Lexicon of the Arcane

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Introduction

Spellcasting is the art of converting one form of energy into another using rituals, rhymes, or writing. There are a number of different classes of magical functionality, called *methods,* that are used in casting spells. Spell usually require several methods; a conjuring spell, for example, would probably require opening a *portal, summoning* something through, and *binding* the creature so it doesn't eat you. Few mages can master every method, most only learn one or two.

Casting spells from scratch using the basic methods, called *improvised magic*, allows a great deal of flexibility, but it is difficult and often dangerous. Over the millennia the greatest wizards and mages have written exacting specifications for their most famous and useful spells; these *formulated spells* have been passed down through the years from mage to mage, written in books, inscribed on temple walls, and cast again and again. Formulated spells do not require knowledge of the methods they used, they simply require memorizing all the commands, gestures, and so forth and performing them as accurately as possible.

Because of the difficulties in memorizing the difficult procedures and timings, mages construct their spells in the form of rhymes, series of numbers, or dances that lead to correct casting. Mages will usually adopt one or two of these styles and use them in all of their spells.

Spell casting takes long enough by itself; with formulas and stylistic additions they only take longer. Usually this doesn't matter too much, but there are times when getting a spell of quickly is vital to one's health. For these situations the technique of *spell hanging* is used. A spell is partially cast early in the day and then put on hold, pausing it until the time it is needed, at which point a few trigger words and some additional instructions are given and the spell is activated.

Traditions are collections of "stock" formulated spells, casting styles, beliefs, exercises and behaviors that mages adopt. These traditions are an integral part of being a mage; a given mage adopts one tradition and follows it almost exclusively. They are passed from mentor to apprentice with few changes. There is no fundamental basis for why traditions exist; in theory it is not necessary for one to know any tradition to cast a spell. Most adventuring mages will want to adopt several different traditions rather than concentrating on a single one. However, most trainers will not train a person who does not also adopt the tradition.

Chapter 1: Fundamentals

Traditions, styles, formulated spells and spell hanging are vital and important techniques for casting spells, but at heart they all make use of the same fundamental methods. And every method relies on the same principles that control how magic operates.

Physics of Magic

Magic is simply another way to manipulate matter, energy, time, and space using special magical energies, called *mana*. Mana is similar to more familiar forms of energy like light, electricity, or heat; like them, mana cannot be created or destroyed, only change forms, but unlike them it is much easier to change mana into different kinds of energy, including matter.

Through millennia of research, learning, and experimentation, magicians have systematized ways of using mana through *spells*. Spells can perform a wide range of functions. They can convert or manipulate matter and energy, explore the other planes, or even peer through time. Spells draw mana from a variety of sources. Mana can be drawn from living creatures (including the caster himself), other planes, or, most often, from the invisible lines and streams of magical energy that surrounds and permeates everything, called the *ether*.

THE ETHER

Connected with the real world is another dimension called the ethereal plane. This is a bit of a misnomer because it is not a separate place from the real world; rather it is just an extension of it. Every point in the real world has a corresponding point in the ethereal plane.

The substance of the ethereal plane is the medium of light and energy, and in this plane course vast streams of magical energies. Nothing is solid in the ethereal plane; any two ethereal objects will pass through each other.

It is possible for beings to become trapped in the ethereal plane and to "lose" their real body. Occasionally when a creature dies, it's soul passes into the ethereal plane instead of proceeding to the netherworld; when the soul attempts to re-establish its connection with its deceased material form it is seen as a ghost.

AURAS

All creatures and most inanimate objects have an *aura*, the soul's reflection into the ethereal plane. A creature's aura reflects his feelings, his beliefs, and his health.

At a creature's birth, death, or initial bond with one's soul mate the aura and true pattern are actively re-imprinting themselves, and the aura becomes easier to access than any other time in the creature's life. This is why the attention of a priest during or shortly after one of these life events is very important.

THE ASTRAL PLANE

When creatures die, their souls travel to the netherworld. The astral plane is the dimension that the soul travels through to get to its destination. Unlike the ether, the astral plane is an actual place where tangible creatures exist. It is a sort of dream world where fairies roam and spirits live.

The astral plane touches the real world in only a few distinct places, and these locations are frequently in motion, jumping from one site to another. Graveyards, hospitals, churches, and cities tend to have stronger or longer lasting links to the astral plane. This is generally bad because malevolent things will occasionally enter the real world through these points.

TRUE PATTERNS

All things, living or not, have a *true pattern* associated with them. An object's true pattern is a kind of index, identifying it uniquely in the

universe. Knowing an object's true pattern simplifies the use of magic on the object; in some cases a given spell cannot be cast without knowing the target's true pattern.

The true pattern is hidden in the depths of the aura. To view or alter the true pattern, it must be brought to the surface of the aura (or a hole made through the aura). This occurs naturally in the course of a creature's life whenever his true nature changes (for example, at life or death.)

Different cultures and different magic traditions have come up with ways to *alias* one's true pattern through the use of songs, names, symbols, or numbers. These are referred to as one's true song, true name, true symbol, and true number, respectively, even though they are not a direct representation of the true pattern. The alias contains enough information to allow the spellcaster to determine what the true pattern actually is. Additional information is frequently needed, such as parentage, race, place of birth, etc. The details of the requirements depend on the type of alias and the culture's practice.

It is possible (though rare) for one's true pattern to be changed. If the individual is in the presence of a massive amount of focused magical power the individual can be re-imprinted with a new name, like it or not. Also, many cultures practice renaming an individual after the completion of a very important or heroic deed. In a few cultures a priest or wizard will rename a sick or ensorcelled individual in order to prevent further damage from spirits or other malevolent beings.

Because personal items and parts of oneself (hair or nail clippings, a bit of blood, or a finger, for instance) tend to hold an imprint of one's true pattern, it is possible to divine part of one's true pattern from them.
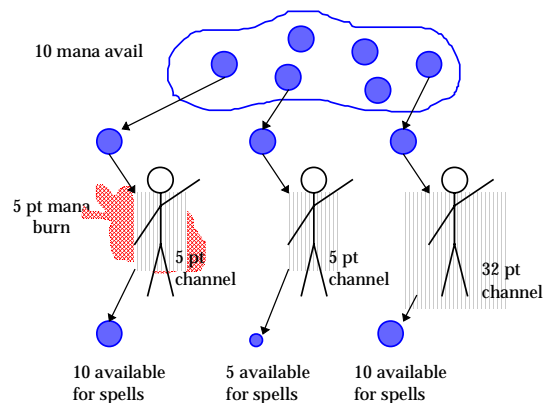
Magic Power Rating

All magic users, including holy men, have a rating for how much energy they can channel

called the *magic power,* or *flux rating*. For new apprentices and all non-spellcasters, this rating is zero. Increasing this rating is very challenging and dangerous process that requires sacrifices of ability scores or more. There are numerous techniques and ceremonies for increasing one's magic power rating; most are associated with a particular tradition, and nearly all require the trading of essence for power rating at a one-to-one or worse ratio. Therefore, one's starting essence controls the maximum amount of power that a mage can wield. There *are* ways to increase the magic power rating without having to sacrifice essence, but these ways often have severe consequences that make them undesirable except to the most desperate.

Clerics and holy men may be imbued with their spell casting abilities by their god. Conjurers will capture extra-planar creatures and beg or force them to increase power ratings. Necromancers might seek out long lost ceremonies used long ago, or might make a pact with a god or devil. Transmuters may imbibe special potions that increase power ratings, but at the expense of their health and strength. A shaman might have to spend a week in the blazing heat searching for power.

However the power rating is obtained, it can be used on any type of magic. Thus the shaman could use his magical power for enchantments or sorcery even though his tradition makes little use of those types of magic. Of course, attempting to cast spells in areas that the spell caster has not received training in is quite dangerous.

10 mana avail

5 pt mana burn

5 pt channel

5 pt channel

32 pt channel

10 available for spells

5 available for spells

10 available for spells

In game terms, the magic power rating is the number of mana points the character can draw upon from any source per round and channel through his body to power his spells. Drawing upon more than this amount of mana forces the spell caster to make essence checks to avoid taking fatigue damage, physical damage, or worse.

The following table lists the maximum amounts of mana that can be drawn from the surroundings:

"Dead" magic area	0
Poor magic area	5
Typical	10
High magic area	15
Rich magic area	20

Some traditions know how to tap into special pockets of mana, such as from the ground, the ether, vegetation, or oneself. These abilities are discussed in the description of the tradition.

Terminology

Mana, : Magical energy. Has units of chi, χ.

Flux, Φ: Magical power. An amount of mana per time. Has units of chi/round, called zaufts.

Chapter 2: Spell Casting

Because of the wide variety of spells, there is also a variety of ways to cast spells. All spell casting techniques involve the roll of a die, sometimes multiple dice. Some also impose fatigue or other deleterious effects on the caster. In general, however, the caster can continue spell casting as long as he wishes.

Actions

When spells are cast the mage must divide his time between casting the spell and physically defending himself from attack. As in regular combat, the caster has two action allowances - a defense and an attack. For spell casting, the mage must expend attack actions (regardless of the nature of the spell being cast) to perform the casting. Spell casting time is measured in action allowances required. This gives the spell caster the option of casting the spell slowly while defending himself, or concentrating exclusively on the spell casting and finishing it sooner.

Order of Events

All spells with casting times of 1 or more must be declared prior to the start of the round (i.e. before the quick phase.) Between this time and the actual point in the round when the spell "goes off" the mage is considered to be casting his spell. For the remainder of the round following the spell initiation, the mage is considered to be doing inconsequential actions - picking up spell components, closing portals opened during the spell, or just preparing for the next round's action.

Interruptions

When casting a spell, the mage must not stop or pause midway through. Stopping for a round or more causes the spell to fail. There are exceptions such as hung spells and spells that consist of several independent sub-spells. Typically, a few seconds missed while dodging a weapon blow will not stop the spell, but anything more significant (swinging a weapon, drinking a potion, etc.) will.

Spells also require concentration, otherwise the train of thought is lost. Physical damage is an excellent way to break someone's concentration. If a mage is in the process of casting a spell (even a hung spell) and takes damage, he must succeed a willpower check with a delta equal to or greater than the hit point loss, or the spell is lost.

Skill Rolls

Casting a spell requires at least one skill check. For formulated spells only one roll is typically needed; the die type used for this roll varies depending on the complexity of the spell. For improvised spells more rolls are required (see below.)

If any required roll is failed, then the spell will not function correctly. Formulated spells usually have built-in fail-safes that cause the spell to quit safely, closing any portals that were opened, discharging any extraneous energies stored during the casting, and disenchanting or dispelling any magical effects that were begun; these actions often require immediate increases in required power, often more than the mage is able to employ safely. Poorly designed or simple, rudimentary spells may lack these protective measures. Improvised spells never have such safeties unless the caster intentionally employs them for the spell. The exact nature of the failure effect will be detailed in the spell or method description.

Energy Requirements

Most spells require that the mage put energy into them. Typically the mage will draw

ambient energy from her surroundings to power the spells. She may also be able to draw upon magical items, other beings, or other planes. Whatever the source, this energy must be channeled, or processed, before it enters the spell itself. Most mages channel the mana through their own bodies; this can be dangerous, but creating and using external devices to do the channeling is a lot of work and not that much safer. However, the amount of mana a mage can channel through his body is limited.

