy, Astrology, Numerology, Symbolism, Tarot, and Voudoo**. 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. Voudoo 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. Voudoo 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.

white and black magic **The rules do not differentiate between white or black magic.** Everyone can learn all of the lores of magic and all of the spells, regardless of his mental balance. Often conjurers with a positive mental balance are passive recluses. They are reluctant to use their knowledge for practical purposes, even if they may learn obviously »evil« rituals in order to get a better understanding of themselves and reality.

»White« conjurers practice meditation and exercises which will lead to an enhanced self-awareness. They try to detach themselves from the body and all of its restraining desires. »Black« conjurers are looking for a release of their bodily desires. This tendency is accentuated, the more extreme the mental balance of the conjurer becomes. All conjurers tend to move away from the point of balance, which means that the choice of mental balance at the beginning of the game is quite important later on.

the conjurer and the world **The conjurer is not aware of the fact that he is searching for his own divinity.** He does not necessarily know more about the illusion and the imprisonment of humanity than anybody else. The sciences of magic may impart knowledge about the real nature of the world, but the conjurer does not have this information from the beginning. Most of the conjurers believe that they are receiving their magical powers from without, from some impersonal »mana« or from some divinity. A large number of conjurers are active believers writing the names of angels and gods in their protective circles.

Start by defining the world view of the conjurer. Where does he think he gets his powers? What does he think he can do with them? Does he have any aim for his studies in magic? Some suggestions for backgrounds and motives are given in the descriptions of the archetypes.

pacts with dark powers **Many conjurers form pacts with beings outside of the illusion.** Astaroth and several of the angels of death, especially Togarini, are ready to form pacts with willing individuals. Conjurers with a positive mental balance are primarily searching out Malkuth, the only one of the archons embracing magic.

But nothing in life is free, and in the end the devil is always taking more than he gives. Pacts with external powers are treated as dark secrets. At some moment in the past the conjurer summoned a powerful being and entered into a pact with it. The gamemaster decides what the devil has demanded in exchange. Astaroth often wants the souls of his wards. The character will be suffering from the (dead certain!) insight that he will be tortured in hell after death. He will try to avoid death at any cost. The patron may also demand some kind of service from the servant. This is something the game master can use in the game, when the conjurer is forced to fulfill his part of the deal. Another common deal requires that the conjurer sells his firstborn son or daughter, or allows a curse to afflict all of his decendants.

2

PRACTICING MAGIC

According to an old Jewish legend there was an angel guarding the gates of the Garden of Eden. After the Fall of Man the angel spoke to Adam:

»I know seven keys,« the angel said. »They are the keys to the heart of my lord.«

»Tell me which they are,« Adam asked. »And I shall find them and return to reopen the gates to Paradise.«

»The first is named Qabbalah. It is the key of Israel, which opens the gate to my master's servants. The second is named Al Khemi. It is the key to Aegyptus, and it leads to the gates of the elements. The third key you will find in the stars. It is the key of Babylonia, where you may read the soul and the future of the world. The fourth is the key of Hellas, the numbers opening all gates of understanding. The fifth is the key of symbols, to be found in the hidden teachings, the one opening the hearts of man. The sixth is named Tarot, the key of Romani, opening the doors to your own heart. The one who finds the keys will be purged from sin. The fruit of knowledge will be a blessing, and the gates of Paradise will no longer be locked.«

Adam memorized the six names. »But the seventh key, what does it do?« Adam asked.

»It is without name. This key you must create on your own, the key of the exiles and the downtrodden. It will make you free,« the angel said.

Then Man was banished from the Garden of Eden, and was cast down to wander the Earth.

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%

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.

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).

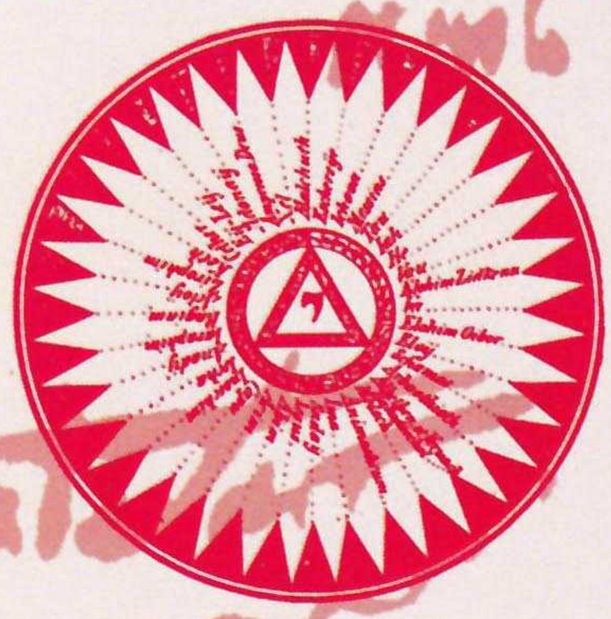
A temple should be carefully selected, it must feel right for the conjurer. It can be a room in the house of the conjurer, a special building, a cave, or even a secluded space outdoors. It can not be too large, or else the conjurer will not be able to take it in, or too small, leaving no room for the 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.

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.

PRACTICING MAGIC

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
the lore of death	
Spectre	3
Purgatide	5
Legionnaire	5
Razide	10
Nepharite	15
Angel of death	20
Incarnate of Astaroth	25

ENTITY	EFFECT FOR SUMMONING
the lore of time & space	
Lictor	5
Wolven	5
Ferocco	5
Acrotide	10
Aetat	10
Aspectus	10
Azghoul	10
The gods of Metropolis	15
Archon	20

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

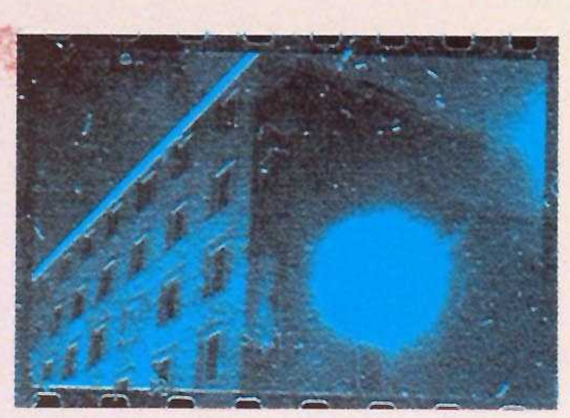
ego-throw to resist No

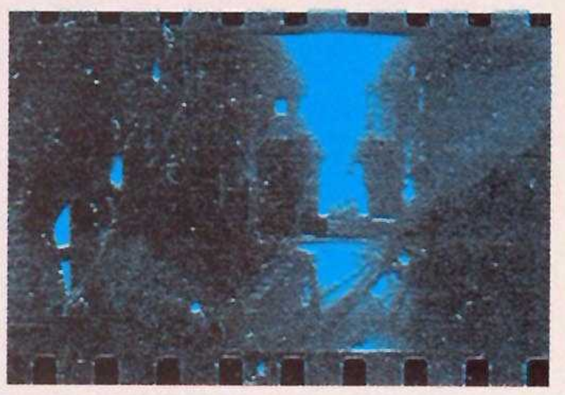
preparations Before the consecration the temple must be sanctified and cleansed. This is described in the section »The magical ritual«. Before the consecration four censers are lit containing musk, myrrh, camphor, and ambergris in each of the four cardinal points. A lamp with a clearly burning flame 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 purgatide 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

ДАВУМ КРАСНО
ГАНКОВ, САМОЛЕТ
ВИНТОВ
КНИГА, ГНАДА

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«, »Gramma«, »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 lores 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

АРМИЯ БОЛЬШЕ
ВОЛИЙ, ПУЛЕМЕТОВ,
ПАТРОНОВ!

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.

KULT

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	–

3

THE LORE OF DEATH

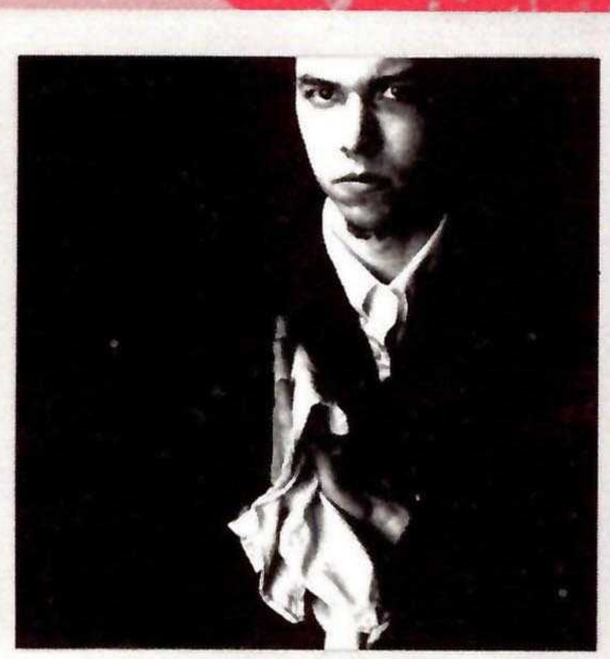
»I am Paimona.« said the woman, »I will guide you in through the lands of the dead.«

She stank of decay. Her frail body was hidden by layers of black veils, but beneath the fabric I got glimpses of bleeding naked flesh, and purplish swellings and abscesses. The fabric clung to festering wounds where the breasts should have been. The eyes could be seen in a slit between the veils, dimly white, without iris or pupil.

»Come«, she said.

She took the lamp from the altar and stepped out of the circle of magic. There was a rattling sound when she placed her naked foot on a rusty grating. Oily mists played around the fluttering flame of the lamp. A scream cut through the silence, then another one, and another, a chorus of painful high-pitched screams. There was movement out there, in the dark chamber outside the circle, running feet, a boy surrounded by eight or ten men. Harsh voices, throaty laughter. The boy was kicked to the ground. They kicked him once more and trampled him to death. The screams ended. I searched through the darkness and called out to Paimona: »This is the wrong place. Can you bring me to the purgatory of Marcus Barent?«

She gave me a sign to follow her. I stepped outside the circle and was caught in the oily darkness. The stench bored through my nose. The voices echoed around me; screaming, crying, begging voices. My feet stiffened from the cold of the concrete. I hurried after the dancing light in Paimona's hand.



THE TEACHINGS OF DEATH

The lore of death walks the borderland between life and after-life. Here are the living dead, the unblessed, the tormented souls of Inferno, and all of the tormentors of the underworld. Here you will find the terror and sadness, the pain and the anguish, that death will arouse in all men. The conjurer must accept death and embrace it. Only then can he understand the innermost mysteries of the lore, until he finally takes the guise of a god of death.

The lore of death is taught in several cults and sects, but in order to reach the higher levels the conjurer usually must study on his own. Few masters are prepared to teach more than the most rudimentary basics to their pupils. The dangerous secrets they keep to themselves. The basics in the lore of death, up to a skill score of 10, can be learnt from the standard works of magic, or by a master in one of the cults of death. From then on the conjurer must find his own sources. It is relatively easy—there is a large number of books and writings dealing with the lore of death. About half of all specialized literature on magic concerns the lore of death.

The conjurer must also get an understanding of death. The theoretical texts stay incomprehensible if he has not seen a dead body slowly cool and become empty of meaning, or seen the spirits of the unblessed, or been subjected to the irreparable loss when someone close to him dies. A conjurer of death is always seeking out places where he can meet death in various forms. Perhaps he studies pathology, or becomes a clergyman or an undertaker.

Many become killers, soldiers or murderers.

the knowledge of the conjurer of death **The lore of death provides knowledge about our bodies and their transient nature, about the souls that live on after death, and about the forgetfulness that erases all our memories.** A conjurer of death also knows about

the lands of the dead, and about the servants of Astaroth.

THE LORE OF DEATH

The Basics (skill score of 1—10)

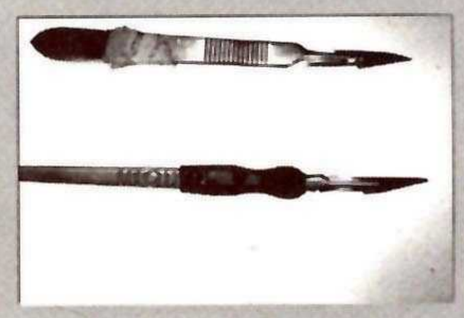
The conjurer knows that death is not the end. The soul continues to live, either reborn and without its memories, or in some land of the dead, awaiting rebirth. It can also be bound in a dead body and be brought back into the world of the living. The conjurer knows that there are several lands of the dead, and that they are run by angels of death under Satan, or Astaroth. The lands of the dead exist outside of our reality, but border on it. The conjurer knows when his own death is imminent. He can perceive a mortal disease in another human, or if a person is contemplating suicide. He also knows instinctively if another person has killed or severely injured someone.

Higher Knowledge (skill score of 11—40)

The conjurer knows about all of the important creatures of death. He knows the names of the angels of death, and Astaroth, and knows about their shapes and natures, and that they can take the form of incarnations when walking theearth. He knows that they are mirror images of the heavenly archons. He can tell about places and creatures of Inferno. He knows about nepharites, and how they are summoned by repentant sinners. He knows all of the magical names of the parts of the soul, and he knows what the soul does when it leaves the body to be reborn. He has an inkling that God may be dead. The conjurer knows the presence of death. He can feel when someone in the vicinity is about to die, or when a number of people have died in a single place. He can feel the closeness of Inferno when he reaches a place where the veils of the illusion are thin.

Full Understanding (skill score of more than 40)

The conjurer knows that we are gods. He has realized that death is a method of keeping us in ignorance, even if he does not know why, or the name of the responsible party. He knows that he can cheat death if he can be reborn with his memory intact. He knows all the important names of Astaroth and his servants. He knows how the various parts of Inferno border on our own world, and on other worlds. He knows that it is our own feelings of guilt and sin that chain us in hell. The conjurer can see how another person relates to death. He can see if someone has killed or lost a relative, even if it happened a long time ago. He knows when his own time is up close to a year in advance.



blood sacrifice **Blood sacrifices are common in the lore of death.** A number of conjurers of death believe that sacrifices are necessary in order to appease Astaroth or other powers of the underworld. In certain branches of the lore of death there are no spells without blood sacrifices. The sacrifices are very rarely gifts to the powers. A real gift requires that the conjurer gives something of himself, or sacrifices someone with a lot of importance to him, or gives a part of his own body. Such sacrifices are very uncommon. They are almost exclusively used to seal pacts between the conjurer and a powerful force. Usually sacrifices are used to create a connection to death for the conjurer. He can visualize death by seeing somebody else die, it can be an animal or a human. There are no sacrifices mentioned in the spell descriptions, they are never a necessary part of the ritual.

the temple **Death is colorless.** A temple devoted to necromantic rituals is painted in white (the color of mourning) and black (the color of the powerlessness that is brought on by fear and death). It is decorated with symbols of death, like skulls and bones or pictures of dead bodies. The cross is a common symbol as a reminder of the suffering and death of Christ. Temples consecrated to the lore of death can be very strict and bare, or morbidly overdone with walls covered by skulls and bones, but they must all have a touch of disharmony. There must be an imbalance, an anguish reminding the conjurer of the powerlessness before death.

THE CYNICAL OCCULTIST

»Do I believe in demons? What do you want me to say? I've seen some pretty strange things, but I don't know if I should call them demons. There is more out there than people believe, but that is hardly a reason to get religious. You shouldn't believe that you're getting closer to God just because you can call up some twisted gods out of the mists of the underworld.«

THIS IS A CONJURER WHO will jeer at his own ability. The cynic will not admit to himself that he is searching for divinity and awareness. That sort of thinking doesn't fit his view of the world as a rotten place where hungry beasts are ripping out the guts of each other in order to survive. He sees magic as something he's gotten into because of unhappy circumstances. He does what he must, but not because of some higher purposes or noble ideals. Sometimes he even doubts his abilities. He is often pulled into events were he is forced to play a greater role than he would have desired. Under the surface he's searching for an awakening as intensively as any other conjurer. He's chosen his path because of his interest in magic and the occult, even if he doesn't like to admit he has such an interest. His mental balance is most often in the negative.

personality A cynic who doesn't trust anyone, and sees the world as a very un-heroic battlefield. Humanity is rotten. He is rotten, and he's not going to do anything about it. You can't have too much hope in anything, that way you'll never be disappointed or make a silly spectacle of yourself.

disadvantages Curse, Death wish, Depression, Drug addict, Egotist, Habitual liar, Mental constriction, Reckless gambler, Touchy, Wanted

advantages Body awareness, Chivalry, Code of Honor, Cultural flexibility, Intuition, Luck

dark secrets Curse, Forbidden knowledge, Guilty of crime, Occult experiences, Pact with dark powers

profession Unemployed, Criminal, Investigator, Dealer

living standard 2–5

skills Lores of magic and spells, Alchemy, Astrology, Cabbalah, Drive car, Gambling, Handgun, Hide, Information retrieval, Man of the world, Modern languages, Numerology, Occultism, Search, Sneak, Tarot, Unarmed combat

THE SATAN WORSHIPPER

»It's a question about power and freedom. Magic can provide the individual with an incredible power and freedom. You just have to take your due. When you've realized that the rules don't apply to you, you can do practically anything. There are no limitations. The Devil is, as I see it, just a symbol for this freedom, this power to act without inhibitions.«

A CONJURER HAS FORMED a pact with Astaroth. The Satan worshipper has a dual world view,where God is standing on one side, and the Devil on the other. She identifies Astaroth with the rebellion against God, a rebellious attitude accepting all that which ordinarily is forbidden and suppressed, including violence and sexual assault. The Satan worshipper is often cultivating the worst kind of social Darwinism: »Power is everything. Tough luck if you can't look out for yourself. Society is suppressing our true, animalistic instincts in an artificial way.« A positive mental balance is a very rare occurrence with a Satan worshipper. The lores of death and passion are usually favored by this group.

personality A self-conscious attitude and a large dose of contempt for weakness. Many Satan worshippers have a passion for violence and militaristic attributes. Most of them fit in surprisingly well in groups, particularly in locked hierarchies.

disadvantages Bad reputation, Death wish, Fanaticism, Mental constriction, Greed, Intolerance, Touchy, Habitual liar, Drug addict, Sexual neurosis, Egotist

advantages Animal friendship, Artistic talent, Body awareness, Code of honor, Endure pain, Endure torture, Influential friends

dark secrets Guilty of crime, Pact with dark powers, Victim of crime

profession Criminal, doctor, officer, policeman, guard

living standard 4–8

skills Lores of magic and spells, Dodge, Hand-gun, Interrogation (torture), Martial art: Commando training, Melee: Daggers, Whips and Chains, Modern and ancient languages, Net of contacts: Satan worshippers, Numerology, Sneak, Two-handed combat

THE SECT LEADER

»I do not regret anything. Ask anyone in the church. I have worked like an animal, day and night, so that we all could look forward to a better life after this. I was called to lead this flock, and that is what I have done. Ask anyone of the boys and girls. I have been like a father to them. I sincerely regret if there has been any financial irregularities, but that is nothing you can blame on me. That's in any way a case for the auditors.«