Any mage can channel an amount of mana equal to his Magic Power Rating each turn. If the mage channels more than this amount, she will take the take the difference as hit point damage. The mage is allowed to make an essence check to prevent some of this damage; the delta of this check is the (maximum) number of points that can be taken as fatigue loss rather than as hit points.

If the spell caster dies as a result of spell casting (i.e. his hit points are reduced below the negative of his health score) but fails to completely "pay off" the energy cost, then the remaining energy will be taken from the surrounding environment: Plants and grass will wither, bystanders will take a few hit points damage or lose a level of consciousness or two, air temperature will drop, or the caster's body will desiccate. The actual effect will be determined as the referee deems appropriate.

Formulated Spells

Formulated spells are spells that have been designed prior to casting and which have well known effects and side effects. There are three types of formulated spells: Direct, Hung, and Invoked.

DIRECT

Direct formulated spells are the easiest spells to cast; they require a single skill check against the caster's skill in the spell and have effects that are very specific. Also, they don't require a significant preparation time. On the other

hand, direct formulated spells aren't as powerful as other spells and tend to lack elegance and customizability.

HUNG

Hung spells require more foresight and preparation than direct spells, but they allow for a great deal more power and versatility. Hung spells are cast in two parts.

The first portion of the spell, the *initialization*, sets up the spell matrix, attaches power sources, or fills a mana pool with energy. The initialization part of the spell can take a considerable amount of time and so it is typically done at the beginning of the day when the caster is free from distraction. Initialization requires a difficult spell check or two (against the spell skill score and perhaps against a relevant method score). Novice spellcasters frequently have to reinitialize the spell again and again until they get everything "just right."

Success indicates that the spell has been properly hung. Failure indicates that the spell was not hung and that the failure effects are activated instead.

After this, the caster dedicates a stream of mana to maintain the hung spell. If this is not paid, then the hung spell withers and disintegrates quickly. Other than that, maintaining the hung spell requires little or no interaction or concentration on the spellcaster's part. Losing a spell does not cause any negative effects except in a few very rare instances. Also note that a caster can choose to drop his spells at any time just by concentrating for a second or two.

The second part of the spell, *activation*, is done when the spell's function is needed, perhaps in the heat of battle. This part of the spell is much simpler - the caster need simply delineate the values of a few parameters, target the spell, and set it in motion. Some hung spells do not need any checks at this point, but most require some skill roll to target and/or propel the spell to its target. The required roll is either against the spell skill score or against another skill such as rock throwing or breath weapon.

At activation, the caster again needs to maintain a certain level of mana input for a given number of rounds. At the end of this period the spell takes effect.

INVOKED SPELLS

Invoked spells are powerful, like hung spells, but they are simplified by the fact that the caster gets another being to set the spell up for him. Like hung spells, invoked spells are cast in two parts. The difference is that these two parts are frequently cast by two different entities - the first part by the god or being, the second part by the caster. Often the caster must perform a ceremony or prayer to ask the otherworldly being to initiate the spell, but these rites are typically very simple and straightforward (assuming the caster knows the prayer!) Activation of invoked spells is similar to hung spells - generally all that is required is a targeting roll.

Improvised Spells

Casting spells on the spur of the moment is a risky venture. As they are being created on the spot, the caster will not know what the effects or side effects are, exactly. And since he doesn't have a fixed script to follow, repeated castings of the same spell will have slightly different effects each time it is cast (e.g. different amounts of damage, different mana cost, different side effects, etc.)

Since they are so dangerous, only wise, experienced spellcasters with the proper safety facilities should cast improvised spells. But since you're going to do it anyway, here's the rules.

1. First, determine the desired effect. It is best to keep it simple and close to the core functionality of the method you know the most about. Look at the description of the method for a formula to calculate how much mana is required for the desired effect.

2. Next, figure out if there are any other spell parts that need to be added. These spell parts are listed in a later chapter. It's important to keep things simple because the more features put into a spell, the harder it will be to cast.

3. Now add up the mana costs from steps 1 and 2, and divide the total by the number of rounds you want to spend casting the spell. This is the number of mana points that must be spent each round to activate the spell. You're going to have to make a skill check each round, so it's important to minimize the casting time as much as possible.

4. Pick a spell casting skill. This depends on the tradition you've chosen, but you can choose any allowed in that tradition. If you do not want to use a tradition's skill, or if you do not follow a tradition, you must use Spell Formulation. Whatever skill you use, your casting skill will be half of it.

5. Now you're ready to cast the spell. There are three kinds of rolls you're going to have to make; you'll need to roll at least one of each:

   - **Spell design skill** - this is used to determine if you correctly designed the algorithm. It is usually rolled against the Spell Formation skill. Failing this roll will make the spell have very unpredictable results. This roll is always on d20. Some traditions allow you to use skills other than Spell Formation to design spells.

   - **Method skill(s)** - you'll have to make a roll against each of the methods used in the skill. If one method is a minor component, the referee may let you do it on d10, otherwise it'll be on d20.

   - **Spell casting skill** - this is a check to see if your character can accurately carry out the procedure

for casting the spell. If this check is failed then the spell will fail.

6. Make the rolls. You can make the rolls in any order you want, but the most efficient way to do it is to make the casting rolls round by round and only when they're all successful to make the design and method rolls. This is because if any of the casting rolls fail, the spell won't work, but if the design or method rolls fail the spell will simply malfunction.

7. If some of the die rolls didn't work, then determine the actual effect.

- If any of the casting rolls fail, then the spell will not work at all.

- If the design roll fails, then the spell will work, but will function in a random manner within the basic framework of the spell (i.e. a fireball will still produce fire, but may be targeted incorrectly, and a matter creation spell will still create something, but maybe not what was desired.

- If any of the method rolls fail, then the effects particular to that method will work differently - more or less powerfully, or with incorrect properties (fire would be just a flicker, or a created stone will be ten times too large.) If the effect is more powerful than expected, then estimate what the mana cost really was and apply any excess to the caster (thus causing the caster damage).

8. On the off chance that the spell actually worked, the effects should be close to the desired result. The referee should tweak things a little just for good measure. For example, the area of effect might be a strange shape, or the form of the matter might be unexpected (instead of a solid wall of stone, the caster gets one make of individual rocks stacked together, or instead of enchanting an enemy to follow one's orders, the enemy has fallen in love with the caster.) These variations should still be within the spirit of the intended spell unless the spell was poorly worded and the referee wants to have some fun.

Chapter 3: Spell Countering

Occasionally the mage will face another mage or a spell casting creature in combat. The mage may choose to use some of his actions to defend against spells cast by the opposing mage. There are a number of techniques for casting counter spells; most traditions have unique ways of dealing with opponent's spells.

In general, counter spells usually involve creation of a spell that waits for another spell to be cast. At the last minute the mage may "trigger" the counter spell to oppose the opponent's magic. Some counter spells require the concentration of the caster, others do not.

When a counter spell is cast, the mage specifies details about the type of spell it will counteract. The more specific the mage is, the better the counter spell will work.

When a counter spell is cast, the player records the difference between the die roll and what was required to cast the spell. Then when the opponent mage completes his spell he must modify his success roll by the strength of the counter spell. If the defending mage has several counter spells available at his fingertips, he should declare which counter will be used prior to the attacking spell caster's success roll.

A spell may only be countered once. If multiple counter spells are thrown at a spell, then the most powerful counter is used.

Drain

An effective technique to be used against powerful spells is to sap the magical energy that the opposing mage intends to use.

Dispel

Enchantments and maintained spells can be disenchanted. Essentially, the mage attempts to cut his opponent's threads, shut off his power supply, or otherwise break the spell's pattern.

These spells have a strength rating that must be overcome.

Anti-essence

One method used to counter spells is to bombard it with "negative" magical energy.

Ward

Wards are similar to other counter spells but do not target particular spells. They are less powerful but remain longer than counter spells and frequently they continue to be effective even after countering several spells.

Chapter 4: Arcane Methods

Introduction

This chapter details the several methods used to cast spells. Methods are simply techniques that can be employed to "build" a spell. Some provide power, some generate some desired effect, and some modify other methods.

TALENTS

Each method has several sub-methods, called *talents* that focus on a particular area of that method.

As with skills there are two numbers associated with methods: Knowledge levels and scores. Also similar to skills is the means by which the scores are calculated: A talent or method's score is equal to the knowledge level in the talent or method plus half of the more basic method. In equation form:

Methodology score = methodology knowledge level + magic power level

Talent score = talent knowledge level + ½ methodology score

In the list below, the underlined headers are the methods, and the all-caps headers are the talents.

TECHNIQUES

Talents have techniques associated with them. Techniques are simply different things that can be done with the talent, they are not skills themselves. When a spellcaster wishes to use a technique he makes a check against his talent skill rating.

GENERALIZED DAMAGE

The mana cost for damage done by spells is given by the following formula:

Mana = C x (Die type +1) x # Dice

where **C** is a mana/hp ratio given by the damage-causing technique, **Die type** is the largest number that can be rolled on the die (e.g. *8* for d8 or *20* for d20), and **# Dice** is the number of dice to be rolled.

Astralation

This methodology involves contacting and dealing with the astral plane, spirits, and the dead. The Naming method is often used in association with the Astralation method.

CONTACTING

This method allows the user to contact beings or spirits from beyond. It requires that the caster knows the true name of the being or spirit. Once a spirit is contacted it can be summoned, asked for favors, or commanded.

The one-time cost for contacting a spirit or extra-planar being is:

Same plane	20 χ
Ethereal plane	40 χ
Elemental plane	80 χ
Astral plane	140 χ
Other dimension (Dream plane?)	300 χ

COMMUNION

This talent involves one to mingle one's soul with spirits in the astral plane. The communing individual will be able to communicate with the being, learn more about the universe, or gain magical powers.

In general, the cost for communing is flat and rather inexpensive, but if the being resists or is reluctant the costs can increase greatly.

Power Draw: This technique allows one to draw power from a spirit or other being of the astral plane. Essentially, the magician is able to draw an additional amount of mana beyond his normal magic power rating.

The empowering only lasts while the magician and the being are in contact; as soon as they break contact (leave the immediate vicinity) the empowering breaks. It is possible to extend the duration of the effect through the use of binding techniques.

Empowering does not prevent the dangers of mana burn (damage taken from channeling excessive mana).

Power required = (power drawn) x 2

In other words, providing one point of mana per round to another costs two points per round.

Astral Sense: This technique opens oneself to the astral plane, increasing one's sensitivity to astral energies.

Astral energy strength	Flux
Overpowering - Extra-planar being, astral projection, ghost, etc.	1 zauft
Strong - repeated violence, highly emotional death, etc.	4
Moderate - recent death, site of significant emotional events, recent passage of extra-planar creature, undead present, etc.	9
Weak - death within past 20 years, recent strong emotions, holy/unholy person or thing, recent presence of an astral gate, etc.	16
Faint - living being, strong emotions in the past, emotional event recently, pious person, recent casting of astral spell.	25

ONEICRY

This technique allows access to the astral plane through dreams. The dreamer will be able to travel the astral plane, live among the spirits, and see the after world.

The spellcaster must be in a gamma state (see Hypnosis) to use the following techniques.

Dreamwake: This is how one enters the astral plane while in gamma state. The dreamer will have no control over his or her movements, and will only float aimlessly around the local area.

Mana cost = 10 χ

Note that this is a flat cost - it is only paid on entry into the dream world.

Dreamact: This technique allows an astral dreamer to do things in the astral plane. Cost for actions are listed below:

Action	Flux
Walk	1 zauft
Speed run	2
Fly	3
Speak a thought	2
Lift or use an astral object (of any size and weight)	2

Binding

The Binding method provides the basic "toolkit" for many of the other spells. By itself, the Binding method is not terribly useful, but when combined with other spells it can create wards, enchant weapons or other items, or otherwise bind spells or spell effects to creatures or things. Unlike most of the other forms of magic, the Binding method creates long lasting (even permanent) effects.

WARD

A ward is a conditional enchantment. The caster binds a spell to an item, area, or person such that if a certain condition is met, the spell

will enact itself. For example, an area could be warded such that if another living being enters it, then the caster will be made aware of the creature's actions and identity.

In creating a ward, the caster stores a small packet of magical energy that the ward will draw upon at the time of activation to start the spell. He must also specify the conditions for when the ward will activate, and must "hang" the spell to be activated.

Note that the ward magic cannot determine things like "is alive" or "is in danger". This is generally done via divination methods expressed to get a yes/no answer. Note that the frequency that these conditions are checked will affect the cost of running them.

The ward method takes care of the details of starting and powering divination methods and the eventual action.

The cost for making a ward is given by the following equation:

Mana = log(Duration in days) x ward strength x condition complexity x spell complexity x target complexity

Duration: The longer a ward lasts, the more expensive it is to set up.

Ward strength: This factor indicates how well linked the spell and object are and controls how easy it is to disenchant the ward. Ward strengths of less than 1 will be too weak to hold and will typically break down within a few minutes or hours on their own. Ward strengths of 1 are easy to dispel but are strong enough to remain intact for very long periods.

Condition complexity: The amount of logic in the ward also factors into the cost. Sum the number of "if's", "otherwise", "or", "and", "when", and similar conditional phrases used to explain when the spell should activate. This gives the Condition complexity.

Spell complexity: This factor is determined by how difficult it is to activate the desired effect. Determine how many and which types of die rolls are required to activate the spell. For each d10, add 1; for each d20, add 2, and for each d30, add 3.

Target complexity: This is a simple multiplier that depends on the type of material the ward is cast on, as indicated in the following table:

Substance	Multiplier
Empowered or tuned non-magical inanimate object	¼
Non-magical inanimate object	1
Magical inanimate object	4+
Living being	10
Magically resistant object or creature	25

ATTACHMENT

When an item, person, or area is empowered, it is made to hold another spell that will function continually.

Reservoir: In empowering an item, person, or area to hold a reservoir, the caster sets up a matrix to hold energy channeled from another source.

Mana = Capacity x $\log_{10}$(Duration) x Container

Capacity: This is the maximum amount of mana the reservoir can hold. If a reservoir ruptures, then it explodes doing damage to all within the area. For every 10 mana stored in the reservoir at the time of the explosion, d6 points are done to the item containing the reservoir. Any within 10 feet will take half as many dice damage. Note that if the reservoir is stored in the ether, no damage is done (not even to things in the ethereal plane).

Duration: The amount of time between rupture checks occur.

Container: A factor indicating what is containing the reservoir:

Container	Factor	Rupture
Living being	5	5%
Empowered object	10	10%
Solid object	20	20%
Ether	30	30%

Reservoirs have a chance of rupture based on the type of container. A rupture check must be made at the initial filling of the reservoir (i.e. during spell casting) and then again once the duration period has passed. Each duration period-worth of days thereafter, the rupture check must be made again, but *the percentage chance is doubled.* The referee should vary the exact timing of the checks in order to obey Murphy's Law as much as possible.

For example, Parminides creates a 25 χ capacity, 10 day mana reservoir inside himself. The mana cost to create this reservoir is: 25x1x10 = 250 χ. He rolls the required spell casting rolls, then rolls a check to see if the reservoir ruptures; he needs to roll above 5%, rolls a 44%, and is successful. After ten days using the reservoir Parminides rolls the requisite rupture check (5% again) and makes it. Another ten days pass, and now the check doubles – he must role over 10%. He rolls a 9% and fails, and so the reservoir explodes, causing 2d6 points of damage to him, plus d6 points damage to everyone within ten feet.

Tuning: This technique is often the first step in creating a magical item. This process "cleans up" an object's magical signature. It removes or smoothes over anything that would disturb the flow of mana. Pure, ordered objects require less work to tune than used, worn, or low quality items. The mana cost depends only on purity, not on the substance type or mass.

Quality	Mana
Pristine, crystalline, and pure	10 χ
Very high quality - unused, made from single material, no impurities.	20
High quality - well maintained, few impurities, single material	40
Medium quality - typical item in	90
good condition.	
Low quality - worn or slightly damaged item, or an amalgam of many different pieces.	160
Poor quality - damaged or very impure and rough item.	250

Engine Matrix: The constraining capabilities of the binding method have been frequently put to use to create "spell engines" that are able to manipulate magical energies in a predetermined pattern without the intervention of a thinking being. This is the fundamental principle behind enchantments, hung spells, and many magical items. Once set up, the engine takes care of all the details of organizing mana streams, activating effects, spell termination, and so forth.

Setting up an engine matrix is taxing work, even if the user is following a "recipe" to do it. Thus the caster's Empower check is reduced by 4 for every fatigue level that the caster is under at the end of the casting.

The engine has a single "inlet" for mana. If multiple mana sources are to be used, then a Power Merge (c.f.) should be added to the engine.

The cost to establish a spell engine is as follows:

$$\text{Mana} = \log_{10}(\text{Duration}) \times \text{Engine Strength} \times \text{Algorithm Complexity} \times \text{Max Spell Complexity}$$

Duration: The amount of time between failure checks, in minutes.

Engine Strength: A factor detailing the robustness of the engine. This governs the percent chance of failure:

Strength Rating	Chance of Failure
1	100%
5	20%
10	10%
20	5%

Algorithm Complexity: The more that the engine is required to do, the more complex it is. Look at the description for the spell and sum up all of the conditions and statements to calculate this factor.

Max Spell Complexity: This is determined by the largest die roll of the spell parts: 1 for d10, 2 for d20, and 3 for d30.

LINK

This general sort of magic establishes a link between two objects. It can be used to create a simple emotional attraction between two individuals, or to constrain a powerful monster. This method is used to bind a spirit to a corpse in order to make it an undead being or to restore life to a dead person.

Powerlink: This technique allows mana to be drawn from a source and delivered to a target in what are called *threads*. The direction of transfer is always one way. A thread can either transmit mana at a fixed rate or at a variable rate, but the costs for establishing and maintaining the links vary depending on the versatility and degree of control of the thread.

The cost of establishing a power link and maintaining it is determined as follows:

$$\text{Estab. cost} = \log_{10}(\text{Distance}) \times \text{Flow Rate}^2 \times \text{Strength} \times \text{Variability}$$

$$\text{Maint. Cost} = \text{Strength} + (\text{Estab. Cost}) / 10$$

Distance: This is the distance between the source and target at which breakage checks must be made.

Rate: This is the nominal flow rate of mana to be passed through the link. If the source is unable to supply the mana (perhaps with some mana burn) then it will instead backlash against the target, attempting to draw double the flow rate from the target's mana stores, and then from the target's hit points.

Strength: The robustness of the link controls its chance of breakage:

Strength Rating	Chance of Breakage
1	100%
5	20%
10	10%
20	5%

Variability: This factor determines whether or not the mana flow can be varied from its nominal flow rate:

Variability	Factor
None	1
On / Off control (1 change / hr)	2
On / Off control (1 change / rnd)	10
Full variability (1 change / hr)	5
Full variability (1 change / rnd)	20

Divination

These spells involve gaining information. They can operate on events or things in the past, present, or future.

The Divination method provides a great deal of power by itself, and is studied by the vast majority of magicians. It is a fairly easy method to pick up, but it is nearly impossible to master fully.

TRUTH

This is the art of determining the truth of an assertion.

Factors: Strength of certainty to be returned, distance to source of truth.

EVENT

These spells allow the spellcaster to determine events that happen elsewhere in time and/or place.

Factors include intensity of the event, distance in place, distance in time, and if an object is available that experienced the event.

Future: 1 mana / month

Past: 1 mana / year

KNOWLEDGE

These spells allow the caster to temporarily know skills that he doesn't possess.

Factors include: # points gained, breadth of knowledge.

Ethermancy

This is the art of viewing and working with the auras of creatures and items. Spells using the ethermancy method can restore life or the semblance of life to dead creatures or inanimate objects, communicate with spirits or beings in the ethereal plane, heal illness or injury, change the body's look or performance by making it grow faster or slower.

The Ethermancy method can also be used to modify or disrupt spells as they are being cast.

VIEW AURA

Allows the mage to determine the true nature of the desired object by viewing its magical aura. The aura reveals many things about the object, including illnesses, poisons, magical enchantments, morality, and emotional state. In some rare occasions future events can even be seen in a person or item's aura.

View Spell: This general purpose technique allows an individual to visualize the magical lines and concentrations of power. The more focused and detailed the gaze, the more power required.

This technique is used for several purposes. First, it can be used to detect, identify, and/or analyze magical enchantments. Second, it can be used to analyze one's own handiwork, most typically in associated with hung spells. Third, some traditions of magicians encode their spells in a script consisting of mana characters that can *only* be seen with this technique.

The cost is given as follows:

Function	Flux
Detect	2 zauft
Read	5 zauft
Analyze	20 zauft

AURA MANIPULATION

This method allows the caster to forcibly change the subject's aura, thus changing his health, placing or removing enchantments, or affecting his emotional or moral state.

Mana = Aura Strength x Degree of Change

Aura Strength: This is the subject's aura strength rating.

Degree of Change: This factor is determined by how much change is done to the aura:

Change	Factor
Emotion	1
Enchantments	2-10
Thoughts / morals	5
Health	10
Identity	20

POWER CHANNELING

This is an extremely useful method that allows the caster to directly manipulate magical energies from the ether. All spellcasters are able to innately channel small amounts of power through their body; this method allows a more direct control of the flow. In designing highly powerful spells, this method is frequently used.

Power Channel: This technique allows the magician to gather and control mana from the ether and use it directly without passing it through the caster's body. The caster does not suffer any deleterious effects from mana burn since the power bypasses his body entirely. The one drawback to this approach is that the channel requires time to set up, is expensive to maintain, and has serious side effects if miscast or broken. Also, a separate link must be made to carry the mana if it is to flow between different objects.

The roll to open one of these channels is modified by its power level; the more powerful the channel, the harder the check will be.

Use of sorcery methodology can help control and contain the channel.

This technique is often used to maintain held spells and to provide for their power needs, thus freeing up the magician's internal power channels for other purposes.

Power Channels must be *connected* to something. They can be connected to a particular location, to a living being, or to an item. Most of the time the latter is used.

Protective wards are typically employed when using big power channels to assist in closing the gate, re-channeling the mana, or dissipating it harmlessly.

Power Gird: Rather than channeling mana through some external mechanism this technique instead boosts the caster's own internal power channel to allow more mana to flow through without doing damage. This is much cheaper than creating a channel, but the chances for disaster are higher and more serious.

Alteration magic is often used to assist in strengthening the caster's body to resist the effects of this danger.

Power Merge: Normally it is very difficult to use multiple sources of mana in a single spell.