WE MEET HIM in the headlines of thetabloids: the sect leader who is sexually abusing his followers, swindles their money, and then runs off to Monaco, or, even worse, persuades them to commit suicide. The sect leader is the confidence trickster of the magic trade. There is no reason that he may not be honestly seeking knowledge about magic, but that search is never as important as the need for riches and gratuitous sex. The sect leader has an amazing ability to attract willing people ready to turn over all their worldly goods to him. He has a strong charisma and devotes all his energy to the sect and his role as its leader. A good sect leader is genuinely loved by his followers, often broken individuals looking for a sympathetic father figure. He doesn't have to be a hardened criminal, quite often he feels that he is doing something vital for his followers, but he very rarely has a positive mental balance. Female sect leaders radiate a strong feeling of motherliness. These are looking more for power and control, rather than sex and money.

personality A strong urge to be in the center. The sect leader can't stand being questioned, and refuses to share any of his power. He has a nymphomaniac streak, and is continually looking for new partners. When people mention that he is behaving like a bastard, he doesn't understand what they are talking about. He never questions his own behavior, but keeps rushing forward towards new conquests. If things run against him, he may be caught by a megalomaniacal lust for destruction, trying to pull as many as possible into death with him.

disadvantages Bad reputation, Death wish, Mortal enemies: relatives of his followers, Fanaticism, Paranoia, Greed, Wanted: tax crimes, Habitual liar, Sexual neurosis, Egotist, Reckless gambler

advantages Animal friendship, Empathy, Influential friends, Intuition, Luck, Sixth sense

dark secrets Forbidden knowledge, Guilty of crime, Insanity, Occult experiences, Pact with dark powers, Victim of crime

profession Sect leader

living standard 8–10

skills Magic lore and spells, Accounting and book keeping, Acting, Alchemy, Astrology, Cabbalah, Diplomacy, Estimate value, Fortune telling, Hypnosis, Man of the world, Meditation, Modern and ancient languages, Numerology, Occultism, Parapsychology, Poisons and drugs, Rhetoric, Seduction, Tarot, Written report

THE LORE OF DEATH

THE SPELLS

SPELL	SKILL SCORE	LOSS OF ENDURANCE	TIME TO CAST	DURATION
Gate to the underworld	5	20	15 minutes	10 minutes
Speak with the dead	5	20	30 minutes	10 minutes
Memories beyond death	7	20	30 minutes	10 minutes
Living dead	10	40	1 hour 15 minutes	Special
Reborn soul	10	40	3 hours	—
Command living dead	12	25	15 minutes	7 days
See death	12	40	3 hours	1–5 minutes
Hades walk	17	50	24 hours	3 days
Guide to the underworld	20	40	1 hour	3 days
Soul walk	27	80	3 days	Permanent
Eternal youth	33	120	9 days	Permanent
Voudoo ritual	37	80	3 days	1 month
Prisoner of decay	40	120	7 days	Permanent
Purgatory	45	80	9 days	Permanent
True rebirth	50	80	1 month	—

GATE TO THE UNDERWORLD A window is opened to one of the lands of the dead. The conjurer can see through a window into Inferno, or step through a gate and physically transport himself into a land of the dead. The invocation contains the name of one of the lands of the dead, into which the portal is to be opened. This can be Sekhet-Aaru with its black pyramids, the damp caverns of Hades or someone's personal purgatory. The conjurer decides if the spell is going to open a window or a door. The window or the gate to the land of the dead also allow the creatures within to view the conjurer. Their reaction depends on who they are and how they view mankind.

If the spell is cast from a land of the dead the conjurer can see into our reality, and can open a gate to return here.

skill score 5

loss of endurance 20

tools of magic The cup and the wand

time to cast 15 minutes

duration 10 minutes

preparations A skull of glass or crystal is placed on the altar. Next to it the conjurer burns black sticks of incense with a mixture of sulphur. A pentagram is drawn using coal in the circle of magic, to protect the conjurer from the powers of the underworld. Black tallow candles are lighted in the five points of the pentagram. A triangle is painted south of the pentagram. The name of the land of the dead is written within.

invocation and gestures The name of the land of the dead is repeated four times in the four cardinal points. The left hand is placed on the crystal skull, and a prayer is said to the ruler of the land of the dead, asking for a gate to be opened. A drop of blood is dropped into the cup with an assurance that the conjurer is longing to see the land of the dead. The wand is raised in the right hand with an assurance that the conjurer has the power to open gates to the land of the dead.

Visualization: The triangle with the name of the land of the dead is filled with a black glow, and somber music is heard in the distance. The black glow slowly grows and takes the shape of a window or a portal.

SPEAK WITH THE DEAD The conjurer can summon the remains of the consciousness of a dead human being, and converse with him. Anyone that has not been dead for more than two weeks still has a connections to his body, and parts of his memories are intact. By touching the remains the conjurer may contact the soul, in order to ask simple questions. The dead speak with a distorted voice, vaguely reminiscent of their former life. Dead souls are often confused to the edge of madness, and rarely answer questions with any amount of coherency.

skill score 5

loss of endurance 20

tools of magic The wand

time to cast 30 minutes

duration 10 minutes

preparations The earthly remains of the dead person are placed on the altar. The remains can be anything: ashes, individual bones or the whole body. A six-pointed star is painted in the circle, symbolizing the connection between body and soul. A white wax candle is lit in the middle of the star, and a white lily is placed on the altar next to the remains. The conjurer draws a triangle south of the circle, where the name of the dead is written.

invocation and gestures The wand is raised in the right hand and the dead is called by name. He is asked to step out of the shadows and to declare himself. The conjurer states his own name, and commands the dead to respond.

visualization A light is lit in the remains of the dead, rising like a will-o'-the-wisp in the air. It stops above the triangle where the name of the dead person is written. A distorted voice is heard when the spirit has arrived.

MEMORIES BEYOND DEATH The conjurer may dispel the forgetfulness of death for a short while, and recall memories from his earlier lives. He may also see the past lives of other people. The memories take the form of detached visions: images, smells and sound, and he will not receive any connected memories, which tell him his name or who he was.

skill score 7

loss of endurance 20

tools of magic The cup

time to cast 30 minutes

duration 10 minutes

preparations The cup is filled with clear water and placed on the altar. The conjurer lights two candles next to the cup, and draws seven concentric circles on the floor. He writes the name of the one whose past is to be seen in the middle of the circles. That person accompanies the conjurer in the circle.

invocation and gestures The conjurer summons Malkuth and Chronos, and asks for help in viewing the past. He takes the cup and pours the water in a circle around the name on the floor.

visualization The floor within the concentric circles starts to buckle and is transformed into a seething water surface, where a vision of an earlier life appears.

Lizzie Borden took an axe
And gave her mother forty whacks;
When she saw what she had done,
she gave her father forty-one

LIVING DEAD The conjurer forces the consciousness of a dead person to return to the rotting corpse, where it quickly loses its sanity, and can no longer escape. The body may not have been dead for more than two weeks. The dead soul will resist, meaning that the conjurer must have a greater effect for the spell than the ego-throw of the dead soul. Then the conjurer must succeed with the Command living dead spell (see below). Otherwise he has no chance of controlling his zombie, and there is a great risk that it will attack him as soon as he steps out of the circle.

skill score 10

loss of endurance 40

tools of magic The wand

time to cast 1 hour and 15 minutes

duration Until the body of the dead is destroyed.

preparations The dead body, which must be intact, is placed in a triangle south of the circle in the temple. It is washed and rubbed with a salve made of embalming herbs. Using charcoal, a protective pentagram is painted on the forehead of the corpse, in order to lure the soul to return. Another pentagram of charcoal is painted in the circle of magic, and is marked with five black candles. The temple is cleansed with incense during one hour, while the conjurer performs the other preparations.

invocation and gestures The conjurer raises the wand in his right hand and summons the spirits of the underworld. He turns to each of the four cardinal points, spills a drop of blood in each cardinal point, and calls four of the lands of the dead by name. He then shouts the name of the dead, commanding him to come out of the shadows to take possession of his body.

visualization A darkness is spreading through the temple, and a plaintive voice is heard when the soul is forced back, begging for mercy. There is somber music far away, and an icy scream is heard when the soul is bound to the rotting corpse. The dead then rises in the triangle. He is bound by the triangle, and remains until the conjurer lets him out.

REBORN SOUL The conjurer can force a person who has died to be reincarnated in a certain body. This must be in an unborn human being, a fetus that will be born within the next nine months. The effect of the spell must be higher than the effect of the ego-throw of the dead person, unless he has decided to allow for his rebirth. The spell does not make the reborn soul retain any of its memories, they will be erased as usual in death. This spell is mostly used by conjurers who wants to take multiple revenge on their enemies by killing them, and having them reborn in order to torment them further.

skill score 10

loss of endurance 40

tools of magic The wand and the cup

time to cast 3 hours

duration —

preparations Some part of the dead body, a bone or some ashes, is placed on the altar. The pregnant mother is brought into the magic circle. The conjurer draws a pentagram on her belly, where both of the downward pointing tips are longer than the others. A triangle is drawn inside the pentagram, and the name of the reincarnated soul is written, using Greek or Hebrew letters, within the triangle. A nine-pointed star is drawn around the woman, and the circle is enhanced with black candles.

invocation and gestures The conjurer turns to the unborn child and commands it to leave its body. He summons the powers of the underworld, and the ten angels of death to banish the soul of the child. He then summons the dead by name and touches his earthly remains with the wand. Once again he summons the angels of death and commands the dead to take residence in the unborn child.

visualization A light becomes visible in the belly of the pregnant woman, but it goes out when the conjurer banishes the soul of the fetus. A new, sickly yellow light is lit in the remains of the dead, which grows to a vibrant will-o'-the-wisp, taking residence in the womb of the woman.

COMMAND LIVING DEAD The conjurer can control living dead which he or another conjurer have created. He can make them obey simple commands. How much they understand depend on how badly they have taken to being bound in dead bodies. Throw 1d20. 1-5: The soul is fairly intact, and is able to obey orders as easily as a living human being. 6-15: The soul is slightly mad, and will only understand simple commands: go there, guard this, fetch that. 16-20: The soul is completely mad and refuses to listen. In order to gain control of the dead soul the effect for the spell must be higher than the ego-throw of the dead. He has the same ego as when he lived.

Lord, deliver me from myself
Sir Thomas BROWNE

skill score 12

loss of endurance 25

tools of magic The wand and the crown

time to cast 15 minutes

duration 7 days

preparations The living dead is imprisoned in a triangle in the temple of the conjurer. If the conjurer himself has animated him, he is already fettered in the triangle. Otherwise he is bound by writing his name in the triangle. The conjurer draws a pentagram, adorned with five black candles, in the circle.

invocation and gestures The conjurer raises the wand and points it towards the dead, commanding him by nine named powers of the underworld to serve and obey the commands of the conjurer.

visualization Illuminated shackles are binding the body of the dead person. When the spells takes effect the living dead falls on his knees in front of the conjurer.

SEE DEATH The conjurer can see his own death, or the death of another person in a vision. The vision can be anything from a subjective experience of life as it slowly goes out, to a detailed image, incorporating sound, smell and other sensory impressions. The vision is generally more detailed the closer the death of the individual is in time. There is a risk that the vision will be false, if the conjurer can not stand seeing his own death, he will lie to himself unconsciously. (The game master will have to allow for any such things when he describes the vision, depending on his knowledge of the imminent death of the character.)

skill score 12

loss of endurance 40

tools of magic The cup

time to cast 3 hours

duration 1–5 minutes

preparations Incense is burned around the circle in the temple and a pentagram is painted using the blood of the conjurer. Four stars are drawn in the square outside the circle, symbols for heaven, hell, rebirth and eternity. If the spell is laid on another person than the conjurer, an item belonging to that person is placed on the altar. The temple is veiled in darkness, except for the light from the burning incense. The conjurer sits down and meditates on his own death. He reaches out with his conscience into nothingness, searching for visions of his own imminent death.

invocation and gestures The cup is lifted with both hands, and the conjurer calls the name of the person whose death is to be seen. He summons heaven and hell, rebirth and eternity. He asks the powers of the underworld to show him the unveiled truth.

visualization A shining point, growing to a vision, where the conjurer perceives the death that he is determined to see. When the vision has passed, the picture is broken in a shower of blood, drenching both the temple and the conjurer.

HADES WALK The conjurer may freely wander between different realms of the dead and our reality for the duration of the spell. He can see through the illusions when he reaches any place where our reality touches the worlds beyond death. On a cemetery he can see how the ground gradually loses its power of growth, how the sky blackens, and the world glides over into Inferno. From a morgue he can open a door and step into a purgatory. From an old cholera cemetery he can see into the gray shadow worlds between heaven and hell. The conjurer may walk between our world and the land of the dead, or between different lands of the dead, which border on each other. In order to orient himself he must know what the borders to the lands of the dead look like, or bring a guide summoned by the Guide to the underworld spell. A beginner can easily get lost in the rattling labyrinths of Inferno.

When the duration of the spell is over the conjurer stays where he is, at worst somewhere in the lower circles of hell.

skill score 17

loss of endurance 50

tools of magic The wand and the cup

time to cast 24 hours

duration 3 days

preparations A skull is placed on the altar, and an irregular pentagram with points of different lengths is drawn in the circle of magic. Nine black candles, taking 24 hours to burn, are placed around the circle. Nine of the names of Astaroth are written in blood, one by each candle. Nine irregular stars are drawn in the square outside the circle, and nine names of Inferno are written. The conjurer undresses and rubs his body with ashes. He cuts a wound in his own hand using an iron knife, half filling the cup with his own blood. He then lays down in the circle, in a fetal position or stretched out on his back, and meditates on his own death.

invocation and gestures When the nine candles go out the conjurer rises and summons Astaroth. He dips the tip of the wand in the blood in the cup (which has not clotted, if everything has been done properly), and splashes it on the nine stars outside the circle, summoning the nine names of hell and the protection of the angels of death. He then walks nine times counter clockwise around the altar, and splashes blood outside the circle while weaving a spell, where he says that he is searching for a way into death, for a way to the underworld, the way to the land of shadows. He drinks the remainder of the blood in the cup. The skull then disintegrates into dust, which is swept up by an icy wind and blown away.

visualization The land of the dead starts to take shape outside the circle of magic. First the sounds: screams and wailings, the rattle of chains and the sound of flesh being torn from bones. Then flaming fires. The smell of smoke and oil. When the conjurer empties the last drop from the cup he can see into Inferno.

Adieu, farewell earths blisse,
This world uncertaine is,
Fond are lifes lustfull joyes,
Death proves them all but tpyes,
None from his darts can flye, I am
sick, I must die:
Lord have mercy on us
Thomas NASHE

GUIDE TO THE UNDERWORLD The conjurer may call a spirit of protection who will lead him on his way trough the land of the dead. For anyone not familiar with the paths in the borderland between life and death, this is a prerequisite if the conjurer wants to avoid getting lost. The protective spirit is actually a part of the conjurer himself, his forgotten knowledge about the lands of the dead, that is summoned from the past and given the form of an independent being. This may take various shapes depending on the temperament of the conjurer: anything from a

beautiful woman to a twisted demon or an ancient master, stepping out of the mists of history.

skill score 20

loss of endurance 40

tools of magic The wand and the cup

time to cast 1 hour

duration 3 days

preparations The name of the protective spirit is written in a triangle outside the circle of magic. The name varies from conjurer to conjurer. He will find the name when he learns the spell. Within the circle he draws a regular pentagram using chalk. It is marked with five candles, and the temple is cleansed with incense.

invocation and gestures The spirit of protection is called by name. The conjurer asks it to step forth out of death, to share its knowledge. The tip of the wand is placed in the five candles of the pentagram, and is brought in a circle around the rim of the cup. The conjurer asks for knowledge and understanding about that which is on the other side, and asks the spirit of protection for guidance.

visualization A gray mist is rising from the flames of the five candles, and is focused in the triangle, where the spirit of protection will take shape.

SOUL WALK The conjurer takes possession of the body of another human being, and can force the soul of that body into the old body of the conjurer. The new body must be present in the temple to make the spell work. If the victim can manage an ego-throw with an effect that is greater than the skill throw of the conjurer, the spell will not work.

If the spell fails the soul of the conjurer will be cast into Inferno and his body will die.

skill score 27

loss of endurance 80

tools of magic The wand and the ring

time to cast 3 days

duration Permanent

preparations The intended victim is fettered or drugged in order to keep him in the temple during the entire ritual. He is placed naked within an eight pointed star consisting of two squares, drawn in two steps outside the circle of magic. The body is rubbed with oil, and the name of Astaroth is written on his chest using ashes and soot. The conjurer burns incense inside the circle. He draws a pentagram using ashes, and lights five black candles. He then undresses and rubs himself with oil.

invocation and gestures During three days, from midnight to midnight, the conjurer spends his time in the temple. He is not allowed to eat, drink or rest. Standing within the pentagram, turned towards his victim, with the wand in his left hand, and the ring resting on his right palm, he weaves a single long spell, where he calls the victim by name and asks for residence in his body. Astaroth and the powers of the underworld are summoned, and the victim is commanded to leave his body.

visualization The souls are two lights, a black will-o'-the-wisp in the body of the conjurer, and a white in the victim. The conjurer winds up the soul light of the victim, as if it was made up of fine fibers. He pulls the soul out of its body and draws it into his own. Meanwhile, his own soul is transferred to the body of the victim.

Among the faithless, faithful only he
John MILTON

ETERNAL YOUTH The conjurer can »steal« the essence of other human beings, who will age unnaturally fast, while the physical age of the conjurer remains unchanged. For every tenth year that he steals from another person he will not age at all for a year. If he completely empties the essence of a human being he will receive one year for each ten of the victim, up to a maximum of seven if he takes a new-born child and lets it age until it dies. If the victim succeeds with an ego throw, with an effect higher than the effect of the spell, nothing happens.

Essence can only be transferred between human beings, not from animals or other beings.

skill score 33

loss of endurance 120

tools of magic The wand and the ring

time to cast 9 days

duration Permanent

preparations The ritual is begun at midnight. A mirror of polished metal is placed on the altar. The conjurer draws on the mirror a circle and a pentagram within the circle. The mirror will show the »real« age of the conjurer after the ritual. A number of black candles are lit around the circle of magic in the temple, one for each year of the increase of his own age. Next to each candle is written the name of an angel of death and the name of the victim of the spell. Before the candles are lit, the conjurer brings a cup filled with water into the circle. He sits down in the middle of the circle and meditates on his own immortality, meanwhile silently summoning the angels of death, whose names were written by the candles. He spends nine days sitting in the circle. Whenever a candle threatens to go out, he replaces it with another. During the nine days he may only drink the water he brought in the cup on the first day. When one hour remains of the nine days the victim is brought into the temple by an assistant, and is placed bound on the altar.

invocation and gestures The conjurer extinguishes in turn each of the candles around the circle using the wand. He summons the angels of death and asks them to help him steal the essence of the victim. He calls the victim by name and commands him to surrender his essence. He finally places the wand on the head of the victim and summons the power of Astaroth in order to take the life from the victim.

visualization The essence of the victim is a red, pulsating light, sucked out of its body and into the ring, which the conjurer holds in his left hand, where it disappears. The light goes out in the victim when all its essence has been drained.