This technique allows the user to mesh the power flows and to smooth the supply. This reduces the likelihood of accidents.

$$\text{Mana} = \text{Sources} \times \text{Output Rate} \times \log_{10}(\text{Duration}) \times \text{Strength}$$

ETHERNAUTICS

This rarely employed method allows the caster to "become one with the ether." Essentially, the caster shifts his consciousness to the ethereal plane; he can see spirits and beings that exist only in the ethereal plane and can observe the lines of force and power around him. The caster's physical body will move as the ethereal "body" moves; to observers, the body will appear to spasm and twitch and the caster will appear to be in a epileptic trance.

There are a few spells that use transmutation methods to convert the caster's solid body directly into ethereal energy, thus allowing the ethernaut to travel freely and unencumbered through the ethereal plane.

The cost for affecting objects is dependent on the volume to be affected. An average sized person, including equipment and clothing, requires approximately 10 cubic feet of volume.

Mana costs are as follows:

Establishment: 1 zauft / cubic foot

Maintenance: 0.1 zauft / cubic foot

Mesmery

The Mesmery method can be quite powerful even though it is one of the more limited methods. This method is related to the Sorcery method, but it is highly specialized in manipulating the energies in living brains. As such it cannot affect mindless undead, automatons, or nearly mindless creatures like earthworms, slimes, and politicians.

This method is particularly well suited for creating phantasms in the mind of another, influencing their actions, thoughts, and emotions, but isn't as well suited as psionics for mind control, mind reading, or mental attacks.

HYPNOSIS

The hypnosis talent allows for gaining control over a person's conscious mind and make them susceptible to suggestions or to make them forget or remember falsely some detail.

There are five states that a hypnotist can place a subject: Alert, awake, alpha, beta, and gamma.

The alert state is characterized by being highly aware and able to think very clearly; this state is typically associated with high levels of adrenaline such as combat, but can also be achieved through psionic or chemical methods.

The awake state is the most common state of consciousness; the awake person is not particularly susceptible to hypnotic suggestions.

The alpha state is a dreamy dozing; this state is common shortly before falling asleep or when just waking up. The individual's subconscious is particularly accessible, but the subject's consciousness is still present and can reassert itself if it is aware of danger or threats. This phase corresponds roughly to the *dazed* or *stunned* consciousness levels.

The beta state is subtle form of unconsciousness. The individual is not truly unconscious but in a very deep meditative state where no thoughts are passing through his head. In this state the individual is highly susceptible to suggestions and commands unless he has psionic protections against such things.

The gamma state is the complete shut down of the conscious mind, allowing the subconscious to take control in the form of dreams. In this state the person's faculties are shut off, so communication in any form is not possible.

Hypnotize: This is the basic technique for placing someone in a hypnotic state. There must be no distractions and the hypnotist needs to present the subject with monotonous, repetitive, and soothing sounds, sights, or feelings enhanced with magic. It is possible to hypnotize a willing subject with little or no mana input, but the results are much better if magical energy is used. The amount of mana used determines the *hypnotic intensity*.

$$\text{Mana} = (\text{hypnotic intensity})^2$$

Furthermore, when the hypnotist makes his check against his Hypnosis talent score, his delta must be equal to or greater than the chosen intensity or there will be no effect.

The subject makes a willpower check to resist the hypnotism. If the subject is actively trying to resist the hypnotism he is allowed to make two rolls and choose the lower, and if he is actively attempting to succumb he makes two checks and chooses the higher. In either case, if the delta is less than the hypnotic intensity, the individual's hypnotic state drops by one level.

Magical or psionic protections can give bonuses to the willpower check.

Mass Hypnosis: This technique is a wide area version of the regular hypnosis technique. Functionally it is identical to the single-target version except that it affects everyone in a given area of effect. The cost is determined as follows:

$$\text{Mana} = (\text{hypnotic intensity})^3 \times (1 + \text{volume (ft}^3))$$

Suggest: This technique allows the hypnotist to place an instruction in the subject's subconscious.

$$\text{Mana} = (\text{Suggestion intensity}) \times (1 + \text{volume (ft}^3))$$

PASSIONS

Changes subject's opinions, thoughts, feelings, or beliefs as desired. Can make someone love or hate.

PHANTASMS

Makes targets believe that they are seeing and experiencing something that isn't real. Can make visible things invisible, create food that the targets can see, smell, and taste but which provides no nourishment.

False image: This technique makes a phantom object appear. The number of senses affected (sight, hearing, smell, taste, touch) and the image's density and detail are the factors that determine the mana cost:

$$\text{Power} = \text{\# Senses x Density x Volume x Detail}$$

Density is a rating from 1 to 10, where 1 indicates that the image is barely noticeable (smoky and faint), 5 is ghostly, 8 is realistic from a distance or in poor lighting, and 10 is as real as in life. Volume is the size of the phantasm in ft³ Detail describes how much complexity is in the image:

Detail level	Examples	Factor
None	Blank wall	1
Low	Geometric shapes	2
Medium	Table or weapon	3
High	Animal or person	5
Extraordinary	Machinery, familiar person or object.	10

If the caster wants to imitate an object or being well known to the subject, then the extraordinary level of detail is required.

Invisible mask: This technique is used to hide an existing object from sight. The cost is calculated from:

$$\text{Mana power} = \text{\# Senses x Density x Volume x Background}$$

The density rating determines how hidden the subject is: 1 will hide the subject to cursory look from a distance, 5 makes the subject appear ghostly, 8 makes the subject invisible to those not expecting the item to be present or viewing the subject from a distance or in poor lighting,

and 10 makes the subject completely undetectable. Volume is the size in cubic feet of the object to be hidden.

False Damage: This technique allows phantasms to do (illusionary) damage to a susceptible creature.

$$\text{Mana} = \text{C x (Die type +1) x \# Dice}$$

Portalry

This method provides the means for creating doors between two places, dimensions, or times. In its most common form it creates a circular hole in space which connects to another location through a very short "tunnel". In a more powerful form, it can teleport a person or item directly.

GATING

This method allows the caster to open a small hole in reality that connects to another area of reality. The size of the hole and the distance to its target determines how much power (mana per round) is required:

$$\text{Flux } = C_L \text{ x } C_S \text{ x (area)}^2$$

Where C_L is a coefficient that depends on the location and distance of the place that the gate leads, and C_S is a factor depending on the shape and form of the gate.

Destination	C_L Value
Same plane	
Ethereal plane	
Astral plane	
Elemental plane	200 / round

Form	C_S Value
Circle or ellipse	1χ / in²
Rectangle	1.2

Power Gate: This is a very special kind of gate used to bring raw magical energy to the caster. This technique requires the creation of a 0.1 in² gate to the elemental planes and the use of a summons to draw the power through. The amount drawn through depends on the strength of the summons. One point of mana is drawn through per round if no summons is used. By default, this power will be channeled through the caster's body, but since this tends to be very destructive a Power Channel is typically created to guide the energy.

Killing Gate: Gates can be opened inside living creatures in order to damage them.

$$\text{Mana = C x (Die type +1) x \# Dice}$$

Sorcery

This is the art of manipulation of raw energy and the conversion of magical energy into other raw forms of energy or matter. The sorcery method is one of the most demonstrably powerful methods and therefore is favored among many magicians. Few sorcerers learn every bit of this method, instead learning a little bit of everything and specializing in just one area.

Typical applications of the Sorcery method involve production of light and dark, counterspells, manipulation and creation of fire, lightning, earth, air, or water, creation of forces to move, lift, or push objects, and the creation of combat spells using mana energy directly as a weapon.

Sorcery spells are very powerful, but tend not to be terribly elegant. Pushing a wooden wall down is not as difficult as carefully building a wall with toothpicks and twine.

FORCE

Caster can create forces on physical objects. He can move a rock, split a door down the middle, push air molecules in a particular direction, prevent a person from standing up, or create an impenetrable shield of force.

The mana cost for a general force is given by:
$$\text{Flux = Force in lb}_f \text{ x Control}$$

Control is the precision with which the force is maintained. This is important for applications where a high degree of precision or balance is needed. For example, threading a needle requires very little force, but a great deal of control, whereas knocking a tree down requires a lot of force but very little control. Juggling elephants requires both a high degree of control and a lot of force. The following table gives examples of control requirements:

Control level	Factor
Uncontrolled/ Knocking an item over	$1\ \chi\ /\ \text{lb}_f$
Propelling item to nearby target/ Moving an object to one side	2
Balancing/levitating/ Putting item in box	4
Opening unlocked door/ Triggering a trap	8
Juggling/melee/ Putting key in lock & turning	16
Writing/playing instrument/ Disarming a trap/shuffling cards	32
Painting a coat of arms on the back of an ant	64
Manipulating molecules	128

Acceleration

To accelerate an item of mass m from a velocity v_o to a velocity v in time t requires a force F:

$$F = m\frac{v + v_o}{t}$$

Levitation

To levitate an item of mass m above the surface of the planet requires a force F:

$$F = mg$$

Where g is about 32 ft/sec² for Earth-like planets.

Movement

Moving an item of mass m a distance x in time t across a surface of friction f. The required force is given by:

From rest: $F = f_s\, mg$

In motion: $F = f_k\, mg$

Typical values of f are given in the following table:

Interface	f_k	f_s
Copper on steel	0.36	0.53
Skin on stone	0.8	0.9
Wood on leather	0.4	0.5
Steel on ice	0.06	0.10

Strike

Tear

LIGHT

This method allows the manipulation of light. The caster can modify its intensity or change its wavelength.

Mana cost is given as follows:

Mana = Energy x Frequency factor x Source

Energy level is the intensity of the light in lumens. The frequency factor is given in the table below:

Frequency, Hz	Spectra	Factor
10^9 - 10^{12}	Microwaves	100
10^{12} - 10^{15}	Infrared	10
10^{15}	Visible light:	
	Green	1
	Red or blue	2
	Other color	3
10^{15} - 10^{16}	Ultraviolet	10
10^{17} - 10^{22}	X-rays	100
10^{19} - 10^{24}	Gamma rays	1000

Source types are as follows:

Source type	Factor
Point	1
Beam or cone	2
Line	4
Plane	8
Complex surface	16

Damage to tissue depends on the wavelength of the light, length of exposure, type of tissue being affected, and the energy of the light.

Powerful beams of light can cause localized vaporization of tissue and tearing throughout surrounding tissue.

Visible and IR-A wavelengths (400-1200 nm) can result in loss of vision if over 200 rem is taken to the eyes.

IR-A wavelengths can cause deep heating of the skin tissue.

UV-A wavelengths can permanently damage the lens, thus making in a "milky" area or cataracts. At least 200 rem is required for this effect.

UV-B, UV-C, IR-B, and IR-C damage the cornea and result in conjuntivitis, "milky" cornea, and inflammation. This damage will repair itself within a couple days.

UV-B and UV-C can cause blistering and burning of skin tissue.

Ionizing radiation damage depends on dosage and exposed area. The following effects occur when the whole body is exposed.

100 rem - radiation sickness. Intestinal lining is damaged to the point that it no longer can digest food or water or protect the body from infection. This leads to nausea, diarrhea, and general weakness. A health check must be made or the individual will become ill. Onset time is about a day.

300 - body's immune system is damaged and cannot fight off infection and disease. A health check is required or the individual will become seriously ill within several hours.

400 - 50% chance of death from infection within two months, even with medical care. The individual will sicken within an hour or two and will become invalid within half a day. A health check must be made after about a week. Failure indicates gradual sickening and eventual death, success means a gradual but steady recovery. The delta of the health roll determines the speed of recovery or debilitation.

1000 - vascular damage of vital blood providing systems for nervous tissue such as the brain. Death is 100% likely.

SOUND

The amplitude and frequency of sound can be controlled by this method. Precise control of rapidly changing signals (such as changing a person's words into something different) is difficult, but simply suppressing or enhancing the noise level of a sound is fairly trivial.

Loudness	Intensity	Example
0 phons	10^{-12} W/m²	Threshold of hearing
25	10^{-10}	Whisper
60	10^{-6}	Conversation
120	1	Threshold of pain
165		1d6 points damage/rnd
200		2d6 points damage/rnd

To do a given amount of damage, the required volume of sound is given by the following formula:

Loudness = 130 + 5 x (Die type +1) x # Dice

Filter: This technique is used to selectively damp out some of the ambient noises in the area.

Flux = Complexity of filter

Filter	Complexity factor
Quiet dripping faucet	2
Silence murmurs	4
Filter out wind noise	8
Single voice in crowd	16
Hear a pin drop over thundering waterfall	32

Amplify: The simplest thing to do to sound is to make it louder. The mana cost to increase its loudness level is as follows:

Mana flux = (Change in Loudness) ÷ 4

Dampen: The alternate to amplification is dampening. This technique reduces the loudness of a noise.

Mana = Change in Loudness (phons) ÷ 8

Raise: This technique makes a noise sound higher and shriller.

Mana = Frequency shift multiplier

Lower: This technique deepens a sound, making it sound lower.

Mana = Frequency shift multiplier

Create Sound: This is a powerful way to create basic noises. It is very expensive and complicated to create speech using this technique, although it can be done.

Mana = Loudness x complexity

Sound type	Complexity
Buzz, hum, bell, thump	1
Static noise, crash	5
Roar, cry, bird song,	20
Intelligible spoken sentence	100

Modify Sound: This technique changes the character of a sound. A buzz can be turned into a note from a flute or the song of a bird.

Mana = Complexity of modification

MATTER

These spells allow the creation of matter from raw magical energies. The created objects are very crude, made of raw basic elements in simple shapes. Typically the created material will be identical in all ways to normal material, though errors in casting can result in unstable or even radioactive matter.

Unless targeted, the material will appear directly in front of the caster, typically from the caster's hands or mouth, or an instrument or container used in the casting.

Mana cost for the spell varies with type, quantity, and complexity as follows:

Mana cost = Mass x Volume x Shape x Familiarity x Understanding x Type x Complexity x Structure

Mass (in lbs) is the amount of material to be made. Volume (in ft^3) is the amount of space that the substance will occupy at time of creation. Shape is a factor detailing the exterior form of the created item:

Shape/Form	Factor
Amorphous	1
Sphere, Cube, Cylinder, etc	2
Other regular solid	3
Other geometric shape	4
Irregular smooth shape	8
Irregular textured shape	16
Highly complex shape	32

Familiarity is a factor that depends on how experienced the caster is with the substance, as given in this table:

Familiarity	Factor
Intimate: Has repeatedly smelled, touched, and tasted examples of substance.	1
Accustomed: Has handled substance many times in the past.	2
Acquainted: Has handled substance a few times or has seen it many times.	5
Recognized: Caster has seen the substance a few times.	10
Unfamiliar: Caster has never seen or sensed the substance before.	20

Understanding is a factor detailing how well the caster really understands the chemical makeup of the substance (in the middle ages chemists understood the metals like mercury, iron, gold, etc. fairly well but knew little or nothing of oxygen, helium, etc.) This would require having used the substance in the laboratory extensively, knowing how to produce it from raw materials, and how it reacts with other substances.

Understanding	Factor
Used in laboratory repeatedly for many years, know the chemical makeup of it, and know how to get it from or convert it to other substances.	1
Have a fair idea of its makeup. Used in laboratory occasionally over a long period of time (months or years).	2
Know a little about the way substance reacts and have used it in the laboratory at least once.	5
Have some ideas on how substance should act in reactions.	10
Know nothing about the substance	20

The following table gives the element type factors. If the substance consists of multiple elements, then chose the largest applicable factor.

Type	Examples	Factor
Noble gases	He, Ne, Ar	1
Non-metals, organic matter	C, H, O, S, Cl	2
Light metals (up to Germanium), common minerals	Fe, Cu, Ti, Ni, Si, Al, Na	5
Heavy metals (rare and valuable)	Ag, Au	50
Unstable metals (Heavier than Bismuth.)	U	500

The complexity values are given in the following table:

Complexity	Examples	Factor
Elemental	Mercury, helium, gold, diamond	1
Small molecule	Water, salts, ores	1.5
Med. Molecule	Methane, alcohol, minerals,	2
	etc.	
Big molecule	Woods, plastics	3
Huge molecule	Proteins, DNA	5

Structure is an indication of how the molecules are organized in the substance.

Structure	Examples	Factor
None	Gases, liquid, dust, sand, dirt	1
Low	Sandstone, metal, paper	2
Medium	Glass, granite, poor quality crystals	5
High	Gem quality crystals, flesh, wood	50

Here are a few examples:

Example	Mass	Mana
Limestone block, 1' sqr		
Iron block, 1' sqr		
Diamond, 10 carat (uncut)		
Alcohol (pure) 1 gallon		
Gold, 1 lb		

Errors: variations in temperature, density, type, mass, location of appearance, or purity.

Matter Displacement: If the caster manages to create matter inside another creature, it will do damage. The damage done is highly dependent on where the item ended up inside the body. For example, if a nut sized object entered the stomach there'd be no damage, whereas the same object inserted in a critical part of the brain could cause instant death.

Thus the size of the item is not as important as the accuracy of the targeting portion of the spell.

$$\text{Mana} = C \times (\text{Die type} + 1) \times \text{\# Dice}$$

MANA-ESSENSE

Direct use of mana to create spell effects. Mana has the substance and look of a colored (usually blue) plasma when it is used in this manner. The intensity of the light indicates the mana strength:

0-5 mana - not visible.

6-10 - glimmer or spark.

11-20 - a dull haze.

21-50 - a strong glow. Produces a faint crackling sound.

51-100 - a bright light. Difficult to look at. Emits electric pops and hisses.

101-200 - a blinding white light. Like looking at the sun. Very loud explosive sound, buzzes loudly.

201+ - emits x-rays as well as bright white light that will severely harm any in its shine. Roars or screams deafeningly.

Mana also cuses damage when it strikes flesh. This damage resembles burns except that it is quite deep in the skin and can also cause lacerations and bruising. The amount of damage done by mana is given by the expression:

Mana = 5 x (Die type +1) x # Dice

Control Mana: This is an extremely important technique that is used by all spell casters naturally at an unconscious level. This technique involves manipulation of mana into actual magical effects.

Magicians using this technique have much more control over magical energy. They can split a mana stream into multiple streams, for instance, or can set up intricate magical structures undetectable to most beings.

Spell hanging requires the use of this technique at a very high level.

Draw Mana: This technique allows a wizard to tap into the mana contained in plants, animals, and inanimate objects.

Flux = Difficulty + Strength

Object Type	Difficulty	Mana
Earth, stone, water	½	½
Vegetation	1	2
Living being	2	4

ANTI-ESSENCE

Just as essence produces mana, anti-essence produces anti-mana. It is possible to create anti-essence or anti-mana through the use of regular mana, though it is costly. Anti-essence and anti-mana are quite useful for disrupting spells, harm living creatures, or suppressing psionic abilities.

The costs for creating anti-essence or anti-mana is as follows:

Mana cost = 50 x # points Anti-essence

Mana cost = 10 x # points Anti-mana

Each point of anti-essence produces one point of anti-mana per round. The major difficulty of having anti-essence around is that it can damage one's own essence or disrupt one's own magical power. Unless methods are taken to control the anti-essence, there is a 50% chance each round that the anti-essence will combine with the nearest pool of essence (i.e. the nearest person, animal, or large plant), temporarily reducing the essence rating on a one-by-one basis and doing 1d10 hp damage per essence point lost.

This effect can be used as a weapon by imbuing an individual with anti-essence. The subject effectively loses that many points of his magic power rating for at least as long as the anti-essence remains. This will also hinder a psionicist by effectively neutralizing a like number of essence points and thus lowering his psionic potential rating.

Anti-mana will immediately cancel out a like amount of regular mana on a one-to-one basis.

Anti-mana that is not used or contained that round will be lost immediately there-after.

LIGHTNING

Creation and manipulation of electrical discharges.

$$Flux = Voltage \times Amperage \times Distance$$

Electrocution requires at least 700 volts for 17 seconds, preferably 2000 volts for 1 minute.

Damage from electrical effects can be caused by several effects: direct electrocution - requires an excess of 20 or 30 volts, the higher the better; burning by electrical arcs and sparks; blinding from radiation of an intense arc or from molten metal thrown into the eye.

60-Hz current (mA)	Effects, limb-to-limb 1-s
1	Threshold of perception
5	Maximum harmless current intensity
16	"Let-go" current - above this victim cannot let go of wire.
50	Pain, possible fainting, exhaustion, mechanical injury, heart and respiratory functions continue.
100-2000 or 3000	Fibrillation, respiratory center intact
6000 or more	Intermittent sustained myocardial contraction; temporary respiratory paralysis; burns if current density is high.

A human body, arm-to-arm, has a resistance of between 4 kΩ - 1MΩ. 5 mA is the safe limit for current through the human body.

$$Mana = C \times (Die\ type + 1) \times \#\ Dice$$

Lightning also produces a flash of light and a thunderous sound. This has the side effect of blinding and/or deafening those nearby.

Summoning

This method creates a strong sense of attraction in a given creature or object. There are two basic principles behind summoning spells: Like seeks like, and the True Name. With the former, one needs to have a bit of something similar or identical to that desired; the caster sets up an attraction between the sample and the desired object. In the second, the caster needs to know the unique identifying name of the creature or object desired; this rarely works on inanimate objects - these things must be *named* by someone intentionally.

PATTERNING

This talent focuses on the true pattern of a given being.

A pattern is like an index. Knowing an individual or item's true pattern makes it easier to cast spells on it, just as knowing a book's index code makes it easier to find in a library. Also, the true pattern reveals some inherent facts about the individual it identifies: origin (parents, birthplace, etc.), race or species, and age. Further information is easily obtained via divination methods when the true pattern is known.

All patterns have associated with them a hiding rating. The higher this rating, the more difficult it is to determine the pattern. A person's base hiding rating is typically 3. The rating varies during an individual's lifetime; at birth, death, and when the individual meets his or her true companion it will drop by two points. Also, the priests of many cultures will cast protective magicks over a newborn (usually in some sort of baptismal ceremony) to enhance its pattern hiding rating by one or two points. So most adventurers will have a pattern hiding rating of 5.

In addition, patterns also have a strength rating. Most patterns are not strengthened - they have a pattern strength of 0 or 1. High pattern strengths are like armor - they make it difficult

to use the pattern in negative ways. In other words, even if you know the true name of a being, if it has a high pattern strength you may not be able to successfully use the name as you wish.

Most average intelligence creatures (humans, dwarves, etc.) will have a pattern strength of 1. Common inanimate objects or low intelligence living things such as rocks, plants, rodents, or herd animals have strengths of 0. Powerful wizards, important holy men, famous heroes, magical beings like unicorns or dryads, and the less powerful extraplanar creatures will have pattern strengths of 2 or sometimes 3. Godlike beings, demons, and such will have strengths up to 5 or 6. True gods may have strengths of up to 10.