VOUDOO RITUAL The conjurer creates, with his own hands, a doll containing hair, blood or flesh from an enemy the conjurer wishes to injure. During the ritual a magical bond is created between the doll and the victim. Everything happening to the doll, also happens to the victim. If you stick needles in the doll, the victim receives large, bleeding wounds wherever the needles were pushed in. If the conjurer burns the doll the victim will catch fire and be consumed. The spell is broken if the victim himself destroys the doll, for example by burning it.

The spell is then transferred to the conjurer, letting the fire consume him instead.

skill score 37

loss of endurance 80

tools of magic The crown and the sword

time to cast 3 days

duration 1 month

preparations The conjurer gathers the tools and materials he needs to make the doll for the altar. He consecrates the materials by burning incense and saying a prayer to the powers of the underworld over each of the parts of the doll. He draws a pentagram using charcoal within the circle of magic in order to protect himself during the work. He assembles the doll during the nights of the next three days. He wakes during daytime over the half finished results to keep all unsuitable influences away. During each moment of the work he summons the angels of death and burns incense.

invocation and gestures When the doll is ready on the altar the conjurer places the crown on his head and raises the sword above it. He swears by the names of the angels of death that anything happening to this representation of his enemy also will happen to his enemy. He then symbolically cuts the doll using the sword, but without damaging it.

visualization The soul of the victim is seen as a red flame in the doll. When the doll is hurt the flame writhes in agony.

After the first death, there is no other
Dylan THOMAS

PRISONER OF DECAY This spell causes a target's body to rapidly decay over the next few weeks. The decay can not be stopped once it has started—the body decays gradually until only the bones remain. The mind of the victim is bound to the body the whole time, remaining even when there is nothing left but petrified bones (or until someone liberates the soul). The victim will clearly lose its mind in an early stage of the process, even if some people, who have been subjected to the spell, have embalmed themselves to avoid total disintegration. The effect of the spell must be higher than the effect of the ego-throw of the victim.

If the conjurer fails his own body starts to decay instead.

skill score 40

loss of endurance 120

tools of magic The sword

time to cast 7 days

duration Permanent

preparations All light is removed from the temple, and the conjurer must work without any light sources at all. He draws an irregular pentagram using clotted blood in the circle. He places a large piece of rotting meat on the altar. Next to it he places a bowl of polluted water, which should have stood in a warm place for at least a couple of weeks in order to attain a soupy consistency and a sickening smell. Around the piece of meat he writes three of the names of Astaroth, and thirteen names of Samael, the angel of death, and all the names he knows of the victim of the curse. He then lights nine sticks of incense that he attaches to the piece of meat.

invocation and gestures For the next seven days the conjurer mumbles prayers to Samael and Astaroth, while the meat continues to decay and the temple is filled with flies. He may only eat of the rotting meat and drink of the polluted water. When the seven days are past he summons Astaroth in a loud voice, raises the sword and casts a curse against his foe, and finally cuts the rotting meat with the sword.

visualization The conjurer sees the how the victim is taking shape in the rotting meat as he is eating from it during the seven days.

PURGATORY The spell is used to create a purgatory in order to torment yourself or other people. Usually a purgatory or a hell can only be created by nepharites and angels of death, but a powerful conjurer of death may create his own hell in order to imprison his enemies or torment himself. He creates a connection between our reality and Inferno, a place where a purgatory for repentant souls can be located. He then summons tormentors, nepharites or razides, to populate the purgatory. He can not bind them against their will, he has not the power to do this other than for very short times, meaning that he must enter pacts with them in order to have them take residence in the purgatory. This generally means that he sells his soul to them.

When the purgatory is in place the conjurer can cast down his enemies in order to torment them. This requires that the enemies have negative mental balances, and personally believe that they are sinners. Otherwise there is nothing that can bind them in hell. Many conjurers of death create their own purgatories. They know that they will not be able to avoid hell after death, but they prefer hells of their own creation.

skill score 45

loss of endurance 80

tools of magic The wand, the crown and the sword

time to cast 9 days

duration Permanent

preparations The conjurer draws a symbolic image of the purgatory in his temple, a complicated weave of symbols and signs representing the hell he wants to create, what it looks like, and how it will be created. Everything is drawn upon naked stone using the blood of the conjurer. This task will take nine nights. During daytime it must be protected from external influences with the aid of spells and protective pentagrams. The work is done in the light of a single candle made of human fat. All other light must be kept out while the sketch is being made. Outside of the circle a triangle is drawn. The names of the people the conjurer wants to imprison in the purgatory are written inside the triangle. The limit is thirteen names.i

invocation and gestures When the image of the purgatory is finished the conjurer summons Astaroth, demanding his fair share of Inferno. He summons the ten angels of death, asking that they should make room for him. He raises the wand and draws, using it, once more the symbolic image of his purgatory. While he is doing this it will take shape around him, and he will be standing in his own hell, still surrounded by the circle of magic. He then summons nepharites or razides in the usual way, which he bargains with until they decide to stay in the purgatory. Finally the victims are summoned. They must make an ego-throw against the effect of the spell. If they fail, and if their mental balance is negative, they are cast living into the newly created purgatory to be tormented.

Wake up! Time to die!
Leon

visualization The symbolic image in the temple will gradually take shape and become a real hell, like the one the conjurer visualized when he planned his purgatory.

TRUE REBIRTH True rebirth is a way of cheating death. The conjurer will die but will be reborn in another body with all his memories intact. To succeed he must be reborn directly from his earlier body, bypassing the mists of forgetfulness and going directly into a new body. He may not be imprisoned in Inferno or in a purgatory in between death and rebirth, as the pain and suffering will erase all his memories. This explains why there are so few conjurers of death who have actually cheated death, even when they know how to do it. Most of them are sworn to Astaroth, or will be cast down into hell anyway because of their sins.

The reborn conjurer has only faint memories when he is reborn, but during childhood his memories and skills gradually return. At the age of four or five he knows that he is a conjurer, who has cheated death in a magical way. When he reaches puberty he has regained all of his memories and skills from his earlier life. He still has his personality and the same ability scores as he had in his earlier life.

skill score 50

loss of endurance 80

tools of magic None

time to cast 1 month

duration —

preparations The preparations begin when the conjurer feels that death is approaching. The spell can not be cast until his life is nearing the end, something a conjurer of death with insight enough to learn this spell will feel instinctively. The conjurer cleanses himself ritually during one month. He does not summon any powers, neither heavenly nor infernal, doing nothing but meditating on his own divinity. In the temple he draws a symbolic image of himself and all of his memories, all of his knowledge and skills, his insights and personality. Everything is given a symbolic form that can be drawn in the circle of magic and on the walls of the temple. When the image is ready he draws a triangle outside the circle of magic. Here he writes the name of a guide through death, an angel of protection who will take him unmolested through to the other side of forgetfulness.

invocation and gestures When the symbolic image of the conjurer is ready he will summon his guide. He will do this in his own name, without summoning any external powers, asking the guide to lead him unharmed through forgetfulness.

visualization A being is slowly taking shape in the triangle, an angel of protection formed according to the will of the conjurer. It steps out of the triangle, walks around the temple, looking about as if memorizing the symbols on the floor and on the walls. When this is done it will take the conjurer by the hand. Finally the conjurer feels how his life is flowing out of his body.

THE PRACTICE OF ALCHEMY

Alchemy is the basis of modern chemistry, a bridge between magic and science, using concepts and symbols from chemistry. Ultimately alchemy is a means to alter the basic elements, like changing lead to gold, or creating entirely new substances, which can not exist for more than a few moments in our reality, but which are very useful for shattering the illusions.

Our reality is constructed of imperfect basic elements. They are shadows, reflections of the true substances existing before the imprisonment of man, but they still exist in Metropolis. Through chemical experiments the alchemist is working to restore the true nature of the elements, in order to shatter the illusions. This work is the Magnum Opus, the great work, of alchemy, which is described in veiled form in the older writings. All alchemical experiments have this goal in mind. There is also a spiritual side to alchemy. The alchemist uses his own body and soul as the raw material in his labors. He is using the connection existing between man and the illusion in order to influence both his body and his mental balance.

the history of alchemy **Tradition says that alchemy has its origins in the city of Khem, in ancient Egypt.** This explains the name: al Khemi, but very little of the knowledge of that time is preserved today. Modern alchemy was born in Europe during the 13th to the 18th centuries. Among the earliest known practitioners was Raymond Lully, a Spaniard and wandering jack of all trades, fluent in Arabic. He traveled throughout northern Africa and the Middle East. He lived for a time in England under the protection of king Edward II. During his time in England he worked on the transmutation of metals, and published a text where he explained how to create the Philosopher's Stone in order to complete the Magnum Opus. He was the first to provide a concrete description of the process. Unfortunately, he was stoned to death in 1315 in Tunis, where he had gone to convert the Moslems to Christianity. Other early practitioners were the Englishman Roger Bacon, the Frenchman Nicholas Flammel, and the Italian count Bernardo di Treviso.

During the 16th century alchemy developed a more scientific image. Among the greatest alchemists from this time is one of the main figures from medicine, Paracelsus, or Philippus Aureolus Thophrastus Bombastus von Hohenheim. Born in Germany in 1493, he lived and worked in Basle, where he made several early discoveries in both medicine and alchemy. Paracelsus was the first to use the word palingenes to describe how the imperfect elements of the illusion can be refined until true reality has been recreated. He managed to isolate several true elements, which would not normally be able to exist in our reality.

Recently, alchemy has more and more merged with chemistry. The possibility of creating unstable isotopes and new basic elements has moved regular chemistry closer to alchemy and true elements have been created and made stable in our reality. Alchemists have been able to rip holes in the illusion.

All of the most renowned of the chemists of the 20th century have also been prominent alchemists.

THE LORE OF DEATH

the basics of alchemy **The three most important substances of alchemy are sulphur, salt, and mercury.** They have both a practical and a symbolical importance. During older times the alchemists started out with sulfur, salt and mercury in their attempts to create the Philosopher's Stone. They also discovered that the three elements can be used to create a magical link between man and dead matter. The most important metals were also used extensively. They are associated with the planets of our solar system and with various parts of man, according to the table below.

SUBSTANCE	PLANET	MAN
Salts	The Earth	The body
Sulphur	Neptune	The imprisonment in the illusion
Lead	Saturn	The instincts
Tin	Jupiter	The consciousness
Copper	Venus	Feelings and passion
Iron	Mars	The will
Mercury	Mercury	The power of the nerves, the force of life
Silver	The Moon	The intellect
Gold	The Sun	The awakened self

These elements are the basis of the illusion, in the same way that hydrocarbons combine to form the building blocks of all living things. They can be used to create the substances existing before the illusion, and to influence man's mental balance.

The alchemist is using magical experiments where the substances gradually transmute and change. Through a chain of oxidations, reductions, alloys and refinements by great heat the metal will gradually be transmuted—from lead to tallium and mercury to gold, and on to substances that normally would not be able to exist in our world, like extremely heavy elements or elements with abnormally charged ions.

The magical features of alchemy are reminiscent of spells, but instead of receiving their power from the alchemist, they draw on the tension and distortion resulting in the fact that our reality is not governed by the same natural laws as the rest of the universe beyond the illusion. By breaking the illusions for brief periods the alchemist can perform experiments that should be physically impossible.

In practice this means that the alchemist must perform his experiments during favorable astronomical circumstances, and that he chooses a location where the illusion is weak. The Alchemist looks for work materials that he knows have been subjected to powers from beyond the illusion. Alchemists can spend their entire lives chasing after stones or salts that have come to our reality from beyond the illusion. They are searching for the remains of the citadel of the Demiurge, for silicon from Inferno and salt encrustations that have been collected on the borderland of Achlys in the labyrinth of the underworld. Such substances have unique properties, making otherwise impossible experiments possible to perform.

the alchemy of the soul **The alchemist can influence his own body and soul in his experiments.** He uses the magical connection existing between the part of us that is bound to the illusion and certain elements and substances from beyond the illusion. By subjecting his own body to drawn-out processes »refinements« or »basifications«—the alchemist can improve his own mental balance. He is also able to postpone aging by purifying the body from substances that quicken the aging process, but only to a certain extent. It is not in the domain of alchemy to provide immortality, even if some alchemists would prefer to believe this to be true.

Refinements and basifications are methods of influencing the mental balance. Through refinements the body is cleansed of rough and basal elements until the mental balance is raised. In a basification things are done in reverse. The alchemist is making the body and the mental processes rougher. The alchemist starts by transmuting metals, from lead to gold, or the reverse. A small amount of the transmuted metal is entered into the body of the alchemist, either by eating or injecting it. Then the work is continued by the creation of new substances from the transmuted ones, substances that can not exist in our reality, with finer or more basal properties than the natural elements. These are also eaten or injected by the alchemist. The last steps in the process requires that the alchemist obtains substances from beyond the illusion, from Inferno or the fallen heavens and the borderlands of Achlys. They are worked on and brought into the body of the alchemist, which is gradually going to attain a higher or lower mental balance. The entire process will take between one and three years, depending on the time it takes to find the necessary substances. The mental balance will change with the Ego of the alchemist + the effect of alchemy, but by not more than 50 points.

To prevent aging is an even more difficult and drawn-out process. The body must be cleansed of all substances that are destroying the cells and preventing renewal. This can only be done by using matter that is alien to our reality. Some of the necessary elements can be created in the laboratory of the alchemist, but several must be obtained from outside of the illusion. Most of these are highly unstable in our reality, and can only be made to exist for very short periods. The process is similar to that used to change the mental balance, but aside from entering the alien matter in his own body, the alchemist must be on a severe diet, and a very strict program of exercise. After a year of work the basis is laid to slow down the aging process. From now on the alchemist will only age about three months for each year. If the treatment is interrupted the alchemist will quickly reach his true age. He is therefore forced to spend almost all of his time producing and searching for the necessary ingredients.

the magnum opus **The goal of the great work of alchemy, the Magnum Opus, is to transmute the illusion itself, thereby breaking the prison of man.** In alchemical literature, the Magnum Opus is described as the search for the philosopher's stone, a substance that is able to transmute any other element in order to create seemingly impossible chemical reactions. The basis of this search are experiments using mercury, sulfur and various salts. The alchemist must also gain access to substances that are not available in our reality, elements from Mons Magorum Invisibilis, as the old alchemists used to call the world beyond the illusions. Parts of the experiments also have to be performed outside our reality.

The Magnum Opus is a project concerning all alchemists, it is a common labor. During the past 200 years a number of people have come as far as to be able to transmute parts of the illusion, keeping alien elements stable for short periods of time. But a real transmutation of any larger area has not yet been made. In order to succeed with this the alchemist is in need of a catalyst that can start a chain reaction, making all the matter of the illusion return to its true origin. That catalyst, the philosopher's stone, has not yet been found. But work is progressing.

the knowledge of the alchemist **As a skill alchemy is closely related to chemistry.** The alchemist automatically receives half his skill score for alchemy in regular chemistry. Most of the alchemists study chemistry in order to exploit the great developments made by science in recent years. Below is a list of what the alchemist knows at different skill scores.

The Novice (skill score of 1—9)

He knows the alchemical symbols, the most important elements and their properties. He understands that there is a connection between various substances, the planets, the human body and the zodiac. He can perform simple experiments, realizing that alchemy has a great potential outside the normal field of chemistry. He knows that there are elements that can not exist in our reality, with unique and seemingly magical properties.

The Student (skill score of 10—19)

The student knows the secret of transmutations. He is able to perform momentary transmutations, turning lead for short moments into gold, before it reverts to its natural state. He understands the connection between the light and darkness of man, and the basal and refined elements. He knows that there are elements that have been taken from beyond our reality, from other worlds, and that they are related to our elements, but still not the same.

The Adept (skill score of 20–29)

The adept can influence his mental balance through refinements and basifications. He can transmute metals of our reality and create unstable isotopes of elements that are alien to our reality. He knows something about the worlds beyond the illusion.

The Master (skill score of 30–39)

The master can influence his aging processes through alchemy. He is able to create stable isotopes of elements that are alien to our reality, and temporarily transmute small sections of the illusion, opening gates to other worlds. He knows where to find various substances beyond the illusion. He is becoming aware of the true purpose of the Magnum Opus.

The Philosopher (skill score of 40+

He knows the purpose of the Magnum Opus, possessing knowledge enough to start searching for the philosopher's stone.

VOUDOO: THE SCIENCE OF DEATH

Voudoo, or voodoo as it is also called, is the newest of the occult sciences. It concentrates on an aspect of the imprisonment that none of the Western occult traditions have dared to touch seriously: Death. The Voudoo priests work to overcome death and banish the forgetfulness of dying, which is the very basis of man's imprisonment. Through overcoming the curse of death, they will learn all that is needed to finally shatter the illusion. Voudoo is not a rational or systematic science. It takes its power from the passions, from the strongest instincts that remain in imprisoned man. The Voudoo priests do not even give way to the sorrow, fear and pain that stopped earlier occultists from using passion in order to conquer death and forgetfulness.

history of voudoo **Voudoo comes from Haiti, where it was born from chaos and war during the late 18th and early 19th centuries.** In the year of 1804 the island was proclaimed as a free republic following a slave rebellion and war with France. Inspired by the French revolution the white population of the colony started by proclaiming a republic, but when the blacks were excluded from power they started a second rebellion, and overthrew the French ruling and a French attempt to regain the island was repelled. The years following the independence of 1804 saw Haiti torn by fighting between blacks, mulattos and the Spanish-speaking population. In 1843 the island was divided into the French-speaking Haiti and the Spanish-speaking Dominican Republic.

A small group of ex-slaves fled in 1793 from war and destruction to the inaccessible mountains of the Sierra de Monte Christi. They belonged to the African-Indian mixed religion that was the norm on Haiti. They confessed to gods like Leghba, Erzulie, Ghede and Ougun, the remnants of an African past. But something happened to them in the mountains. According to legend the gods took residence in their bodies. They became the immortal loas, returning to the lowlands, and in total secrecy started to teach the secrets of Voudoo to a number of chosen people. More and more of the loas of the traditional faith have come to be embodied by immortal people during the past 200 years.

Voudoo has turned into an escape from the prison of death.

the masters of death **The aim of practical Voudoo is to break the borders to death.** This is primarily accomplished using various magical extracts that are first used to kill a person, and then raise him in the form of a zombie. By raising the dead, and then killing them again in complicated rituals controlled by the masters of the dead such Baron Samedi, Ti-Mauvais and the dark loas, the Voudoo priest is able to make people immune to the forgetfulness of death. A person that has repeatedly been killed and raised will finally be able to handle his fear of death. He can force himself to stay in his dead body or, if the body is destroyed, to take the form of a spirit and take possession of someone else.

KULT

THE LORE OF DEATH

the power of passion **Voudoo is a religion of fear.** No man is able to meet and conquer death unprotected. That is why death always means forgetting. The fear is so strong that no one is able to handle it, we choose to forget it in order to escape.

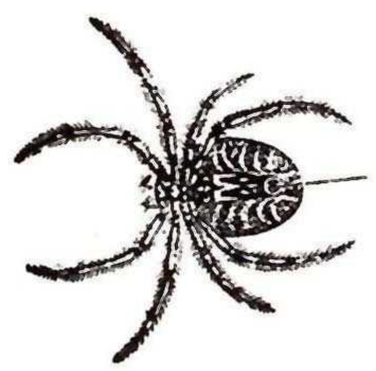
Passion is always used in Voudoo in the form of unbridled sexuality, in order to provide strength enough to meet death and chose fear instead of oblivion.

The Voudoo priests strengthen and release their sexuality by letting themselves be possessed by loas. They are getting into ecstasy, giving them power enough to meet the anguish and fear of death without flinching. That power can then be transferred to others through the form of loas, goading and exciting them until they lose control and are gripped by ecstasy. A human being that has been raised as a zombie must be gripped by ecstasy and be persuaded to live on in order to make him stay in his rotting body and not escape into forgetfulness.

the gods of voudoo **Voudoo is both a religion and a science.** The Voudoo priests let the loa possess them in order to perform rituals. But the gods of Voudoo are no fairy tale creatures or manifestations of human instincts, they are nearly awakened humans on their way of breaking away from the shackles of death. Loa are humans who have discovered how to conquer death. They can take the form of spirits or possess other humans or animals. Most of the loas have a very low mental balance. They are twisted demons possessing the living and spreading terror. They can not use their immortality in order to find the other six keys of the illusion, they have not enough presence of mind for methodical study. But some loas have miraculously managed to keep a positive mental balance. These are the ones who are counted among the foremost of the Voudoo gods. The purpose of many of the religious rites of the faith is to keep the guardians of the illusion away from the loas and help them attain the awakening. Some of the more well-known loas are described below.

BACAOUBACA

A loa connected with black magic, destruction and death. He is more of a monster than a human, a being with an incredibly low mental balance, only summoned by ruthless sadists and people without any instinct of self-preservation.



GHEDE

The master of death and resurrection. He has many names. Baron Samedi is the most well-known outside of Haiti. In Voudoo he is identified with a number of "barons" and other spirits of the dead. He can take many forms, but is often portrayed as a man in a top hat and skeletal make up. Ghede has a very low mental balance, but he is not entirely out of control. He can chose whom to possess, and he can help others pass through death.

MAMAN BRIGITTE

Ghedes female counterpart, Brigitte is the loa that is most intimately connected to ecstasy and uncontrolled sexuality as a method of enduring death. Her mental balance is low, but not out of control.

ERZULIE

One of the few loas with a positive mental balance. Erzulie is, together with Ghede, Maman Brigitte and Leghba, one of the oldest of all the loas, those who founded Voudoo about 200 years ago. According to the myth she has decided not to seek awakening until all of humanity has been liberated. Erzulie is a goddess of love in the religious branch of Voudoo. Together with Maman Brigitte she can possess the living to help them get over their fear at the moment of death.

LEGHBA

This is a loa with a very high mental balance, who is moving away from the world of the living, towards awakening. Some say that he is stuck in nirvana, and is lost forever, some say that he will soon return as an awakened in order to help the living.

MACANDO

A loa with a very low mental balance. He is the protector of conjurers of death and torturers and often possesses those practicing sexual torture.

the knowledge of the voudoo priest **Voudoo is not an ordinary science with connections to other teachings.** It is a religion and a way of life that must be taught by an initiate. Only a real Voudoo priest can teach the secrets of death. This is not done prematurely. The guardians of Voudoo have devised a complicated protective system against the servants of the Demiurge. It is very difficult for any outsiders to get in touch with a Voudoo priest. Only a handful of non-Haitians have been let in among the initiates in the past 50 years. Voudoo knowledge can not be improved through normal experience only. For each level below, the student must be initiated and instructed by a priest.

The Novice (skill score of 1—9)

The individual has been initiated in the faith. He knows about all of the important loas. He has at least once been possessed by a loa. He knows about the zombie ritual, but he does not know exactly how it works.

The Croisé (skill score of 10—19)

He has been initiated in Voudoo as an occult teaching. He can summon loas, but he has not enough knowledge to decide which one is to come. He knows how the zombie ritual is performed, but he can not mix the drugs.

The Initié (skill score of 19—29)

He can mix the zombie drugs, and knows how to summon specific loas. He has at least once walked in the borderland of death, and has felt the anguish of death. He knows that passion is the one thing that keeps madness away.

The Voudeau (skill score of 30—39)

He knows how to lead someone repeatedly through death with the aid of ecstasy in order to cheat death.

The Maitre-royale (skill score of 40+)

The maitre-royale knows that loas are human beings that have cheated death. He knows that Voudoo is one of the seven keys. He is able to leave his own body in order to possess others. He knows how to preserve a dead body for a very long time in order to cheat death. He knows all of the important loas, and is able to summon them. He knows that he, without the guidance of anyone else, can pass through death and seek the awakening.

THE LORE OF TIME & SPACE

4°

We were close to the upper chamber of the pyramid, in a narrow, decaying corridor, the walls covered with hieroglyphs. The light from our flashlights wandered erratically across the sandy walls in their hunt for deviating signs or geometric symbols.

»There!«

Marsouk pointed his torch against a projecting section of the wall. He locked the light on a pentagram surrounded by demotic letters, flanked by Osiris and Anubis. A triangle hovered above the head of Osiris, and there was a nine-pointed star above Anubis.

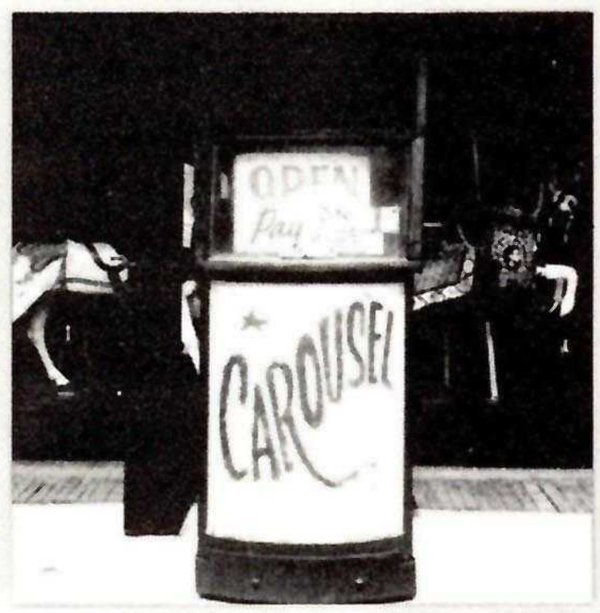
The pentagram of Osiris. It was the same sign as the one we had found in the manuscript at Amman.

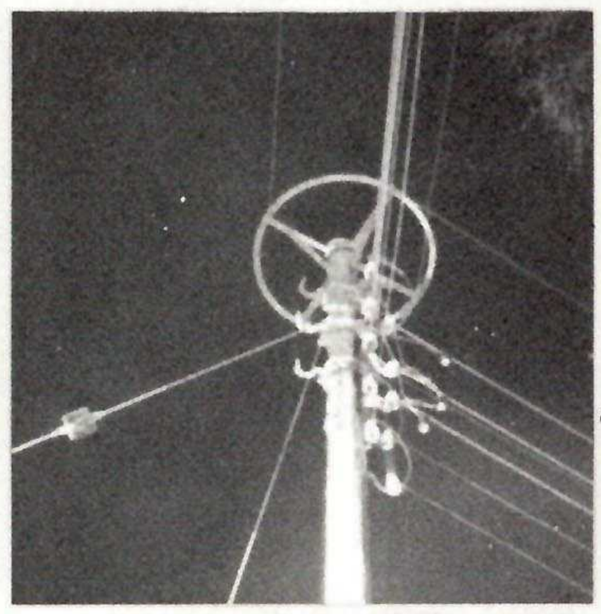
Marsouk dug out the copy of the parchment from his bag to compare. Exactly the same. And the wall opposite the corridor, exactly opposite the pentagram, was flat and featureless. Exactly the way the text in the parchment had said.

We set up the lights to provide illumination for the task ahead. I lit a circle of candles on the floor. Marsouk drew the pentagram of Aapep on the plain wall, a star entwined with three snakes of ochre red. Feverishly he sketched the demotic letters in double circles around the pentagram. I really didn't understand what he was doing, it didn't correspond to the original on the parchment. Before the last letters were written he started to chant in a harsh, Coptic voice. It sounded like Arabic, but the words were wrong. They seemed to get stuck on the walls, giving life to the hieroglyphs.

»Aapep-apopis Oues'r-achlochtis Seth'r-anch'tet...«

Something was wrong. I reached out to stop him, but the circle kept me out. It was glowing red and hot like melting iron. A thunder was heard in the distance. Then there was a flash of light, searing white, as blinding as an atomic explosion. The walls fell away, were twisted, were thrown together like a single closed dimension. I wanted to scream, but there was no sound, no light, nothing.





THE TEACHINGS ABOUT TIME AND SPACE

An awakened human being can view eternity. He can chose how many dimensions the world around him shall have, while the rest of us remain trapped within traditional notions of time and space. We can only move ahead in time, bound by causality and imprisoned by the three dimensions of space. Magic can temporarily give us access to the unlimited view of time and space of the awakened. A conjurer of time and space can create portals to other places by reducing the world to two dimensions. He can travel in time, stop time and glimpse eternity. He is able to shatter a part of the Illusion and move through the universe as befits a divine being.

The lore of time and space is considered the highest magical teachings and is closely related to the seven occult sciences. Numerology, alchemy and astrology provides an image of the illusion that the conjurer can use in order to twist time and space. Many time and space conjurers are scientists and mathematicians, more theoretically and scientifically inclined than their colleagues in the lores of passion or madness. But they must still be artists to some degree, for in order to reveal how the illusion is fooling our senses we must have an innate feeling for magical relationships.

Space and time magic is learnt through theoretical study on your own, or with a teacher. The occult sciences contain the basics for the lore of time and space From there the conjurer can construct his own spells through experiments or by reading. Many books about the occult sciences are really guides to how time and space spells can be constructed.

the knowledge of the conjurer of time and space **A conjurer of time and space is a physicist.** He studies the laws regulating the illusion, and then goes on to break them. To him, magic is knowledge and understanding, not power or force, as is taught several of the other lores. He manipulates the illusion through his knowledge, thereby giving the conjurers of time and space extensive knowledge of both science and the occult.

The Basics (skill score of 10 or less)

The conjurer knows that time is not absolute. He knows that there are more dimensions than the three we are able to perceive. He knows that time can run backwards, and that causality can be revoked. He knows that our reality can melt away to open towards other worlds where the perception of space is different. The conjurer has a tendency of seeing through the illusions as soon as he reaches a place where the illusion is weak. He may recognize the signs that show that reality is breaking up in a certain place: in irregularities in nature or in buildings, and in the behavior of man.

Higher Knowledge (skill score of 11–40)

The conjurer is aware of Achlys, knowing that it is a place beyond time and space where all existence ceases. He has heard that the road to Achlys leads through the Labyrinth. He knows that the illusion is a deliberate construct, and that the keys to its functions can be found in the seven occult sciences. He can discover weak points in the illusion, where it is possible to open a gate, by close study of either a map or an image. He is immediately aware of any tampering with time by external forces, and is never confused by it.

Full Understanding (skill score of more than 40)

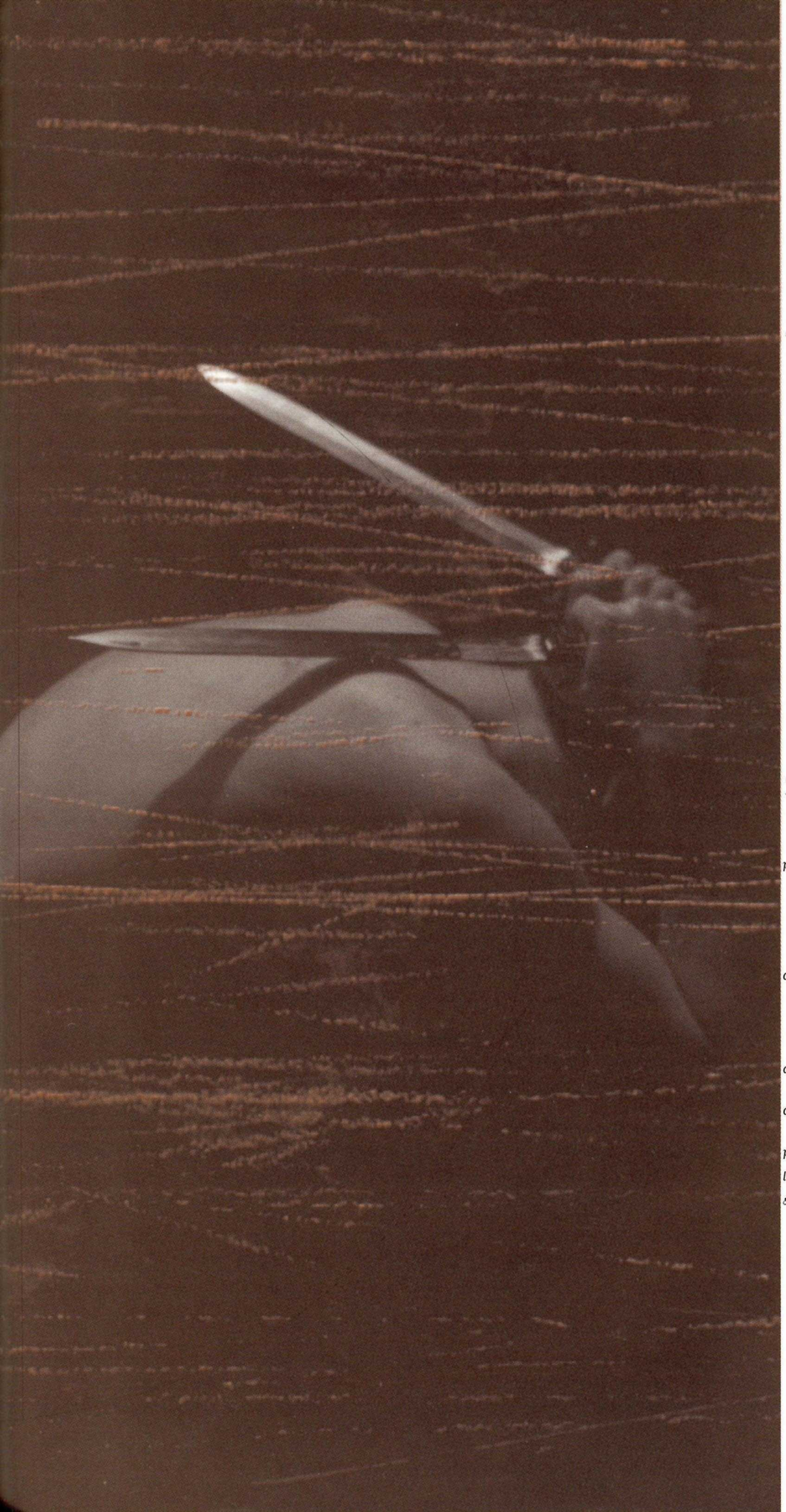
The conjurer knows that the illusion is a construct, with the archons and the angels of death as important pieces. He knows that the construction of the illusion is written in the stars, in math, and in the hierarchies of the archons and the angels of death. The conjurer can spontaneously perceive important relationships in the construction of the illusion. He knows why a certain stair has seven steps and another has nine, why one roof has an inclination of 40 degrees, and another has 47 degrees. He can figure out which parts of reality are constructed by the Demiurge in order to imprison us, and which parts are original, and have only been used as »building blocks« in the illusion.

the tools of magic **The ring and the cup are the most important tools in the lore of time and space.** They represent the nature of time and space, and the conjurer's understanding of the laws of the illusion. The conjurer of time and space often wears his ring around the arm or on a finger during each ritual, even when it is not of any importance to the spell. The sword is used as a symbol for analysis and is used to dissect our reality. The wand and the crown symbolize the power and supremacy of knowledge.

A special tool used in the lore of time and space is the Dodecahedron, a fist sized polygon of twelve sides, much like a twelve-sided die. It is the geometric object that the pythagoreans thought symbolized the plan for the universe. It is used in spells where the illusion will be influenced.

the symbols **Mathematical symbols and formulas are used by some time and space conjurers in their rituals.** Basic geometrical figures are quite common: triangles, squares, circles and curves. Their meaning is somewhat different, though. The triangle does not have the usual connection to the Demiurge, as is the standard in the other lores. It is instead used as a symbol for trigonometric functions in math. The same is true for all of the geometrical figures, they have both a mathematical and an occult meaning. The meanings are made to converge in the various spells.

the gods of time and space **Hermes Trismegistos is the god of the conjurers of time and space above others.** Next to him there are other theoretically inclined divinities, like Athena of the Greeks, and Thoth of the Egyptians. Many conjurers also invoke Logos, pure reason, like a divine power. In spells influencing time the Greek god Chronos is sometimes invoked.