Patterns are difficult to work with. They cannot be spoken, written, or even thought. Thus spellcasters will associate an *alias* with them. The alias could be a name, a song, or a number, for instance. A spellcaster's tradition will describe the types of aliases that should be used and will provide spells and spell parts for converting an alias into a true pattern. Aliases take advantage of the fact that the bulk of an individual's pattern can be determined by simple facts about them - when and where they were born, what race they are, who their parents are, things they've done, etc. The remaining bit of the pattern is small enough that it can be expressed in a simpler means.

Most often, a spellcaster will obtain an alias for a creature (either with a spell or by asking someone who knows it) and then use the alias in spells that have a built in alias to pattern converter. But some spells are designed to automatically obtain the target's true pattern using the *Determine Pattern* or *Match Pattern* techniques. In this latter case, the pattern will be determined but the spellcaster will not automatically be given the alias.

There are several powers that can be performed with the Patterning talent: *Determine Pattern, Aliasing, Use Pattern, Match Pattern, Alter*

Pattern, Strengthen Pattern, Weaken Pattern, and *Disguise Pattern.*

Determine Pattern: This is the basic technique for discovering the true pattern of an object or person. The caster must have access to the item or individual, or something strongly tied to them (such as a lock of hair, or an heirloom they've carried with them all of their life.) The mana required to determine a pattern is given by the following expression:

$$\text{Mana} = (\text{Hiding Rating})^3$$

When this technique fails, an incorrect name will be returned. Most of the time this is not important, but on rare occasions the user will accidentally get the name of a closely related object - a sibling or another creature of the same race, for example. Two ways to verify that the correct pattern was obtained are to either *use* it, or *match* it.

Aliasing: All traditions have basic spells to create and decode aliases. The spell's process is more dependent on skill than on magic and is quite different depending on the type of alias. However, the cost for the magical component is pretty much identical regardless of the alias type:

$$\text{Create Alias from Pattern: } 5\ \chi$$

$$\text{Decode Alias into Pattern: } 1\ \chi$$

Use Pattern: This technique allows a spellcaster to make use of a pattern for targeting or locating an individual or item. The mana cost is usually negligible, but can be expensive if the individual's pattern is unusually strong. The cost in mana is:

$$\text{Mana} = (\text{Strength Rating})^4$$

Match Pattern: With this technique a spellcaster can verify that an object is associated with a particular pattern. For example, the spellcaster can determine if a lock of hair or a hat belongs to a person with a known pattern, or can verify a given individual's identity.

Because this technique is less expensive than the *Determine Pattern* technique, it is sometimes used in spells as a "trial and error" method for determining someone's pattern.

The cost in mana is given by the expression:

Mana = Hiding Rating + Strength Rating

Powerful wizard:	9 χ
Average person:	6
Common animal or object:	3

The spellcaster may not be aware of what the hiding rating or strength of a pattern is when using the matching technique. If insufficient mana is used then the spell will automatically fail, thus wizards will often allocate more mana then required. The caster will not have any indication if he overspent, however.

If the spell succeeds then the caster will know whether the object belongs to or is associated with a given pattern. The more closely linked the object is, the stronger the indication will be; conversely, the less closely linked an object is, the weaker the indication. If the match is particularly weak, the spellcaster may not be able to notice the indication at all; this depends on how successfully the caster's spell was cast. Compare the amount that the spellcaster succeeded or failed the Pattern Determination talent roll with how closely related the object is to the pattern:

Talent Roll Delta	Relation Strength
-4 to -1	Body part
0	Blood, hair, nails, etc.
1	Possessed for most of life
2	Possessed for > 10 years
3 to 5	Possessed for > 1 year
6 to 8	Possessed for > 1 month
9 to 11	Possessed > day
12 to 14	Possessed > 1 hour
15 to 20	Brief contact

Alter Pattern: A person's pattern can be changed, but this is a very difficult feat and is only rarely done. Changing a pattern has a profound influence on the person's identity and inevitably results in long term physical and mental changes.

There are several instances where pattern alteration (or *renaming* as it is generally called) is done. First, if the individual's old pattern is widely known, or known to an evildoer, then changing the pattern can put a stop to any evil deeds being done using the old name. Second, it can be used as an honor, to help a person change themselves in positive ways or to permanently record a heroic deed done.

A name can only be changed if it has a strength rating of 0.

The cost for changing a name to any random name is 100; the pattern will be unknown to the spellcaster and the recipient. To change the name to a particular name costs 1000; the new pattern will, of course, be known to the namer but will not be known to the subject unless told. In either case, the new name has a strength rating and hiding rating of 0.

Random Name = 100

Particular Name = 1000

Strengthen Pattern: This technique makes a pattern harder to use. Strengthening a pattern requires a great deal of mana, thus only powerful beings or items have strengthened patterns. The mana cost is given by:

Mana = (New Strength Rating x 10)^2

Weaken Pattern: This technique allows a spellcaster to reduce a pattern's strength rating. Because it is so expensive, it is not ideal for offensive purposes, and because it is detrimental to the subject it isn't often used for the good of the subject. Weakening a strength rating makes it easier to cast spells on an individual or item, so this technique is mainly used when one needs to cast a number of spells on an item or person and wishes to minimize the mana costs.

The cost for reducing a known pattern by one point is:

$$\text{Mana} = (\text{Original Strength Rating} \times 10)^2$$

Disguise Pattern: This power involves making a true pattern harder to determine. It does not actually change the true pattern. This is akin to removing the index card for a book from the library's card catalogue; the book is still in the same place, it's just harder to locate.

The mana required for this technique is given by the pattern's hiding rating as follows:

$$\text{Mana} = (\text{Hiding Rating})^2$$

COMMANDING

This talent allows the spellcaster to control an individual or an item through knowledge of its true pattern. All of the following techniques require the use of the *Use Pattern* technique listed above.

Oath: This technique places a requirement on an individual to carry out a task or swear to some promise. The subject will feel compelled to fulfill the assigned task, but no ill effects will be had if the task is not completed. Often, a spellcaster will *Bind* another spell that will take effect if the *Oath* is broken.

The oath must be spoken by the subject under his own volition. The subject does not need to agree with the terms of the oath; as long as he speaks the words himself he must abide by them. Thus, the spellcaster could extract the promise by threatening the subject's friends, but could not get it by possessing the subject and forcing his mouth to speak the words.

This technique requires the Use Pattern technique, plus a fixed cost:

$$\text{Mana} = 20 \text{ points}$$

Order: This technique is similar to the Oath, but does not require the subject to speak any words. It compels the subject to carry out a prescribed task, but the subject can resist it if he desires by succeeding a willpower check. The Order can be written, spoken, telepathically projected, or whatever, but the subject must be able to understand and comprehend the order. How the order is carried out is left up to the subject's creativity and could be twisted around in an unexpected way.

Orders are not a form of mind control. The subject is completely aware of what he is being required to do, he just has an uncontrollable urge to carry out the order.

Orders can be fairly detailed, but cannot be longer than a statement. For example, "Bring me the green bucket filled with water within one hour from now," would be one order.

Multiple orders can be given, but each requires a separate talent check and mana payment. Also, conditional and repetition statements (while this, do this; if this then do this) can be given, but each such statement is considered to be an additional order and thus requires the spellcaster to make a check and allows the subject a chance to resist.

This technique also requires the *Use Pattern* technique to be successfully activated before starting this one.

The spellcaster decides how much intense the order will be. The more intense, the harder it is to resist, but the more expensive it will be to the caster. The following table relates how much mana is spent to what delta is required on the resistance check:

Mana	Willpower Delta Required
1	-8 or lower
4	-4
16	0
36	4
64	8
144	16

$$\text{Mana} = (\text{delta}/2 + 4)^2$$

CALLING

This is the process of bringing another object to the caster. The caster must know the object's true pattern, and must activate the *Use Pattern* technique prior to activating a calling.

Attract: This technique is used on inanimate objects. It creates a force of sorts between the caster and the object. The object won't move, but it is predisposed such that if its weight were nullified completely, it would move towards the caster. Usually this is used in conjunction with a gate and/or a force to lift the object.

The cost to activate this effect for one round is given by:

$$\text{Mana} = (\text{weight in lbs})^{1/2} \times (\text{Volume in ft}^3)$$

Draw Power: This is a special technique used to pull in mana. Usually, this technique is used in mana portals to draw additional amounts of mana, but it can also be used without gates to simply draw more mana to oneself. Since one can draw additional power naturally, it isn't typically used unless the caster is in a seriously mana poor area or is concerned about disruption of the mana source.

Summon Being: This technique compels a living, intelligent being to desire to come to the caster. The being is allowed to resist the summons once when it is first laid. The being will not know who summoned him or why the summons was done.

The creature will be compelled to travel towards the caster.

The cost for using this technique is a function of how long the effect lasts and of the intensity of the summons.

$$\text{Mana} = (\text{ Intensity + Duration in rounds })^2 + 10$$

The intensity is the delta by which the subject must succeed the willpower check. If this check is successful, the subject will of the summons but will not be affected by it. Of course, the

creature *could* still travel to the caster if he desires, but he isn't compelled to do so.

Transmutation

Changing the properties of an item. Enlargement. Petrifaction. Speeding or slowing decay. Altering animal bodies - giving wings, enhancing strength, etc.

Transmutation spells are elegant. Their power is limited, but can be used to good measure. Transmutation spells are not as dangerous to the caster as other types of spells, but if miscast they can result in strange and undesired effects.

Substance	Mohs	Knoop	Brinell	Morph
Silver	2.5	60	42-59	
Zinc	3	119	39	
Copper	4	163		
Nickel	6	557		
Glass	6	530		
Quartz	7	820		
Topaz	8	1340		
Titanium Nitride	9	1800		
Diamond	10	7000		
Iron	5		50-90	
Lead	1.5		4.2	
Loess	0.3			
Steel	5-8.5		100-250	
Sulfur	1.5-2.5			
Wax (0°)	0.2			

Heating metals will make them softer and easier to work with.

Substance	Hardness	Brinell	Mohs
Gas	½		
Liquid	1		
Goo, foam, gel, dry sand	1½		
Mud, snow, flesh, cloth	2		
Green or soft wood, leather	3		
Dry wood	4	0-5	
Hard wood, bone, limestone,	5	5-15	1.5

pottery, tin, lead

Gold, aluminum, platinum	7	25	2
Iron, silver, zinc	10	50	3-5
Nickel, copper, soft steel	15	100	6
Tool steel	25	250	8.5
Diamond	100		10

Complexity	Factor
Formless	0
Simple geometric shapes (e.g., sphere, cylinder, block)	1
Plain solid - simple table, unadorned pottery, tool head, lathed table leg, silverware	2
Shaped - chain, sword	3
Decorated - chain mail, inlaid patterns, crude sculptings, etc.	4
Complex - moving parts, suit of armor, clock.	5
Ornate - fine craftsmanship, jewelry, sculpture, etc.	6

MORPHING

This simple talent remolds an object into a new form. Because it stretches, pulls, and twists the subject into its new shape, it is usually quite painful to living beings.

$$\text{Mana = Mass x volume x hardness x form complexity}$$

Reshape: This basic technique allows the transmuter to shape a single given object into one or more other shapes. There are no restrictions on what the material looks like before hand, and the resulting objects' complexity can be quite high.