THE SEEKER

»I really thought that the theosophists had the answers to all my questions, but then I started to question the whole idea about spirits. Spiritism really is a pretty questionable theory, when you start thinking about it. In hindsight it's possible to see how all the fears and false notions at the turn of the century took shape in theosophy. So I gave it up and started looking for something else instead.«

A BROODING INDIVIDUAL, the seeker is a religiously inclined conjurer chasing after the great existential truths. She has tried it all: Hare Krishna, the Moon-movement, the Scientologists, Catholicism, and the Satanists, but hasn't felt at home anywhere. She's never had that eye-opening experience, that she feels is waiting for him somewhere. She's restlessly switching between different teachings, embracing them fully for a few months, and then quickly starting to reject them.
During her convoluted wanderings she's learnt a thing or two. The seeker has an extensive, but unstructured, knowledge of the occult sciences. Her dogged determination leads her on in her search for the Truth. When she is not a member of one sect or another she is making a living at a typical McJob, or living off the remains of some inheritance.

personality An uncertain and inquisitive individual, who wants to become part of some larger context, but can't find a suitable group. He feels like an outsider wherever he ends up. His inner, gnawing restlessness pushes him on in his search for the truth about reality.

disadvantage Depression, Drug addict, Fanaticism (whenever he's a member of a sect), Manic-depressive, Mental compulsion, Mortal enemies: people from the sects he has left behind, Nightmares

advantages Cultural flexibility, Empathy, Enhanced consciousness, Intuition

dark secrets Curse, Family secret, Forbidden knowledge, Possessed and haunted, Supernatural experience

profession Unemployed, Casual laborer

living standard Varies

skills Lores of magic and spells, Academic Skills: humanistic scholarship; science of religion, Alchemy, Astrology, Cabbalah, Computers, Cryptography, Fortune telling, Hypnosis, Information retrieval, Meditation, Modern and dead languages, Net of contacts: different sects, Numerology, Occultism, Parapsychology, Poisons and drugs, Tarot

THE SPELLS

SPELL	SKILL SCORE	LOSS OF ENDURANCE	TIME TO CAST	DURATION
Beyond the horizon	7	20	20 minutes	1 hour
Like a mirror	7	20	20 minutes	1 hour
Twisting the senses	9	30	30 minutes	24 hours
Gate to elsewhere	10	30	30 minutes	10 minutes
Gate to the past	12	30	40 minutes	10 minutes
See tomorrow	15	30	30 minutes	10 minutes
Gate to tomorrow	16	40	1 hour	10 minutes
Portal of illusion	17	40	1 hour	10 minutes
Wanderer	18	40	12 hours	3 days
Time wanderer	19	50	24 hours	3 days
Seeker	20	40	24 hours	—
True sight	22	30	1 hour	30 minutes
Memory of the thing	25	40	4 hours	30 minutes
True wanderer	30	50	24 hours	3 days
Sanctuary	35	50	24 hours	7 days
The eye of Thoth	40	50	24 hours	—
The death of time	45	80	3 days	Permanent

BEYOND THE HORIZON The conjurer can twist space to create a kind of »tunnel vision« letting him view any place at all in our reality as if it was situated right in front of his eyes. He must have a clear idea of the place he wants to view. It is not necessary that he has visited it, but he must know where it is, and in which direction he must turn his eyes in order to see it.

skill score 7

Awake, arise, or be for ever fallen!
John MILTON

loss of endurance 20

tools of magic The ring

time to cast 20 minutes

duration 1 hour

preparations Incense giving off blue smoke is burned and two perfectly formed candles are lit on the altar. A dodecahedron of wood or metal is placed between the candles. A hexagram consisting of two right-angled triangles are drawn in the circle. The triangles are placed in such a way that the hypotenuses of the triangles can be extended through the tips of the triangles to form two lines running out of the star. The name of the place the conjurer wants to see is written next to the end of one of the lines, and the name of the place where the spell is being cast is written at the other end.

invocation and gestures The conjurer raises the ring and summons Hermes and Mercury. He asks for help in seeing beyond the horizon, moving the ring in a circle above the hexagram on the floor.

visualization A tunnel opens above the hexagram, as if a cannonball had rushed through and left an opening in the air. When the »cannonball« suddenly stops, the conjurer is able to view the place he has been searching for.

LIKE A MIRROR The conjurer can twist time to create a »tunnel vision«, letting him view a certain place in the past, as if the place was right in front of his eyes. He must have a clear idea about where and what he is going to look at, preferably with a name of the place and an exact date.

skill score 7

loss of endurance 20

tools of magic The ring

time to cast 20 minutes

duration 1 hour

preparations Incense smelling of amber is burned, and four blue candles are lit on the altar. Two squares, forming an octagram, are drawn in the circle. The symbol for Mercury and the word CHRONOS are written in the octagram. Surrounding this the conjurer draws two equally sized, partly overlapping circles, a quarter of the radius away from each other. The points of intersection should be in the north and in the south. Next to the northern intersection the conjurer writes the date and time of the present using astrological symbols. At the southern intersection he writes the name of the place he wants to view, together with the date and time using astrological symbols.

invocation and gestures The conjurer raises the ring and summons Mercury and Chronos. He walks clockwise around one of the circles, turning by the southern intersection, walking counter clockwise around the other. The ring is placed on the sign for Mercury, and the conjurer stands on the northern intersection. He summons Mercury, the divine messenger, asking for help in finding his way among the winding paths of the past.

visualization The two circles on the floor start to glow and separate from each other. They rise from the floor, forming a tunnel, through which the conjurer may see the past.

TWISTING THE SENSES The conjurer can influence the perception of time and space of someone else. He can let an eternity seem like an instant, or extend a second until it seems to drag on for years. He can convince his victim that a plane that is several miles wide is merely a few hundred feet across. The victim will avoid acting against his sensory input. If he feels that time is standing still, he will remain standing without doing anything, and nothing will make him move. If he feels that time is running faster he will rush forth without noticing anything around him. When a small place becomes huge, he moves slowly. If a large place is turned small he seems to have a nightmarish feeling of walking forever without getting anywhere. The spell will not give him any ability to influence the illusion. He can not move faster than normal or move in time. The experience is all in his mind.

skill score 9

loss of endurance 30

tools of magic The wand

time to cast 30 minutes

duration 24 hours

ego-throw to resist Yes

preparations A lock of hair from the victim is placed on the altar. A triangle within a pentagram is drawn inside the circle of magic. A white candle is placed in the middle of the triangle. Signs for the five senses—an eye, an ear, a nose, a mouth, and a hand—are drawn next to the points of the pentagram.

invocation and gestures The conjurer raises the wand and summons the victim by name. He picks up the lock of hair and burns it on the candle in the triangle, while loudly stating that he is twisting the sight, the hearing, the taste, the smell and the touch of the victim.

visualization The conjurer sees how the world is twisting in the way he wants the victim to perceive: time is running faster or slower, distances contract or extend.

Just for a handful of silver he left us,
Just for a riband to stick in his coat
Robert BROWNING

GATE TO ELSEWHERE The conjurer can open a gate to a distant place in our reality. He ignores distance and steps through the gate to the other place, which can be anywhere on the earth, or even in space. He must know where the place he is going to is situated, and be able to visualize it.

skill score 10

loss of endurance 30

tools of magic The sword and the ring

time to cast 30 minutes

duration 10 minutes

preparations Blue incense is burned on the altar, and two perfectly formed candles are lit. The dodecahedron is placed between the candles. A hexagram consisting of two right-angled triangles are drawn in the circle. The hypotenuses of the triangles are extended at the tips to form a line extending from the star in two directions. At one end is written the name of the place to which the conjurer wants to open a gate, at the other he writes the name of the place where the spell is being cast. He then draws a square surrounding the star, writing HERMES TRISMEGISTOS, LOGOS, PYTHAGORAS, and AMASIS along the sides.

invocation and gestures The conjurer lifts the ring, summoning Hermes. He brings the ring through the blue smoke, explaining that he wishes to banish the third dimension, ignoring distance and depth, that he is wearing the winged sandals of Mercury, rising like the messenger of the gods through space. Using the sword he draws a pentagon in the air, saying: »This is dodecahedron. There is no depth here.«

visualization The conjurer visualizes the pentagon in the air as a burning line. When the figure is drawn out the surface blackens and a five-sided gate to the distant place is opened.

GATE TO THE PAST The conjurer can open a gate to the past. He decides on a date and time for the gate. The gate only distorts time, not space. The conjurer stays in the space where he casts the spell. The effect decides how well he succeeds. In order to move back more than 1000 years, he needs an effect of ten or more. To move back more than 10,000 years he needs an effect of 20 or more, to move more than 100,000 years, he needs an effect of 30 or more, et cetera.

skill score 12

loss of endurance 30

tools of magic The sword and the ring

time to cast 40 minutes

duration 10 minutes

preparations Incense smelling of amber is burned and a fistful of white sand is poured on the altar. A field containing twelve pentagons are drawn in the circle of magic, as if a paper figure of twelve sides had been unfolded and flattened on the floor. The symbol for Mercury and the name of CHRONOS are drawn inside each of the pentagons.

invocation and gestures The conjurer raises the ring, summoning Mercury and Chronos. He asks for help in finding the correct route along the paths of the past, swearing that he does not intent to create chaos and disorder among the unbroken lines of time. He swears by eternity and the gods of time. He then takes the sand from altar and pours a pinch on each of the pentagons on the floor. He finally lifts the sword, stating that he is banishing the fourth dimension, ignoring Logos, and returning to his own beginning.

visualization The conjurer sees how the pentagons connect to each other, forming a man-sized dodecahedron, losing its depth to become a twelve-sided portal, a black gate to the past.

SEE TOMORROW The most difficult of the spells twisting time and space are those looking forward in time. The future is still an unwritten page, a part of time that is not fully encompassed by eternity. Therefore you can never be entirely certain that what you have seen really is the future. That which is shown can be influenced by the expectations of the conjurer, and by the observation itself. Most of the conjurers have a sound skepticism towards anything that is supposed to be from the future. This spell opens a window to a certain date and place chosen by the conjurer. The effect decides how far he can see: more than 100 years requires an effect of 10, more than 1000 years require an effect of 20, and 10,000 years requires an effect of 30, et cetera.

They came upon a land
In which it seemed always afternoon
Alfred TENNYSON

skill score 15

loss of endurance 30

tools of magic The wand and the ring

time to cast 30 minutes

duration 10 minutes

preparations A white candle is lit on the altar. Camphor incense is burned until the air feels cold, as if charged with ozone. A pentagram is drawn inside the circle within a triangle of equal sides. The conjurer writes the words Chronos, Achlys and Logos along the sides of the triangle. In the middle of the pentagram he writes the number 777, the name of the place, and the date that the conjurer wants to view. The date is written using astrological symbols.

invocation and gestures The conjurer places the ring across the number in the pentagram. He raises the wand, summoning Chronos. He summons the celestial bodies controlling the date he wants to view, beginning with the controlling constellations, and then the Moon and finally the planets. Achlys is summoned as the time-dissolving force, with the conjurer demanding that the true future will be shown.

visualization The conjurer sees how the world around him begins to vibrate, like when a mirage is being dissolved into a haze. When the world is solid again the conjurer will see the future around him, outside the circle of magic. If he steps out of the circle the image disappears.

GATE TO TOMORROW The conjurer can open a portal to the future. He chooses the time and place where the gate is to open. The effect decides how far into the future he can reach: more than 100 years requires an effect of 10, more than 1000 years, an effect of 20, more than 10,000 years, an effect of 30, et cetera.

skill score 16

loss of endurance 40

tools of magic The ring and the wand

time to cast 1 hour

duration 10 minutes

preparations A white candle is placed on the altar. Camphor incense is burned until the air feels cold, as if charged with ozone. A pentagram within a circle is drawn inside the circle of magic. Around the circle is written the name of the place where the portal is to be opened, and the astrological signs marking the date and place in the future. Within the pentagram the conjurer draws the symbols of the gods Thoth and Maat, a sacred ibis and a sitting woman. Below he writes his secret name, his ren, as a protection against the identity dissolution that threatens anyone traveling into the future.

invocation and gestures The conjurer takes the ring and places it around his ren in the pentagram. He raises the wand, summoning Eternity, Thoth and Maat. He states that he is ready to defy Eternity, and to follow the road ahead designated by Thoth, to follow the true path shown him by Maat. He renounces the ties of time, commanding a portal to open into the future.

visualization The conjurer sees how the world around him dissolves like a mirage transforming into a haze. When the world is solid again he will see the future surrounding him, outside the circle of magic. If he stays in the circle until the end of the duration of the spell nothing happens. If he leaves the circle he steps out in the future.

PORTAL OF ILLUSION This is the most versatile of all of the spells opening gates through the illusion. The portal of illusion can be used to open a gate to any and all of the worlds beyond the illusions, or to other places in our reality. The conjurer can enter Inferno, the dream worlds, Metropolis, Gaia, or some distant place in our reality. He can not move in time, but otherwise there are no limitations. The only exceptions are places where space is so twisted that gates may not be opened to them. The innermost depths of the citadels of the archons and the angels of death, the borderland to Achlys, the Vortex, and places protected by other conjurers may not be reached through these gates.

skill score 17

loss of endurance 40

tools of magic The wand and the ring

time to cast 1 hour

duration 10 minutes

preparations The signs for Thoth, Maat and Osiris are drawn around the circle of magic, together with a triangle containing the words Tetragrammaton and Adonai. This will prevent the conjurer from accidentally opening a gate to the Pit or be swallowed by nothingness. He lights a candle on the altar and burns aromatic incense. A triangle of equal sides is drawn in the circle of magic. The conjurer then writes the words INFERNUS, METROPOLIS, ILLUSIO along the sides of the triangle. In the middle he writes the name of the place where he wants to open the gate.

invocation and gestures The conjurer raises the sword, summoning Hermes. He turns towards each of the four cardinal points and renounces, in turn, the ties to life in the east, to death in the west, to water in the north, and to heat in the south. He then steps into the triangle on the floor, calling out that he renounces the shackles of the third dimension, that he rends the veils of the illusion, that he breaks the walls around distant places, and walks the broken way, the road of Hermes the Messenger. He places the ring on the floor by his feet, touching the place name with the tip of the wand.

visualization Gray smoke rising from the triangle, assuming the shape of a three-sided gate opening to the place of the conjurer's desire.

My mother said that I never should
Play with the gypsies in the wood;
If I did, she would say,
Naughty girl to disobey

WANDERER During three days the conjurer can completely ignore the restraints of space. He can transport himself in an instant anywhere in our reality. One step will take him from the foot of the Acropolis to Central Park in New York. He can face a wall in Paris, turn around and look out over sunny Khartoum. He may even move to places outside of the earth, requiring only that he knows a place in the universe to get to. He may not move through the illusions or time.

skill score 18

loss of endurance 40

tools of magic The ring

time to cast 12 hours

duration 3 days

preparations The dodecahedron is placed on the altar, flanked by two burning candles. A brazier with incense smelling of amber is lit in the temple. Two partly overlapping squares are drawn on the floor. Where they intersect each other the word ORBIS MUNDI is written. A circle is drawn surrounding this. Along the entire circumference the conjurer draws the signs for the twelve houses of the zodiac. The four cardinal points are marked with stars, and in the east the conjurer writes HERMES TRISMEGISTOS.

invocation and gestures The conjurer sprinkles a handful of salt over the dodecahedron on the altar, and places the ring on his arm or a finger. He summons Hermes, asking for help in walking through the worlds without effort, from sunup to sundown, from the evening star to the morning star, from the crescent moon to the burning fields of the sun. He raises the dodecahedron from the altar, holding it high. He summons the east, asking to be allowed to tread the shortest paths, he summons the west, the north, and the south. He places the dodecahedron on the floor and walks twelve times around it, summoning the twelve houses of the zodiac, and their knowledge about the make of the illusion. Finally he picks up the dodecahedron, holding it in both hands, while he slowly steps out of the circle of magic.

visualization The conjurer focuses at first on the dodecahedron. It becomes hazy and starts to vibrate, the dimensions flow together, depth disappears, and for an instant he seems to exist in a two-dimensional world. This is when he steps out of the circle.

TIME WANDERER The conjurer can move through time, not through a portal, but by walking forward or backward. The impression is of a movie that is sped by around him. He can move up to a century in one hour. It is easier to move backwards than forwards. In order to move forward the conjurer needs an effect of at least 20. In order to move ahead more than a century he needs an effect of at least 30. A thousand years ahead requires an effect of 40, et cetera. The conjurer can move backwards in time without any problems at all, how far as he want, but he can never move further back than the creation of the illusion. Time wandering does not mean that he can move in space, for that he needs the wanderer spell.

skill score 19

loss of endurance 50

tools of magic The ring

time to cast 24 hours

Quis custodiet ipsos Custodes?
JUVENAL

duration 3 days

preparations A field containing twelve pentagons is drawn in the circle of magic, looking like a paper model with twelve sides that has been unfolded on the floor. The words HERMES, CHRONOS and ANTHROPOS are written in each of the pentagons in the form of a triangle. The conjurer then draws a triangle of equal sides surrounding it, with one point towards the north, one towards the east, and one towards the west. TETRAGRAMMATON is written along the sides of the triangle. A handful of fine, white sand is laid on the altar.

invocation and gestures The conjurer lifts the ring, summoning Hermes. He asks for help in finding the right way along the paths of the past. He swears by eternity, and by the gods of time. He takes the sand from the altar and spreads a pinch on each of the pentagons on the floor, while he says a prayer to Chronos, asking that time may run freely back and forth, and for a while give up the bonds of the illusion. He summons his own divinity with the ring raised towards heaven, asking for power to break the bonds of the illusion.

visualization The conjurer sees how the pentagons assemble to a man-sized dodecahedron, surrounding him. He looks out through a shimmering glass wall, and time is flowing speedily by outside like a movie sequence running amok.

SEEKER The conjurer can search for an object or a person existing somewhere in our reality. He can not find an object which only exists in the future, the past or beyond the illusion. He must know what the object is, or which person he is going to look for. His knowledge about this must be as specific as possible. At least he needs to know the name of the object or person. »Where is Picasso's painting Les demoiselles d'Avignon?« is an acceptable question, while »Where is the leader of the cult of fools of Germany?« probably is not precise enough. If there are more than one person claiming the title the spell will fail, and the conjurer will not get any answer.

skill score 20

loss of endurance 40

tools of magic The cup

time to cast 24 hours

duration —

ego-throw to resist No

preparations The dodecahedron is placed on the altar, and the conjurer writes the name of the wanted item or person on each of the twelve sides. Camphor incense is burned and seven wax candles are placed around the circle of magic. The conjurer draws four triangles of equal sides on the floor, pointing outwards from a central square. At the tip of each of the triangles he marks the cardinal point with a star. A image of the sacred ibis of the god Thoth is drawn in the square.

invocation and gestures The conjurer takes the dodecahedron in his hand and summons Thoth, the lord of Khemenus. The thurible is brought in a circle above the ibis, and the conjurer asks Thoth to step forth and share his knowledge. He stands in the southern triangle, raising the cup in his left hand and the dodecahedron in his right, shouting the name of the item or the person, asking it to make its whereabouts known. This is repeated in the east, north and west. Finally he summons Thoth once again, asking where the requested item is located.

visualization The item is visualized embedded in the dodecahedron, resting in darkness. When the spell is woven its surroundings take shape in the darkness, letting the conjurer see where it is.

TRUE SIGHT The conjurer can see what is happening during a certain event in the present, the past or the future. This can be any kind of situation, but the conjurer must know that it has happened, or will happen, in order to describe in some detail what is going to happen. The event can be anything from a quarrel between two people to a shipwreck, a murder, a scientific discovery, or a event that is as trivial as a man buying a package of cigarettes. In order to view an event more than 100 years in the past the conjurer needs an effect of at least 10, 1000 years back need an effect of 20, et cetera. In order to see in the future he needs an effect of more than 20. It is impossible to see further into the future than 100 years.

skill score 22

loss of endurance 30

tools of magic The cup

time to cast 1 hour

duration 30 minutes

ego-throw to resist No

preparations The conjurer burns white sandalwood incense and lights a candle. He places the dodecahedron on the altar with some item that can be associated with the event he wishes to view. The item does not have to have been present at the event or directly relating to it, as long as it gives the right associations. The cup is filled to the rim with clear water. A pentagram is painted on the floor, with the sign for Thoth, the sacred ibis.

invocation and gestures The conjurer dips his fingers in the water and touches his eyelids, his lips, his nose and his ears. He summons Thoth, asking to be shown the truth, the undiluted truth, the eternal, the truth undisturbed by the broken threads of time and the constricting walls of space, asking to be shown the whole. The cup is placed in the pentagram and the conjurer turns, in turn, towards the east, the west, the north and the south. He commands all the lesser powers to stay away, and not pollute the vision. He then turns his sight to the water surface in the cup.

visualization The conjurer visualizes the water in the cup as liquid gold, a shimmering surface gradually growing to become a golden mirror, where the conjurer will view the event.