The resulting shapes can be nearly anything the caster can think of. He could, for example, convert a block of ice into an ice sculpture of a swan, convert a wooden board into a wooden pretzel, or convert a steel sword into a steel helmet.

The mana cost depends on the volume and hardness of the material being morphed, and how different the final shape is from the initial.

Damage can be caused by this method. The mana cost will be

$$\text{Mana = C x (Die type +1) x \# Dice}$$

Assemble: Attaches two or more objects together. Depends on type of substance, surface area, number of objects, strength of bond, and complexity of interface.

Combine: Combines two or more objects into one, mixing the materials together. Cost is dependent on type of substance, form, and volume.

If this technique is used on a living being, the damage is given by:

$$\text{Mana = C x (Die type +1) x \# Dice}$$

MUTATING

This talent modifies the physical parts of living beings.

Skin Alteration: This technique allows one to change the properties of the top layer of cells on a person's body. The mana cost is dependent on the size of the area to be altered and the magnitude of the change.

The most damage that can be done with this technique is to remove the skin or turn it into something that will damage the tissue below the

skin. In either case, the damage will be given by the following formula:

$$\text{Mana} = 20 \times (\text{Die type} +1) \times \text{\# Dice}$$

Slight tint change	$1 \, \chi/\text{ft}^2$
Complete color change	$3 \, \chi/\text{ft}^2$
Toughen/soften	$3 \, \chi/\text{ft}^2$
Change hairiness	$5 \, \chi/\text{ft}^2$
Change sweat or oil cells	$1 \, \chi/\text{ft}^2$
Increase/decrease skin cell count by 1 layer	$10 \, / \, \text{ft}^2$

Face:

Cornea: The surface layer of cells of the eye are normally transparent. Modification of these cells can easily make them opaque, thus rendering the subject temporarily blind. This layer of skin replaces itself quickly. Over a period of two days sight will gradually return.

METAMORPH

This is similar to the mutation talent but allows much more sophisticated and drastic changes to a living being. The subject creature's genetic makeup is physically altered and the being is forced through a rebirth. This doesn't increase the total mass and can only decrease the total mass by 10%.

The nature of the change is not as important as the caster's familiarity with the new form.

Add Limb

Add Organ

Structural Change

Enhance Capacity: This technique allows the transmuter to enhance his body's mana channel to pass more mana without taking mana burn damage.

The cost to increase essence by one point is:

$$\text{Mana} = 10 \times (\text{old essence})^2$$

TRANSMOGRIFY

This talent involves changing one element into another. This is difficult because the substance in question must be very, very pure.

$$\text{Mana} = \text{Mass} \times \text{Volume} \times \text{Purity} \times \text{Atomic Number Difference}$$

SCALE

Increases or decreases the size of something through one of several means.

Amplify - Increases or decreases the magnitude and intensity of an energy source. Depends on type of energy, amount of increase or decrease, and volume.

Flate - Expands or reduces the volume of an object without altering its makeup.   Essentially, the distance between molecules is increased. Thus a steel pole could be make twice as thick, but it will weigh just as much. Note that this technique often weakens an object such that it may break down (expanding a piece of chalk would result in it turning into pile of dust.)

Quantate: Adds or removes molecules to increase or decrease the size and mass of an object while maintaining its shape and order.

Additional molecules must be created separately. The cost depends on the complexity of the substance.

CATALYZE

Changes the chemical makeup of something.

Decompose: Breaks a substance into smaller component parts. Cost depends on the unbinding energy of the material?

Synthesize: Creates a substance from its component parts. Depends on mass, volume?, # substances, molecular complexity, and bound energy.

FILTER

Separates two or more components from a mixture. Depends on the volume and/or mass, and the desired purity.

Dry. Removes water molecules. Can be used as weapon.

RE-BONDING

This talent alters the linkages between molecules, thus strengthening or weakening a solid. It does not affect gasses or liquids much.

Crystallize: Arranges molecules of a substance into an organized, regular pattern. Depends on amount, current complexity, material, and volume.

Weaken: Breaks cohesiveness of molecules in a solid substance. Can be made to form cracks in the substance. At the most extreme, this can make the substance literally fall apart.

Fuse: Links two disparate objects together into a single solid. For example, this could be used to attach a gemstone to a piece of metal. Mana cost depends on how large an area is fused and how strong the fuse is.

Toughen: Tempers or strengthens an object, making it more difficult to bend or break.

Crust: Toughens or strengthens the surface of a material.

THERMOGRIFY

Changes the temperature of a substance by accelerating its molecules. This is different than the sorcery method Heat in that…

Heat: Increases the temperature of a substance.

With this method the caster can alter the heat energy of an object, making it hotter or colder. If an object is heated enough, it will spontaneously combust.

The temperature difference and the amount of material being affected determines the mana required for the spell:

$$\text{Mana} = (\text{Mass in lbs}) \times (\text{Temp. change in } °F) \div 100$$

Heat Air: This technique focuses on heating or cooling the air in a given volume. This may be useful to keep someone warm at night, or to keep food from spoiling.

$$\text{Mana} = C \times (\text{Temp. change in } °F) \times (\text{Volume in ft}^3)$$

A living being can only survive in extremely hot or cold air for a certain period. The damage taken from exposure in the cold (assuming no protective measures are taken) is:

$$\text{Damage per half hour} = \{ (30 °F - \text{Air temp})/5 \}d6$$

$$\text{Fatigue loss per half hour} = (30 °F - \text{Air temp})/10$$

Similarly, being in extremely hot air can also cause damage:

$$\text{Damage per half hour} = \{ (\text{Air temp} - 100 °F)/5 \}d6$$

$$\text{Fatigue loss per half hour} = (\text{Air temp} - 100 °F)/5$$

Cool: Reduces the temperature of a substance.

$$\text{Mana} = C \times (\text{Die type} +1) \times \text{\# Dice}$$

Mix: Speeds the combination of multiple liquids or gasses.

$$\text{Mana} = C \times (\text{Die type} +1) \times \text{\# Dice}$$

Chapter 5: Learning Spells

Read, watch and memorize someone else. A character is not able to cast the spell at all in any way until he has been introduced to the spell. To be introduced to a spell the caster must have read about the spell, had an instructor teach the spell, or seen it be used multiple times (in excess of about 6 times.) The referee will require the spell caster to make an appropriate roll to "pick up" the spell; for example, a bard listening to another bard's song may need to make a singing check, while an alchemist looking at another alchemist's equipment must make a chemistry check, and a transmuter must make a reading/writing check to learn a spell from an inscription on a wall.

Chapter 6: Spell Design

One of the most respected aspects of being a magician is the creation of new spells. Not all magic users undertake this difficult task, just as not all musicians compose new music.

The actual process of designing is to complex to be modeled even remotely close to accurately, but the crude system described in this system is sufficient to design simple and basic spells. With good supervision by the referee and a careful consideration of game balance this system can provide enough detail to determine spell requirements.

Procedure

Here is a quick overview of the design process. First, it is helpful for the designer to write down a general idea of the design goal. What are the effects of the spell? Do you want to use the spell at a distance, or is it okay for it to be a touch spell? Do you want the spell to discriminate between friend and foe? Should the spell have a short casting time, or is it okay for it to take several rounds to enact?

Next it is helpful to start looking at the basic spell properties listing. Choose the range, area of effect, and so forth as best you can and note what the numbers come to for your choices.

Now comes the meat of the design. Look at the effects your spell needs and match them to the appropriate method. At this point you will need to determine the physical nature of the spell. Are you going to open a portal to the plane of fire to fuel your fireball, or are you going to create the flame out of raw magical energy? Maybe you'll transform a small stone into flame instead? Generally, you should use methods that your character is skilled at.

During this last phase you should also look at the list of "off the shelf" spell parts. Using these effects help speed the design process.

From this point forward the process is a bit non-linear. You may wish to take another look at decisions you made earlier; you may even want to change the spell's effect to make it cheaper or faster to cast. Or maybe you realize that you have some room to work and want to make the spell a little more powerful or more versatile.

When you have finally established the spell's character, calculate the costs. Divide the total mana by the number of rounds you want to take in casting the spell; this is the average mana cost per round. Note that some of the spell effects restrict the minimum amount of magical power or time required in the casting. At this point you should determine the maintenance costs as well, if applicable.

Now run the spell past the referee. The referee should try to think about how well balanced the spell is and if there are any ways it could be abused. For powerful spells the referee should assign a few side effects. He should also consider failure effects and dangers and, if the player conducts tests before finalizing the design, inform the player of these problems. The designer can then add abortion mechanisms or automatic corrective facilities to insure safety.

Once the player has finalized the spell, he needs to make some rolls to see if the character has everything right. First is a roll against the Spell Formulation skill. If this is failed, the spell's algorithm is incorrect. Next comes a check against each of the methods used in the spell. Methods that are barely used, or that are taken from other sources, may only require a d10 roll, but anything innovative or integral to the spell will require a d20 roll.

If the player misses one or two of the rolls, the referee may declare the spell to be flawed but usable. The spell can be cast and used, but it will have a major side effect, or a part of it may work incorrectly or not at all. Generally this is related to whatever roll was failed. So for example, if you failed the Binding roll on your

summon greater demon of Hell spell, it means that you are able to summon the demon, but there is nothing keeping him from eating you for supper.

If the referee feels particularly nasty he may keep the rolls a secret until the caster first uses the spell, but in general it should be assumed that the caster has enough time to test the spell and discover the errors in it.

Core Spell Properties

All spells have a common set of properties that affect the time, complexity, and power requirements of the spell.

In the following tables, *Mana* is the amount of mana that must be expended on that property in the course of the spell. It may be paid all at once, or paid round-by-round, as indicated in the descriptions. *Time* is the number of <u>seconds</u> required for the spell casting. Realize that you will need to divide this by 10 to get the number of rounds! *Complexity* is a measure of the difficulty associated with the spell property. The average of all the complexities gives the type of die required to successfully cast the spell.

TARGETING METHOD

Every spell has a Point of Focus, which must be placed in the process of casting the spell. There are several ways to do this:

	Mana	Time	Complexity
None	+0	+0	10
Linked	+1	+1	10
Named	+1	+2	10
Touched	+2	+2	10
Located	+2	+5	20
Conditional	+4	+10	30
Guided	+10	+10	30

None: No effort is made to indicate the subject of the spell. The Point of Focus remains at the physical location where the spell was cast, although it can easily be moved aside, thrown, or swept about, if suitable means are employed to move it.

Linked: Spell's destination is predetermined by a linking effect. The link is used as a conduit to guide the spell to its destination. Once it has reached its target, the spell will remain attached permanently or until the spell resolves and ends.

Named: The target object's unique id is specified, and the spell searches for that exact object. Once it has found the named item, the Point of Focus will permanently (or until termination of the spell) attach itself.

Touched: The target is indicated by a touch of the hand (or other specified body part). The Point of Focus attaches to the specific item touched, and remains attached to it permanently until the spell ends.

Located: The target is given by its precise range, elevation, and direction from the spell engine. The Point of Focus will attach to whatever object is at that location (even a mote of dust or a molecule of air). If the location is a perfect vacuum with no targetable entity present, the spell will attach itself arbitrarily to a nearby object.

Conditional: The spell affects and permanently attaches to the first object that meets a specific set of criteria indicated by the caster.

Guided: The spell's point of focus is directed by the caster, and can be redirected to shift direction at will.