Still falls the Rain—
Dark as the world of man, black as our loss—
Blind as the nineteen hundred and forty nails
Upon the Cross
Edith SITWELL

MEMORY OF THE THING The conjurer can see the history and future of an item by touching it. He will receive a vision of all the important events in the »life« of the item, from its creation up to its destruction. As always, any visions of the future are uncertain. An effect of 20 is needed in order to have any visions of the future at all, and further ahead than a hundred years everything is lost in a haze. The visions are true when the conjurer sees the past of the item. How far back depends on the effect. More than a hundred years needs an effect of 10 or more. An effect of 20 or more will allow the conjurer to see as far back as possible.

skill score 25

loss of endurance 40

tools of magic The cup

time to cast 4 hours

duration 30 minutes

ego-throw to resist No

preparations The target of the spell is placed on the altar and is surrounded by five burning candles. The conjurer burns white sandalwood incense. He draws a twelve-sided figure on the floor using white sand. At each corner he draws a sign of the zodiac. Inside the figure he draws the nine planetary signs, with Mercury in the middle. He surrounds everything with a circle consisting of the words CHRONOSHERMESTRISMEGISTOS repeated in a continuous ring.

invocation and gestures The conjurer places his hand on the object, summoning Chronos. He moves his right palm above the five candles surrounding the object, holding the cup in his left hand. He addresses the object, commanding it to reveal its secrets. Then he lifts it from the altar and carries it into the twelve-sided figure, sits down on his haunches, placing it on the sign of Mercury. With his fingertips resting on the item he alternately summons Chronos and Hermes, asking for help in seeing the truth about the object.

visualization The object is gradually woven into threads of light forming a glowing picture of scenes from the history of the object.

TRUE WANDERER The conjurer can move freely through time and space, and through the illusions, to all the worlds beyond ours. He can walk through time in the same way as the time wanderer spell, and at the same time move unlimited distances in our reality or through the illusions. All roads are open to him, for the duration of the spell. The only difficulty lies in moving ahead in time. In order to succeed the conjurer needs an effect of 20 or more, and if he wants to move more than a hundred years into the future he needs an effect of 30. Certain places are impossible to reach in a magical way, for example Achlys, the Vortex, and the innermost sanctums of the citadels of Inferno and Metropolis. These can only be reached the hard way, without using magic.

skill score 30

loss of endurance 50

tools of magic The wand and the ring

time to cast 24 hours

duration 3 days

preparations The dodecahedron is placed on the altar, surrounded by seven lighted candles. Four thuribles mark the corners of the temple with a scent of myrrh, musk, amber and camphor. A square is drawn on the floor, within a circle inside a pentagram, marked with burning oil lamps. The conjurer writes his secret name, his ren, and the number 777 in the square. Around the circumference of the circle he writes the names of the houses of the zodiac. Outside the pentagram he writes the names of the powers that are going to protect and guide the wanderer: HERMES, THOTH, CHRONOS, LOGOS and ANUBIS. The four cardinal points are marked with stars.

Tirez le rideau, la farce est jouée
Francois RABELAIS

invocation and gestures The conjurer places the ring on his arm or finger. He summons Hermes, asking for help in walking through the world without effort, from sunup to sundown, from the evening star to the morning star, from the crescent moon to the burning fields of the sun. He summons Chronos, asking him to let time run free back and forth, to release time from its bonds, and let eternity be revealed. He raises the wand, summoning his own divinity with a prayer for power to break the bonds of the illusion. The dodecahedron is taken from the altar, and is raised towards the east, the west, the north, and the south. The conjurer then commands the illusions to break, that time must lose itself in eternity, that the walls of the room must fall. He places the dodecahedron on the floor and walks twelve times around it, calling on the twelve houses of the zodiac and their knowledge of the nature of the illusion. Finally he takes the dodecahedron and holds it with both hands, while he slowly steps out of the circle of magic.

visualization The conjurer focuses on the dodecahedron, which seems to swell and diminish, lose its dimensions or start to shimmer in four or five dimensions. It finally swells out, growing too large for his hands, filling the world, pushing aside the limitations of time and space.

SANCTUARY The conjurer can create a sanctuary beyond this world, a small place outside of time and space. This will be reminiscent of the ability to create dream worlds by the conjurers of the dream, but the conjurer of space and time works within the weave of the illusion. He does not create an inner room in his own consciousness, but a physically existing place in the universe, that only he has access to. No enemy entities or powers, not even the archons or the angels of death can have access to it. The conjurer may decide if time will run as fast as in our reality, twice as fast, or not at all. The sanctuary is as large as a normal room, at most five by five by five meters. The conjurer can let other people in, but enemy entities are not able to force their way in.

skill score 35

loss of endurance 50

tools of magic The wand and the crown

time to cast 24 hours

duration 7 days

preparations A cabalistic tau-cross is drawn on the floor. The names of both the archons and the angels of death are written in the squares. To the left of the cross the conjurer draws a nine-pointed star, writing ASTAROTH, SHAITAN, and BELIAL next to it. To the right of the cross he draws a triangle, writing ADONAI, JAHVE, SEBAOTH, and TETRAGRAMMATON next to it. Surrounding everything is a circle with the houses of the zodiac on the outside, and the planetary symbols on the inside. The dodecahedron is placed on the altar, surrounded by five candles forming a pentagram.

invocation and gestures Having the crown on his head, the conjurer in turn banishes the houses of the zodiac, the influences of the planets, the angels of death and their servants, the archons and their servants, Astaroth and his servants, the Demiurge and the power bound in his name. Then he lights five candles to mark a pentagram in the circle of magic. He lifts the dodecahedron from the altar, summoning Hermes as the keeper of secrets, the withholder of knowledge, the skulker in the shadows. He summons his own secret name, drawing a cube in the air using the wand, saying: »I build a world from nothing, I build a place beyond space, I build an abode beyond time, I build a sanctuary beyond the reach of all the powers. And the key to it shall be...« Here he thinks silently for himself, a secret word to be used to open the sanctuary.

visualization The conjurer sees the power of the dodecahedron as a white light. It radiates into the temple, creating an opening, a glowing door to the sanctuary of the conjurer.

THE EYE OF THOTH The conjurer can search for an object or a person anywhere in time or space, in our reality or beyond the illusions. Nothing is hidden from his eyes, neither in the past nor the future, in Inferno or in Metropolis. Like in the seeker spell the conjurer must know what item or person he is looking for, and he should be as specific as possible. Preferably he knows the name of the item or person, and also has a picture available.

If the object does not yet exist, but only exists in the future, he needs an effect of 20 or more to find it.

skill score 40

loss of endurance 50

tools of magic The cup

time to cast 24 hours

duration —

ego-throw to resist No

preparations The dodecahedron is placed on the altar, and its twelve sides are filled with the name of the item or person the conjurer wants to find. Camphor incense is burned in a thurible, and seven wax candles are lighted around the circle of magic. The conjurer draws eight triangles of equal sides, pointing from a central square. At the tips of four of the triangles the cardinal points are marked with stars. At the tips of the other four the signs for Mercury, Jupiter, Saturn and the Sun are written. The conjurer then writes INFERNO, ILLUSIO, METROPOLIS and ELYSIO along the sides of the square. In the middle of the square he draws an image of the sacred ibis of Thoth.

invocation and gestures The conjurer takes the dodecahedron in his hand. He summons Thoth and Logos, Hermes and Malkuth, Chronos and Achlys. The thurible is brought in a circle above the symbols on the floor, while the conjurer in turn names the cardinal points, all the worlds beyond the illusions, all the ages, and all the abodes of the gods. He stands in the triangle, turning to the south, shouting the name of the object or the person, asking it to reveal its abode. This is repeated in the east, the north and the west, then towards Mercury, Jupiter, Saturn and the Sun. Finally he summons Thoth once again, asking where the wanted item is located.

visualization The conjurer visualizes the item embedded in the dodecahedron, resting in darkness. When the spell is woven its surroundings begin to take shape out of the darkness, showing the conjurer where the object or the person is located.

Just on the border of your waking mind
there lies another time
where darkness and light are one
And as you tread the halls of sanity
you feel so glad to be
unable to go beyond
ELO

THE DEATH OF TIME The conjurer can stop the passage of time. He is able to recreate eternity somewhere in our reality, making sure that mortality does not reach in. In a cube ten steps wide, high and deep time will stop. Nothing will ever have an influence on anything within. Anyone staying inside will never age or die. The disadvantage of the spell is that it will attract the attention of the guardians of the illusion. Time is an important component of our reality. Sooner or later someone will take notice of the fact that a part of time has been stopped, regardless of the protective measures of the conjurer. Then the servants of the archons will do anything in their power to restore order.

skill score 45

loss of endurance 80

tools of magic The wand and the ring

time to cast 3 days

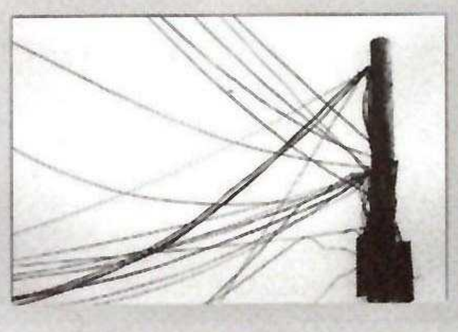
duration Permanent

preparations The place where death is to die is cleansed during 24 hours. The conjurer burns camphor incense and amber, rubs the walls of the room with chalk, and lights a pentagram of white candles in order to banish all evil influences.

The second day is used to shut out all the guardians of the illusion, and any other powers that may tell tales about what is going to happen. A cabalistic tau-cross is drawn on the floor. The conjurer writes the names of both the angels of death and the archons inside the squares of the cross. To the left of the cross the conjurer draws a nine-pointed star, writing ASTAROTH, SHAITAN, and BELIAL next to it. To the right of the cross he draws a triangle, writing ADONAI, JAHVE, SEBAOTH, and TETRAGRAMMATON next to it. Surrounding everything is a circle with the houses of the zodiac on the outside, and the planetary symbols on the inside. The conjurer then banishes the named powers, one by one, shutting them out forever from the place.

At midnight on the third day he draws a triangle on the floor, writing CHRONOS within. He places the dodecahedron on the altar, and summons Chronos. He puts the ring on his arm or finger, commanding the god of time to throw off his masks in order to reveal his eternal nature. He summons Chronos in his incarnation of Eternity, demanding that eternity shall take possession of the room from now on.

visualization The conjurer visualizes Chronos as a severe divinity, covered by black veils. As the spell progresses the veils start to fall off, turning the god into a luminous being, that is gradually dissolved into nothing. When the ritual is completed the triangle has been erased.



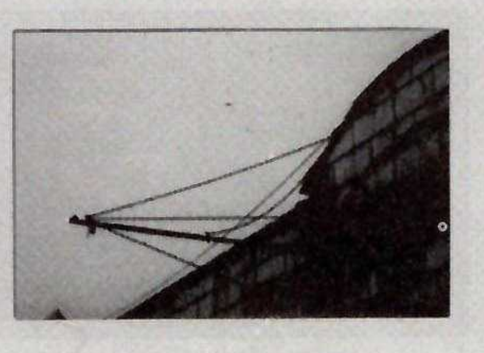
THE STUDY OF ASTROLOGY

The astrologer studies the starry sky in his quest for knowledge about man and the future. He can read the fate of the world by studying the stars. This is possible because space itself, and the placement and motion of the stars through the universe is a reflection of the illusion. The macrocosm, the shape and movement of the universe, is a reflection of Malkuth, the archon that created the entire world from her own essence. The zodiac is a schematic image of the plans of the illusion of the Demiurge. It is possible to read about imprisoned man in the planets and far galaxies and stars contain information of what is going to happen on earth. This is why astrology is numbered as one of the seven keys to the awakening. Through the study of the stars the astrologer can obtain a unique image of the illusion, an understanding of the construction of reality, and the causes of great changes.

the history of astrology **Astrology is the oldest of the occult sciences.** It has grown wherever city cultures have developed: in the Yucatan of the Mayan Indians, between Euphrates and Tigris, and along the Indus valley. Early astrological calendars can be found among the Mayans, Sumerians and Babylonians. These were sacred writings collected by the priesthood and used for religious purposes.

During the 6th century BC the Babylonians developed astrology into an advanced art. A lengthy treatise on early Babylonian astrology can be read on 70 clay tablets from the library of Assurbanipal in Nineveh. This knowledge was brought west through Egypt and Greece. 280 BC saw the foundation of an astrological academy at Kos in the Greek archipelago. The teachings were spread from here all over Greece to Rome.

The arrival of the Catholic church suppressed astrology together with all the other occult sciences but it lived on in secret all the way to the Renaissance. The church made a last effort to crush it by humbling Galileo and Copernicus, but in vain. The heliocentric world view was victorious, and astrology evolved in parallel with astronomy during the 18th and 19th centuries.



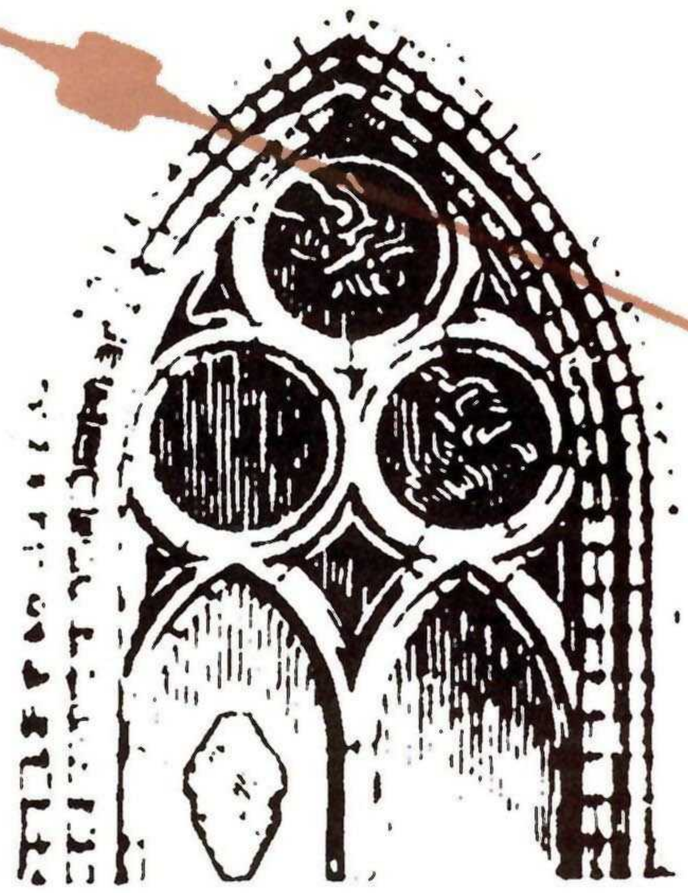
the language of the stars **Modern astrology is a science of math, working with enormous amounts of data.** All events in the universe, all the heavenly bodies and their movements, should be considered in the computations when doing an astrological prediction. During the last 200 years, since the Demiurge began to disappear and the illusions started to fall apart, the astrological conditions have changed. New stars appear in the sky. Previously unknown planets are discovered. The universe is discreetly changing in order to reflect the changes in the illusion. No one knows for sure what this might mean for astrology.

THE LORE OF TIME & SPACE

The twelve houses of the zodiac and the planets of our solar system are the basis for astrology. Experience has shown that their influences are greater than those of any other celestial bodies. The zodiac is a belt of fixed stars stretching above the sky with a 32 degree deviation from the equatorial line. It is divided into twelve houses, each with a width of 16 degrees and a length of 30 degrees. The most basic astrological observations are made by studying the positions of the planets, the sun and the moon in the zodiac.

The zodiac and the planets represent different parts of the illusion and we can perceive remnants of the plan of the Demiurge in the zodiac. Here is written origin of life and evolution of man, the geological history of the earth, and the future of the illusion itself. The astrologer can perceive the great developments regarding humanity on earth through intense observation of the heavenly bodies. These observations entail adding information from other celestial bodies outside the zodiac. Here is provided an idea of the areas controlled by each house and planet. It is not enough to make any astrological computations. For this you need complicated cross references and diagrams, showing how the various celestial bodies influence each other and there is not enough space for that here.

STAR SIGN/CELESTIAL BODY	AREA TO BE INFLUENCED
Capricorn	Degeneration, hibernation, decline and decay
Aquarius	Creation and reform of the world, beginning and end of the illusion
Pisces	Purity in the stained, true reality behind the illusion
Aries	Small events with great consequences, the influence of the individual on the whole
Taurus	The power of the Demiurge over the illusion, divine interference
Gemini	Illusion and reality, the illusion as the shadow of reality
Cancer	Force of life, growth, the way of nature, the seasons
Leo	War, natural catastrophes, violent change
Virgo	Correspondence between forces and elements, large systems
Libra	Balance of the elements, the balance of the world
Scorpio	Distortions in reality, remnants in the illusion
Sagittarius	Change, forward motion, natural development
The Sun	The awakening, positive mental balance, understanding the illusion
The Moon	Madness, negative mental balance, escape from the imprisonment
Mercury	Force of life, magical thinking, connection between body and soul
Venus	Feelings, empathy, compassion, love, femininity
Mars	Aggressiveness, fighting spirit, strength, courage, masculinity
Jupiter	Inherent qualifications, aptitude, a strong foundation, norms
Saturn	Instincts, fanaticism, devotion, breaking norms, asocial behavior
Uranus	Revolution, breaking up, creativity, genius, upheaval
Neptune	Subconscious urges, true nature of man, sexuality
Pluto	The common heritage of man, the collective unconscious



prophecies **Astrology is most effective when used to interpret and predict great events and upheavals in society, or changes in nature.** The smaller the scale the more difficult it is to get an exact result. Predictions about a single person are extremely hard to make. It is possible, but a huge amount of information is required about the hour of conception, birth, and preferably also that of the death of the previous incarnation of the individual. Even the most skilled astrologers tend only predict greater events.

KULT™

There are many ways of making a prediction, but some components are always present. The event to be studied is isolated. This may, for example, be the future power of the Vatican in Europe. In order to study this the astrologer must chose a number of important dates, fixed points in time that will uphold the entire prediction. He marks the times of the birth of Christ, the establishment of the papacy, Luther's rebellion against the papacy, the dates of the inauguration of some of the more important popes. Each date is studied astrologically, with special emphasis on the house of Taurus, where the influence of the Demiurge on the illusion is reflected. This will provide an image of the historic power of the Vatican in Europe. The astrologer analyzes the image, looking for patterns that can be extrapolated into the future. He draws curves and searches through geometrical representations in order to create an image of the dates in the future that will be of importance to the power of the Vatican in Europe. When he has settled on the dates, he can study them astrologically in order to predict the actual events.

There is an element of insecurity in all astrology. The starry heavens may change. We can figure out which dates are going to be decisive, but we can not be certain that the sky is going to stay the same. for example, a number of prophecies were brought down when the planets of Neptune and Pluto were discovered.

More powerful telescopes can track new stars within the twelve houses, thus influencing all earlier predictions.

to make a prediction **High skill scores and a lot of work are needed to accomplish a really good prediction.** A prerequisite in order to succeed at all is a knowledge of the exact dates pertaining to the prediction. The table below is a guide to judge the exactness of a prediction. The number in the table is the effect of the throw for Astrology that is needed to get the result along the horizontal line to the answer on the vertical line.

Historical events and present events are not predictions, but interpretations of things that have already happened, or that are happening right now. The astrologer is trying to find out what forces were influencing a certain chain of events, or why it developed in a certain way. It is easier to get an answer to that sort of questions than it is to predict the future. The most difficult of all are personal horoscopes, whose purposes are to predict the future of a single individual.

	BAD ANSWER	DECENT ANSWER	GOOD ANSWER	EXCELLENT ANSWER
Historical event	Effect of 1–5	Effect of 6–10	Effect of 11–15	Effect of 16+
Present event	Effect of 1–9	Effect of 10–14	Effect of 15–19	Effect of 20+
Future event	Effect of 10–14	Effect of 15–24	Effect of 25–29	Effect of 30+
Personal horoscope	Effect of 10–19	Effect of 20–29	Effect of 30–39	Effect of 40+

the knowledge of the astrologer **Astrology is closely associated with astronomy.** An astrologer always has half his skill score of astrology in astronomy. Most astrologers also chooses to learn physics, math and statistics.

The Novice (skill score of 1–9)

The novice knows something about the influences of the houses of the zodiac and the planets on mankind and the world. He can make a traditional, personal horoscope, but it will lack the exactness necessary to turn it into a true prediction.

The Student (skill score of 10–19)

The student knows that the zodiac reflects the events of the world, and that the planetary system mirrors man. He is able to use this knowledge when making simple predictions, but these lack any greater precision. He knows that the stars are an image of reality, and that they can be used to interpret the construction of reality.

The Adept (skill score of 20–29)

He knows that there are other worlds, with other stars than those of our reality. He has learnt a good deal about the sky outside the zodiac, and is able to make more nuanced predictions.

The Master (skill score of 30–39)

The master knows that the stars make up a kind of map of the past, the present and the future, and that it will change quickly after the changes in the world. He has realized how difficult it is to make a really personal prediction, and why it is easier to make a prediction about larger events.

The Astrologer (skill score of 40+)

He knows that the universe is a reflection of the illusion, an imprint in heaven of the hand of God. He knows that Malkuth is the illusion, thereby being a reflection of the Demiurge and man. He is able to use the entire cosmos, not just the visible stars and the zodiac, for his images of the make of the illusion.

THE SCIENCE OF NUMEROLOGY

Numerology involves searching for the mathematical basis of the universe. The occult mathematicians assume that there is a kind of basic tenet of the illusion, a sort of cosmic equation that can be rewritten to drastically change reality to make the illusion shatter. The numerologists research the mathematical basis for the make-up of the world, the archons, the angels of death and the imprisonment of man. Skilled numerologists can change the illusion by rewriting the basic equations and establishing new mathematical connections.

This makes numerology into one of the most powerful of the occult sciences. It provides insights that no other teaching can give, a sublime understanding of the innermost driving forces of both man and the illusion, of the naked functions of the mathematical symbols. In its purest form numerology is an art that reflects and reshapes the very existence of the illusion.

the history of numerology **The science of numerology was founded by Pythagoras in the 6th century BC and his thoughts about how math describes reality have been guiding numerology to this day.** The practical side of numerology developed alongside math and Euclid, Archimedes and Ptolemy were both mathematicians and numerologists.

Numerology has long been closely related to architecture. The architects of the great temples and cathedrals of Europe were almost without exception numerologists. They have continued developing the science of math from Classical times and picked up ideas from the Arabs, who had evolved algebra and trigonometry. Several buildings built by well-known numerologists can still be used as gates out of the illusion.

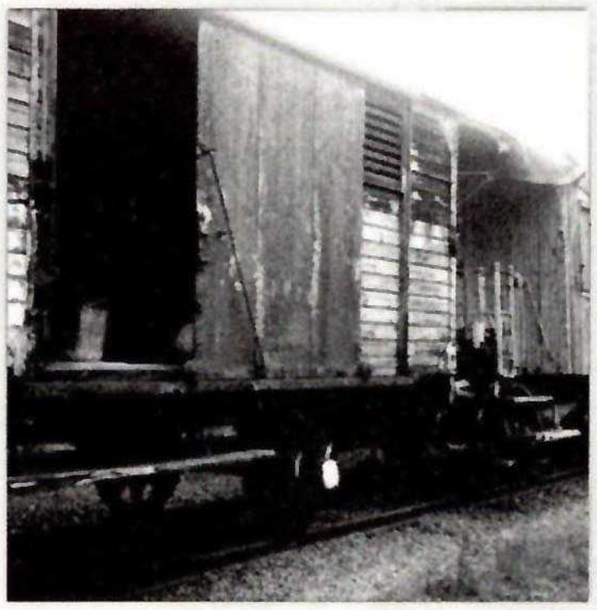
Until the 19th century practical progress was made everywhere, especially in the building arts, but theoretical numerology was undeveloped. Only with non-Euclidean geometry and the modern theories of math has numerology gotten a real foundation. During the last quarter century numerologists have started to believe that they really are in reach of the cosmic equations.

the numerology of words **Language analysis is an old branch of numerology.** It is an important part of the Cabbalah, and a method for the numerologist to establish numerical values to important names and words. When the words have been transformed into numbers they can be used in mathematical formulas like ordinary numbers. The oldest and most stable word analysis method has its origin in the Hebrew alphabet. It is the one used by the cabbalists for interpreting texts in the Bible and other older texts in Hebrew. It works fairly well on the Greek alphabet, but less satisfactorily on the Latin. That is why numerologists usually use Hebrew or Greek as much as possible. In the table below we give the numerical values for the Latin, Hebrew and Greek alphabets.

You compute the value of a word by adding the individual values for the letters in the word. The expression T O M E G A C H R I O N can be used as an example. It is Greek for »The Beast«, which is mentioned in the Book of Revelations. By adding the values for the Greek letters you get the number of the Beast:
300+70+40+5+3+1+9+8+100+10+70+50=666.

It is important that you use the Greek alphabet for words in Greek, and the Latin alphabet for other west European languages, and Hebrew for words in Hebrew, otherwise the results are useless.

NUMBER	LATIN	HEBREW	GREEK
1	A	Aleph	Alpha (Aa
2	B	Beth	Beta (Bb)
3	G	Gimel	Gamma (Gg)
4	D	Daleth	Delta (Dd)
5	H	He	Epsilon (Ee)
6	V	Vau	Digamma (F)
7	Z	Zain	Zeta (Zz)
8	Ch	Cheth	Eta (Hh)
9	T	Teth	Theta (Q)
10	I	Yod	Iota (Ii)
20	K	Kaph	Kappa (Kk)
30	L	Lamed	Lambda (Ll)
40	M	Mem	Mu (Mm)
50	N	Nun	Nu (Nn)
60	S	Samekh	Xi (Xx)
70	O	Ayin	Omicron (Oo)
80	P	Pe	Pi (Pp)
90	Tz	Tzaddi	
100	Q	Qoph	
200	R	Resh	Rho (Rr)
300	Sh	Shin	Sigma (Ss)
400	Soft T	Tau	Tau (Tt)
500			Ypsilon (Uu)
600			Phi (Ff)
700			Chi (Xc)
800			Psi (Yy)
900			Omega (Ww)



magical geometry **Magical geometry is closely associated with architecture and man's desire to restore Metropolis.** The origins are said to date back to the Egyptian pyramids, and the tradition was continued by the cathedral builders of the middle ages. The Free Masons picked it up in the 18th century, and codified it in the instructions for how a Free Mason temple was to be constructed.

Magical geometry is used to recreate the techniques and proportions used with buildings in Metropolis. In this way the architect creates a link between the illusion and Metropolis. Such buildings can function like portals, shattering the illusion in a limited area. Competent architects, well versed in numerology, are able to create buildings that open gates to any location.

the cosmic equations **The goal of numerology is to find the cosmic equations, the formulas of mathematics that are the basis for the illusion and the imprisonment of man, even for true reality, the awakened man and the Demiurge.** According to the myths Malkuth used mathematical formulas to lay the foundations of our reality. Many numerologists are of the view that modern geometry, for example Mandelbrot's fractal analysis, is a step on the road to finding the cosmic equations. The right formulas would provide the numerologist with knowledge about the natural laws regulating true reality, and how they differ from the laws of physics of the illusion. These could be used to shatter the illusion in a controlled way.

the knowledge of the numerologist **Numerology is closely related to math.** The numerologist automatically receive half his skill score of numerology in math. A good numerologist should also have special competence in a number of branches of math. Many are architects or building constructors, because the traditions from the pyramids and the great cathedrals are still alive. Numerologists working with the math of words often have a good use of Hebrew or old Greek.

The Novice (skill score of 1—9)

The novice can compute the numbers for various words, and use them in simple formulas to discover connections between different names of the same power or entity, or between different powers that are related to each other. He knows the basics of magical geometry.

The Student (skill score of 10—19)

The student has learnt to do more complicated analysis. He can look at the measurements of a building or an item and see if it is tied to some power or place beyond the illusions. He knows that the measurements of the pyramids, the cathedrals and the temples of the Free Masons correspond to »celestial measurements« of buildings beyond our reality, and that they can be used to create portals to these otherworldly buildings.

The Adept (skill score of 20—29)

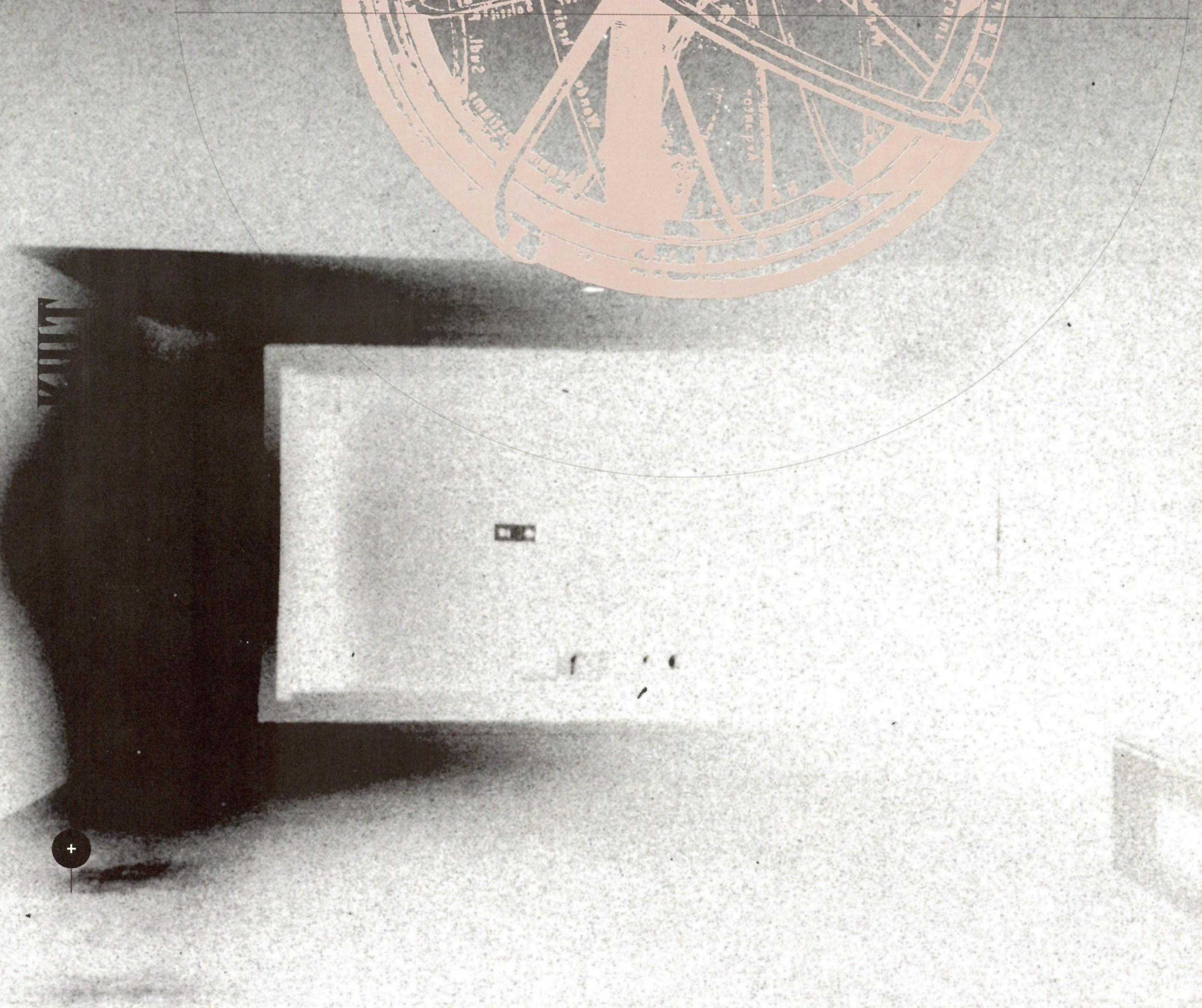
The adept knows about Metropolis, and he knows that occult buildings in our reality correspond to buildings in Metropolis. He is beginning to understand how measurements can be used to create permanent portals, and he can analyze the numbers for various events beyond the illusions, and how to tie them in with events in our reality.

The Master (skill score of 30—39)

The master is aware of the possibility of the cosmic equations. He knows that math functions differently here and beyond the illusions. He can compute formulas for different powers and events, in order to discover how they interconnect. He may, for example, create an equation based on the 13 names of Malkuth to figure out which of the Lictors are serving her. He can, if he is skilled in architecture and construction, reconstruct buildings that under certain conditions will shatter the illusions to become portals.

The Numerologist (skill score of 40+)

The numerologist has begun the search for the cosmic equations. He is usually well versed in math and can open gates using the right geometrical figures, and he knows which equations belong to which different entity both inside and outside the illusion.



CREATING YOUR OWN SPELLS

5

A SKILLED CONJURER CAN LEARN HOW TO CREATE HIS OWN SPELLS. He defines what it is he want from the spell, and then create a suitable ritual. The player describes to the game master what he wants to do and then the game master decides the lore rating of the spell and to what lore it belongs, comparing it with existing spells and deciding upon a reasonable value. The lore rating of the conjurer must be as high as that of the spell he wants to create. If the game master decides that the spell belongs to the lore of passion, with a lore rating of 10, the conjurer must have at least 10 in the lore of passion in order to create a working ritual.

Then the conjurer must start looking for suitable sources and engage himself in studies that can help him create the ritual. He must find symbols and visualizations that are strong enough to steer the magical energy he is carrying within himself in order to produce the exact result he is looking for. Anyone skipping on his homework may—at worst—release his own power without any possibility of controlling it, thereby creating havoc. The conjurer describes in detail the ritual for the new spell. The time this will take is a number of weeks roughly equal to the lore rating of the spell. A spell with a lore rating of 10 will take 10 weeks to create.

Finally the conjurer makes a skill throw against his lore rating. The effect must be higher than the lore rating of the spell. In order to create a spell with a lore rating of 10, the effect of the throw must be at least 10 or higher. If the throw fails the conjurer must start again from the beginning. A total failure may lead to catastrophe. If the conjurer throws 20 (or 20 twice if the lore rating is high) he believes that he has created a working spell. But when he tries to cast it, it will be perverted in the worst possible way. Anyone trying to improve his own looks will become dreadfully disfigured, anyone trying to summon an angel of protection will call an incarnation of Astaroth, anyone trying to open a gate to Metropolis will be cast down into hell. When the spell is finished the conjurer must learn it in the normal fashion. He does not have an automatic skill in performing it just because he has created it.

AN EXAMPLE: THE BIRTH OF A NEPHARITE

Mario D'Este, a conjurer of death, wants to create a spell whereby he can turn himself into a nepharite, so that he can return from Inferno and haunt his enemies. He starts by making a description of the spell. With the aid of the spell the conjurer can permanently transform himself into a nepharite. His abilities will change and he will be able to choose which special abilities he wants, and how his looks will change. His personality will also be affected: sadistic and moralistic traits will be strengthened while compassion will disappear.

The game master studies the description. It is quite clearly a spell belonging to the lore of death. It implies a permanent change of the body or mind of the conjurer, reminding a little about Fetus perversion (lore rating 30) or Sex change (lore rating 35) in the lore of passion. To become a nepharite is a more drastic change than either Fetus perversion or Sex change, so the game master judges that the lore rating of the spell is 40. Mario makes it by a hair, his lore rating in the lore of death is 41.

With a lore rating of 40 the spell will take 40 weeks to develop. Mario studies grimoires with rituals from the lore of death. He searches out a rare book from the 18th century, describing the nature of nepharites. He learns long pieces by heart from the Egyptian Book of the Dead. He even summons a nepharite to talk to in order to find out more about their minds and how they reason.

The ritual is gradually taking shape. At first the walls of the illusion must be broken down and a connection must be made with the source of the nepharites in Inferno. This is done with the aid of the nine-pointed star representing Astaroth. It is drawn in the middle of the circle of magic. Around the circle the figures of the zodiac are drawn. The conjurer is going to shut out and negate these in his spell, in order to break down part of the illusion. But it is the human traits in the conjurer that are going to be used to create the nepharite. Because of this the signs for Saturn, influencing the instincts, Neptune, influencing the unconscious, and Mars, influencing aggression, are drawn around the nine-pointed star. Next to each planetary symbol a black candle is lit to mark that the human instincts are more important than both the illusion (the signs of the zodiac), and death (the star of Astaroth). Between Saturn, Neptune and Mars the conjurer draws the other six planetary symbols as smaller signs. These are to be shut out and negated in the ritual, when he represses parts of his humanity in order to become a nepharite.

These were the preparations. Mario decides that the sword is the most suitable tool for the spell. Then the invocation is formulated. It is going to take the nepharitic traits of Mario's personality, and enlarge and pervert them until he is transformed into a nepharite. The body is also going to be perverted until it reflects the perverted soul. Mario describes in detail the invocation and the gestures involved: the conjurer lifts the sword and summons Astaroth by nine of his names. He walks around the circle and shuts out the signs of the zodiac, one after the other, until the influence of the illusion on the ritual is removed. Now he has an open channel to Inferno without any disturbing walls. He summons Anubis, who can open the gates to the underworld. He walks counterclockwise around the nine-pointed star and with the sword cuts away the six unwanted planetary influences from the floor. He explains that he is no longer Mario D'Este. He now belongs to the underworld and Inferno, Saturn and Neptune, ruled by the fires of Mars. Then he steps into the nine-pointed star and is transformed.

The star of Astaroth is seen in the visualization as a black sun, but the three lights by Mars, Saturn, and Neptune are shining much stronger. The signs of the zodiac and the other planetary symbols are reduced to weak flickerings gradually going out. Out of the three lights a vision of the nepharite is rising. When the conjurer steps into the nine-pointed star he merges with the vision and is transformed.

That is the entire ritual. The game master looks at the description and decides that it will take three days to cast the spell, because the transformation must be made gradually. Three days will mean an 80-point loss of endurance. Mario throws for the lore of death. He throws a 14. It is not enough. He has to make a perfect throw in order to succeed. He spends another 40 weeks studying and working on his ritual. The next time he throws a 3. A perfect result.

He adds +10 to the effect. 41–3+10=48. The spell will work. Now he just needs to learn it in order to cast it.

creating the ritual **The main part of creating a spell consists of formulating the ritual that is supposed to make the spell work.** The conjurer must define at the beginning very clearly to himself what he wants to accomplish. The least bit of ambiguity can destroy the spell.

Then the sources must be consulted. In order to create a working spell the conjurer must have access to occult literature where he can find inspiration about how to shape the ritual. He should preferably search through spell books where similar rituals are described. Without suitable literature the project is doomed to fail. The game master can decide that it is impossible to create a certain ritual if the conjurer lacks the proper sources.

From the sources the conjurer creates a ritual to channel the magical energies. He uses different symbols: pentagrams, planetary signs, names of gods and other items, in order to create a ritual with enough power to accomplish the desired result. He chooses the tools of magic to use, and formulates the invocation.

The game master then studies the ritual and decides how long it will take to cast the spell, how much endurance it will cost, and whether the victim will be able to resist the effect with an Ego throw or not.

The loss of endurance is decided by the time it takes to cast the spell, and how taxing it is. Below you will find a table to use as a starting point. It can be modified if the ritual is very taxing, if it for example contains ecstatic dancing or long periods of starvation and sleeplessness. Then the loss of endurance may very well be doubled.

TIME TO CAST	LOSS OF ENDURANCE
0–15 minutes	10
15–60 minutes	20
1–6 hours	30
7–24 hours	40
1–3 days	60
3–6 days	80
6 days+	100+

CREATING YOUR OWN SPELLS

THE SYMBOLS OF THE RITUAL

Often a protective and supporting sign and name is drawn up on the floor of the temple as part of the preparations. The purpose of the spell determines what signs to use. The powers that may threaten the ritual must be shut out, and those powers that may support and assist the conjurer may be invoked. The ritual will be successful if the symbols manage to describe that which the spell is supposed to accomplish.

The preparations will also make the conjurer ready to release and control his magical energies. This can be done through meditation, fasting, wakes, dancing or ecstasy depending on the nature of the spell.

Below is a short description of some signs and symbols that can be of help for those wanting to create their own spells.

The circle symbolizes eternity, but also the confined room. It is used in the lore of time and space when time or space is going to be manipulated.

The hexagram symbolizes man as both a spiritual and a bodily entity, as both human and divine, as eternal and mortal. It is used when a connection must be made between man and the illusion, man and the Demiurge, or between body and soul.

The square is the symbol of the four elements. It is used as a visualization of the illusion. The square is used when the illusion is going to be influenced, or when a certain element is summoned.

The nine-pointed star, or the black sun, is the symbol of Astaroth. It is used to summon or banish him, to control his servants, or by conjurers wanting to identify themselves with the lord of darkness.

The octagram consists two superimposed squares, symbolizing two worlds, the illusion and the true reality. It can be used when creating portals.

The pentagram is the symbol of man. If one point is pointing upwards it is positive, if two are pointing upwards it is negative. It is used to remind all entities and powers of the divinity of man. In conjunction with the triangle it is the strongest of the protective signs.

The arrow is almost exclusively used for the lore of space and time, as a symbol of a motion or a vector.

The triangle is the sign of the Demiurge. It symbolizes the power of the Demiurge over the illusion, and reminds everyone from beyond the illusion that they have no right to manifest themselves in our reality. The triangle has become a dissociated symbol since the disappearance of the Demiurge. It still has its power as a symbol of the illusion, but it can be defied by beings which with impunity insist that god is dead, and that his name has lost its power. Most of them still respect the triangle, and it is still used to bind beings that have been summoned to our reality.

THE EARTH is coldness and dryness. It is connected with Malkuth, to the illusion, to the bodily nature of man, and to negative mental balance. It is used in spells influencing the body or the illusion. The sign is drawn in the south.

THE AIR is warmth and humidity. It is connected with Kether, to the soul of man, and to positive mental balance. It is used to influence the soul and the mind. The sign is drawn in the west.

FIRE is warmth and dryness. It is connected with Chokmah and masculinity, to aggressiveness and creativity. It is used in spells of passion. The sign is drawn in the east.

WATER is coldness and humidity. It is connected with Binah, to understanding, understanding and femininity. It is used in spells of knowledge, and in some spells of passion. The sign is drawn in the north.

The signs of the zodiac are described under the Astrology section earlier in this book. The symbolism of each sign is described there. All twelve of the signs are often drawn in a ring around the circle of protection. This is done both to protect the conjurer and to focus the spell. Because the zodiac represents the form and structure of the illusion, the signs can be used as protection against alien powers which have no place in the illusion, similarly to the triangle and the name of the Demiurge. They can also be used to visualize different aspects of the illusion that the conjurer wants to influence. Anyone wanting to create a spell which makes a place stagnate and decay can for example draw the sign of Capricorn, and concentrate the ritual around it.

The importance of the signs of the planets are also described under Astrology in the same chapter. They represent different parts of the human mind, and are often used in rituals whose purpose is to influence the mind. Mars is used to create aggression and fiery creativity, Venus gives insight and understanding, et cetera.

the power of names **Names exist in two forms: as names of existing powers, and as representations the power of the conjurer**. They are used in slightly different ways. Names of existing powers can be angels of death, archons or other beings. They are usually written down in order for the conjurer to protect himself from them, or to invoke them. The name creates a link between the summoner and the named being. It does not have to be a being from beyond the illusion. It can be a human that is being influenced by the spell, and is therefore called by name.

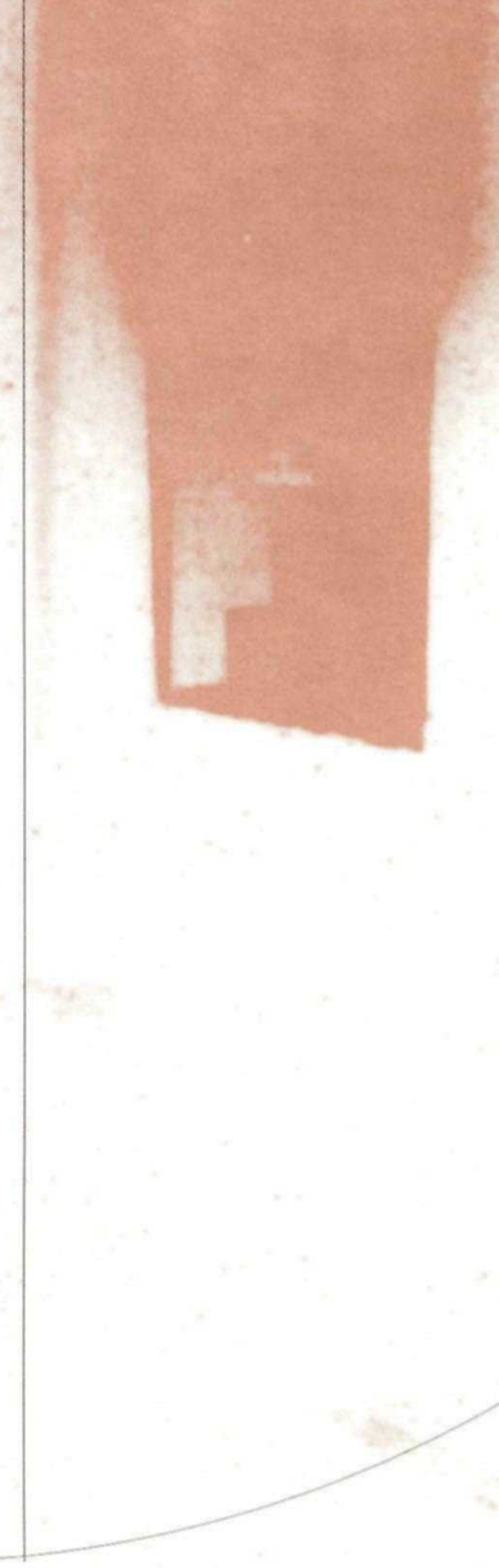
The other kind of name functions as a symbol. Here is found almost all the names of the gods: Pan, Hermes, Isis and other gods from human myths. The conjurer summons the god in order to control his own power. By invoking Pan he takes on a part of the abilities of the god of madness.

The name of the Demiurge is its own category. Although the Demiurge is gone, his name still holds power as long as the illusion exists. It is used to scare off beings from beyond the illusion, and to remind them of the force of the illusion.

invocations and gestures **There are no fixed rules.** The conjurer must express himself in a way that is comprehensible to himself. It is enough if he makes a note about the contents of the invocation, for example: »Summoning of Hermes, and the conjurer asks for help in breaking down the weave of time and space.« The same applies to gestures. No detailed description is needed of all the movements, but the most important should be noted, those that mark moments in the spell-casting when something special is going to happen.

visualization **This is the heart of the spell.** The conjurer expresses exactly what he wants to accomplish in the visualization. He creates a mental picture of his own magical energies. These are often seen as a light: white, if the purpose is to create something good, red, if it is destructive, and black, if it is corruptive. The visualization also contains a picture of what is going to happen. In order to summon a being the conjurer must see it in front of himself before it shows up, and in order to change himself, he must create a picture of what is going to happen.

CREATING YOUR OWN SPELLS



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ARTIFACTS

ARTIFACTS ARE OBJECTS USING THE ENERGIES FROM BEYOND THE ILLUSION, objects which do not belong in our reality. The most common artifacts are those that shatter the illusion, either by creating a portal or by summoning a creature from another world. But there are also artifacts which influence the illusion more deeply, which change our reality or ourselves. Here are descriptions of a few artifacts, both of the more common variety and some more special. We have consciously made a very small selection. Artifacts usually must be tailor-made for each adventure where they are to appear, but this collection may provide some ideas.

PORTALS

Portals to other worlds are the most common artifacts. Archons, angels of death, awakened humans, and other beings from beyond the illusions have created these, and given them to their servants. Some conjurers know how to create temporary gates.

Here are some examples of how they may look:

MAGICAL LABYRINTHS

Almost all magical labyrinths are reflections of the labyrinth of the underworld. They can be made of practically anything, from stones laid in a pattern to clipped hedges to high walls. The one who walks to the middle of the labyrinth is transported to the underground city of Ktonor, or to some other place in the underworld.

THE LABYRINTH OF ARIANRODH

A special labyrinth cut into the rock on a small island off the Welsh coast. There is a gate to Achlys in the middle of the labyrinth. Any who completes the labyrinth will be swallowed by the pit and destroyed. But anyone walking only half the way who is then able to resist the temptation to be destroyed, is said to find a key towards awakening.

THE DEVIL S ELIXIR

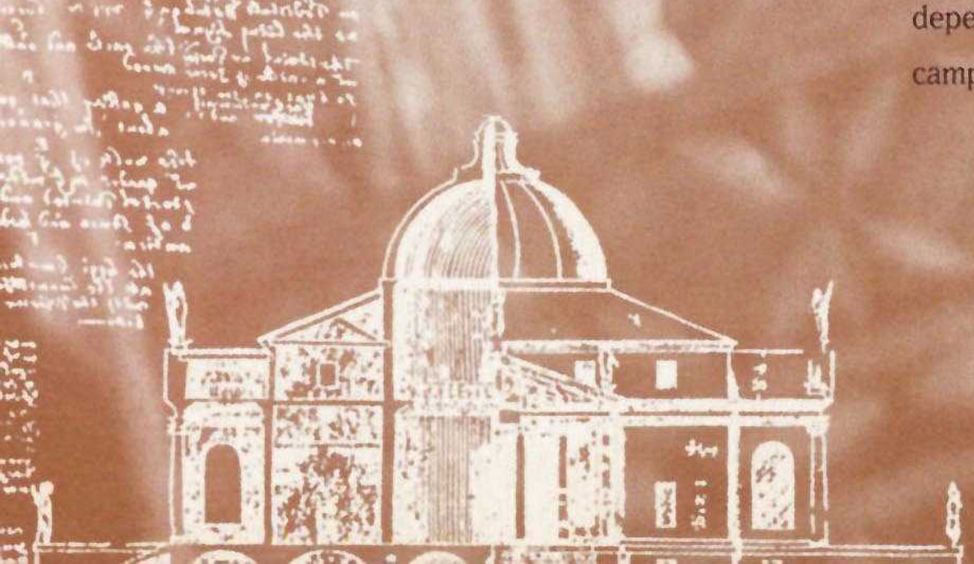
A drug making it possible to see through the illusions, and into Inferno. It is sold in liquid form in hypodermic needles. It is a red or black extract to be taken intravenously. With the drug in your bloodstream you are able to view Inferno for up to three days.

THE MIRROR OF SUFFERING

This is a man-sized mirror of polished metal, made in Los Angeles in the 70's by an unknown artist. Anyone looking in the mirror with a look of suffering and self-pity will summon a nepharite, creating a purgatory. In this way the mirror creates a portal. It starts to shimmer, creating in the sufferer an irresistible urge to step into it. The mirror is able to create an infinite number of purgatories for different people, but it only works as a portal to your own realm of suffering. There is, as may be well understood, no way back to our reality.

CHERNINSKYS CITY

Probably the largest existing portal in the world is situated in northern Russia, near the old prison camps of northern Siberia. It consists of an entire city, built by prisoners at the end of the 50's, after plans made in the 30's by Cherninsky, a Russian conjurer. Cherninsky himself died, as far as can be deduced, in the purges of Stalin, and was never able to see it finished. Who it was on the governing boards of the Gulag who decided to build the city is not known. But the town is there, a small town of west Russian model, with gingerbread work and elaborate windows in the little wooden houses. A grid of streets reach out across about a hundred square kilometers from a central square with a statue of Lenin. Each door, gate or window in the town will take you to different parts of Metropolis. The town itself is a map of Metropolis, and it is possible to determine where in the city beyond the illusions you are going to end up in, depending on where you start. The town has a small population of former prisoners and personnel from the disbanded camps.



ARTIFACTS THAT SUMMON OR BANISH

The next most common form of artifact are those which summon or banish beings from beyond the illusions. In this category belong all kinds of statuettes and images representing those from beyond the illusion. Some artifacts connected with specific powers are described below.

THE NINE STARS OF MEPHISTO

These are nine black glass stars, made in Bohemia in the 20's. Anyone breaking one of the stars will be possessed by an incarnation of Astaroth. Although the prince of darkness will take possession of the unfortunate fool's body, Astaroth will also bind himself to finish, in his own perverted way, the last task that the one who crushed the star had set for himself. When he leaves the body there will only be a dry husk left, and the soul of the possessed will be cast into Inferno. There are eight stars left today, since a Russian general crushed the ninth star in 1942 to get help to beat the German expansion.

THE FACE OF GOD

This is the artifact that in Christian legend is called the Shroud of Christ. It is a piece of cloth bearing an imprint of the face of God. Before the Demiurge disappeared it could be used to contact him. Nowadays the face has almost completely faded from the fabric. Anyone with the knowledge may summon seraphim, the former guardians of heaven, with its aid.

THE WHITE SIGIL

A wax sigil with a lamb and a cross that is said to have be taken from the citadel of the Demiurge in the days before he disappeared. It was created with the purpose of strengthening the illusion. The one breaking the sigil can restore a part of the shattered illusions, or banish an alien being, even an angel of death or an archon, from our reality. No one knows the whereabouts of the white sigil. The last time anyone heard about it, it was said to be in the possession of an art collector in the United States.

THE LEGION OF PEARLS

This is a pearl necklace with 200 black pearls. The one breaking it, letting the pearls lose, will summon 200 members of the damned legions of Astaroth. A gate will open to Inferno, letting the legionnaires out. They start by killing the one who broke the necklace, and then they run amok in our reality until someone stops them.

SPECIAL ARTIFACTS

Some items which are neither portals nor connected with any specific power are described in this section. They are meant as ideas for smaller or larger adventures, but we advise the game master to use them sparingly. If the whole world seems flooded by peculiar items of magic, the players will quickly grow jaded.

THE BOOKS OF THE OLD ONE

A series of artifacts with the unusual ability to permanently change individuals or influence the illusion. The artifacts take the form of books, novels and collections of poetry of a fragmentary and difficult structure. Anyone reading one of the books will be transformed. It is impossible to determine in advance what is going to happen. Some of the readers have died, others have totally changed their personalities, looks or sex. Some have left our reality and now permanently sees through the illusions. No one knows for sure what the purposes of the books are. They were written by an old man who prefers to be anonymous. He has them printed in small editions, and carefully distributes them to the right people.

THE PAINTINGS OF HERMANN STREDEL

There was an impressionist painter named Hermann Stredel of Leipzig, working in the 20's. He worked slowly during his entire life—he died of tuberculosis in 1929, at the age of 39—and only managed to produce about 30 paintings. His oil paintings have a special luster that has made them highly sought after by collectors. But they also have another ability. The motifs, often images of lynchings, murders and group rapes with a strong emotional content, have a strange ability to repeat themselves in reality. Either Stredel had an ability to predict certain events, creating paintings depicting them, or the paintings themselves are influencing the spectators, making them act out the images. One of the paintings of Stredel, showing a group of children standing around the ripped apart body of a woman, was hanging a few years ago in the museum of modern art in Amsterdam. After six months a group of school children visited the museum with their teacher, and both the children and the teacher saw, to their surprise, that their faces could be seen in the painting. The children threw themselves at the teacher and ripped her apart. When the museum staff came rushing in the children were grouped around the dead body exactly like the figures in the painting. After this event the painting lost its luster, and seemed quite ordinary. It was taken out of the exhibition and was put away.

THE STONE OF LAW

This is a man-sized stone vaguely resembling a statue of a bipedal form without human features. It has been in the possession of a Bulgarian family since the middle ages. Anyone looking closely at it can perceive movements, as if thousands of bodies are writhing within the stone. It is said that the object has come from Turkey or Iraq, where it was used in upholding the law before Islam. If anyone feeling guilt touches the stone he will be punished in accordance with the old Biblical laws. A faithless woman will be killed, and a vicious son will be stoned to death. This supposes that the one touching the stone feels guilt. If you do not feel any guilt you can not be influenced. The »punishment« will come through a coincidence, in an accident or something similar.

THE CRYING TREE

There is a tree of indefinable species in the park of an old mansion in Kent, England. The bark is black and the leaves are rough and leathery. In spring there is blood red sap running along the trunk, collecting around the roots of the tree. The sap has the power to change man and bring him closer to Gaia. Anyone drinking of the sap will forget all of his civilized varnish, returning to an animal state where only food and sex is of any importance.

The tree functions as a gate to Gaia. The park around the tree has been twisted to an impassable wilderness within which are several portals to Gaia. Those living in the vicinity have been subjected to the change and become wilder, more in tune with Gaia. The tree has spread its seeds across a large area, but the crying trees grow very slowly. No other tree has yet reach maturity. If the tree is damaged or cut down a huge wound will open in the illusion, becoming a gate to Gaia that will be able to swallow large parts of southern England.

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