TARGETING DIFFICULTY

A target in plain sight is easier to target than one hidden behind a tree. The following is a list of allowed targeting difficulties. The given numbers are used as multipliers on the mana cost and casting time; the complexity rating should be averaged with the other property complexities.

	Mana	Time	Complexity
Touch	x0	x0	10
Voice range	x1	x1	10
Within sight	x1	x1	20
Out of sight	x2	x2	20
On same plane	x4	x5	30
Ethereal	x10	x10	40
Other plane	x100	x20	40

Touch spells require the caster to actually lay hands on the target. *Voice range* means that the target can hear <u>and the caster can see</u> the target. *Within sight* means that the caster can see the target, but the caster and target may be out of auditory range. *Out of sight* means that the target is in auditory range but cannot be seen (target is hiding behind some boxes, or the caster is blinded, for example.) *On same plane* means that the target could be anywhere from the room next door to the furthest galaxy in the universe. *Ethereal* allows the caster to target creatures on the same plane or in the ethereal portion of the plane. *Other plane* removes all restrictions - the target can be anyplace in reality.

Note that just because a target is allowed to be anywhere in the universe that the spell can reach that far - it still must abide by range and power restrictions!

RANGE

This is the radial distance from the caster to the center of the area of effect. The mana requirement scales linearly with distance, but the casting time is constant. Complexity of the spell is independent of range.

To be able to put mana into the spell, the spellcaster must remain within the chosen range. In other words, independent or permanent spells (which have their own power supplies) are not range restricted once they have been successfully cast, but spells with maintenance costs only work while they are within range of the caster.

One way to get around having to pay *anything* for range is to create the desired item (a ball of fire, for example) locally and then propel it with

a non-magical means (e.g. throw it). Once the item leaves the range, any magical enchantments will go away, but the flaming ball will continue on its way.

Multiply the mana cost of the targeting method by the maximum range divided by 100 ft.

Targeting Mana Multiplier: x(1⁄100 ft.)

MATRIX DURABILITY

Spell matrices degrade with time, but with extra planning and preparation the mage can make the spell more resilient and long lasting. Note that these options do not make the spell last as long as indicated, it just means that the spell has the durability to last that long if all other conditions are suitably met.

	Mana	Time	Complexity
Instant	+0	+0	10
Concentrate	+1	+1	20
Maintain	+1	+2	20
Independent	+1	+8	30
Long lived	+2/yr	+100	30
Permanent	+100	+1000	30

OFF THE SHELF SPELL PARTS

Many spells make use of staple effects or techniques. To simplify spell design these are presented in a "shopping list" in the *Lexicon of the Arcane*.

Failure Control

Commanded Dissipation (sorcery)	2	3	2
Conditional Dissipation (sorcery)	2	5	3
Commanded Jettison (Gating)	5	4	2
Conditional Jettison (Gating)	5	2	3
Commanded Transformation	1	8	3
Conditional Transformation	1	8	2

Other

Permanence - Permanent spells continue to draw their energy from the original source. If energy supply stops, then the spell turns off, but is still present and can be reactivated with an appropriate spell.

Trigger

Hanging

Attachment   1   .5   2   Binding

Repulsion

Define pattern

Recall pattern

Force field

Propulsion

Power channel

Glow   1   .1   1   Sorcery

INVOCATION

Spell can be divided into two parts - the part that the god casts, and the part that the character casts.

SPELL COMPONENTS

By using spell components, properties and costs of the spell can be reduced.

DESCRIPTION

The final part of designing a spell is to detail the spell's properties. Here is a list of what should be included in this description:

Initialization casting time

Initialization casting power requirement

Hanging cost

Activation casting time

Activation casting power requirement

Maintenance

Failure effect

Success effect

Casting details

Chapter 7: Magic Items

Inaniment objects can be imbued with magical abilities and powers. These can then be used later with less effort than casting a spell from scratch. Magic items can also assist in casting spells by providing power or guiding.

until it loses all charge and ceases to provide that functionality. Others sap part of the user's bodily energy, taking hit points or consciousness, imposing pain or fatigue, or stealing points from attributes.

Use of Magic Items

There are many different ways that magic items are activated and operated. Most require some sort of activation word or phrase. Others might require a thought, gesture, or mechanical manipulation to activate.

Operation of magic items often requires some sort of cost to the user. Items that require little or no from the user tend to be *charged*; each usage reduces the number of charges remaining

Creation of Magic Items

Magic items require the use of binding methods to make the magical effects remain. Several methods are used for binding spells to an item: Some effects are permanent and continually in operation, others are activated by a command word and only last for a short time but can be used repeatedly (sometimes with a specified break between usage), and some effects (called *charged effects*) can only be used a fixed number of times before the enchantment is lost.

Chapter 8: Traditions

Ideas

Other sacrifice ideas: Mutilations, tatoos, quests, fasting, allergies, pacts.

Blue star on forehead. Extended lifetime. Believe that they will unite at the end of the world to fight chaos. Very few in world. Leader is a lesser god, once a human but now immortal and living on the astral plane. Members have a "secret" which holds all of their power; if discovered, all of their power will be taken by the discoverer.

Introduction

Through the years, groups of magic users have developed systems and disciplines to assist in their spell casting activities. A tradition has a set of skills and arcane methods that a practitioner is required to learn, and has a collection of formulated spells that have been passed down from generation to generation in the tradition.

In game terms, traditions serve the following purposes: to allow you to use a skill other than Spell Formulation for casting and designing spells, to provide ways to create spell matricies without resorting to the Binding method (i.e., gesticulation & mathematics, instrument playing, etc.) , and to provide alternate ways to control spells. Some traditions provide template matricies that can be manipulated by tradition-specific means.

EXPERIENCE LEVELS

All traditions have a tiered hierarchy that can be followed to track one's position in the tradition. Most consist of three levels: Apprentice, journeyman, and master.

Each method specifies the requirements for progression from one level to another. In general, the character will have to learn some skills (usually including a few "classic" spells), demonstrate to a master his proficiency through some sort of demonstration, test, or ordeal, and undergo a ceremony or ritual before one's peers.

What are the benefits from being at a higher experience level? In game terms, not much. The rituals of some traditions imbue the individual with new powers, but these are rarely that useful. The main benefit from being at a higher level is the greater esteem and prestige it gives the character.

ADOPTING A TRADITION

The easiest way to adopt a tradition is to select a profession that includes a tradition at the time the character is designed.

It's also possible to pick up a tradition later, during game play, for example. This isn't terribly complicated: Each tradition has a set of skills that must be learned to a given level and a ceremony to perform (which is always done under the supervision of a more advanced practitioner of the tradition.)

MULTIPLE TRADITIONS

Spellcasters usually pick one tradition and learn it to the exclusion of all others, but it is not uncommon for a spellcaster to pick up one or two others "on the side" to broaden their talents. This is usually frowned upon by the masters, though.

Alchemy

This art focuses on the creation of elixirs, potions, and drugs.

POWER CEREMONY

Alchemists do not have magic power ratings, and they do not have to undergo ceremonies to become alchemists. However, to be successful requires a vast understanding of chemical processes, even though in this time period chemical processes are very poorly understood.

There are no schools of alchemy, and the few mentors that exist do not wish to spend all of their time training a novice, so much of the alchemist's study is on his own. Thus, the alchemist becomes an alchemist when he feels he has learned enough. But to truly become an alchemist in the eyes of one's peers requires the discovery of a new chemical process, the invention of a new magical potion, or a proven theory of chemical behavior.

REQUIRED SKILLS

Skill	Appr.	Journ.	Master
Chemistry	10	14	18
Cooking or Brewing	8	12	16
Metallurgy	5	8	12

LANGUAGES

Most alchemical texts are written in Abbannic and Bolonian, though increasing numbers have been translated into Parthan.

METHODS

Transmutation, binding

NOTES

Potion formulas are analogous to spell skills. Each formula has a skill associated with it, and the complexity of the formula determines what type of die is used to make the check.

Some potions are made entirely from natural components. Others require special ceremonies to attract the attention of spirits. Still others actually require the use of magical energy to activate and empower the potion.

Most potions work by producing the proper structure to create a spell, but do not provide the power input, so this must be drawn from the imbiber. Usually this draw is slight and is spread out over a long period of time.

Those potions which do not require power from the user must provide their own power source.

INK FOR SCROLLS

To create a scroll, the author must create special inks and use specific kinds of paper. Most scrolls do not provide their own power sources and this must be provided by the reader (for better or worse).

The same processes used to empower potions can be used to give power to an ink, which when used to author a scroll will enable the scroll to be used with little or no draw of mana through the reader. One unfortunate consequence of this practice is that the ink (and sometimes the paper as well) are destroyed at casting time, regardless of the successfulness of the reading.

On the up side, spellcasters are able to "learn" spells from scrolls by copying the wording to a new piece of paper, and then provide the new scroll's power through some other means.

Alteration

This tradition involves itself in transmuting one substance into another.

POWER CEREMONIES

The Transformation of Genvenus. Physically adapts the caster's body to channel magic. This ceremony involves collecting several rare herbs and minerals; since nearly all masters of alteration require their students to collect these substances independently, and since the substances are found in widely diverse (and

dangerous) locations, this can take a year or more.

Once the substances are collected they must be prepared, always with the aid of an experienced mage. This oily preparation is made to coat the apprentice's body; it will thence seep into the mage's skin and affect his central nervous system. It is vital that the ointment be prepared perfectly; too much of one component will cause paralysis, too much of another will cause blood clots and strokes. And even when it is correctly made it will harm the caster's body severely.

The apprentice has the choice of how much or how little of the substance to use. If he has undergone the ceremony previously then he must use more than he had the time before: the substance's effects are not cumulative. It takes a full 8 hours to notice any effect, and since the substance spoils after only a few hours of preparation there is no time for tests.

If made correctly, the ointment has the following effect: For each ounce of the extract spread on the body the apprentice gains one level of magic power rating and loses one point of essence, one point agility, one point of health, and one point of perception.

If made improperly, the effects are very bad: for each ounce of the extract used, the poor apprentice loses 1d6 points in a randomly determined attribute.

SKILLS

Chemistry,

METHODS

Transmutation

Astromancy

Astromancy uses the stars to divine the future.

POWER CEREMONIES

SKILLS

Astrology, numerology

METHODS

Divination

Brahmin

This is an indian-style priest/psionicist similar to the swami. The Brahmin is even more in tune with his mind and psionic powers.

Divination, astralation, ethermancy.

Powers include mental defenses, divination, and mental and physical healing.

Most of the Brahmin's powers derive from their being, not from their gods, though in times of need they may call for favors from their god.

All of the Brahmin's divination abilities take a great deal of concentration and time to cast, and many have spell components. The mental defense spells can be cast much faster, though they cause a great deal of strain for the Brahmin if he does it too quickly.

Conjuration

The conjurer's art involves summoning and binding spirits, demons, and other creatures to his service.

POWER CEREMONIES

Conjurers have a simply but dangerous way to gain power - they get a more powerful entitiy to give it to them. The ceremonies vary, but they all involve sacrifice of essence and luck. Many require the conjurer to mutilate his body, perform quests or evil acts, or promise to carry out some action in the future for the being.

Almost always, the being demands that the conjurer reveal his *true name*, thus putting the character at the creature's mercy. The creatures cannot take the magic power away from the conjurer once its been given, but there are *other* ways a creature can make amends…

SKILLS

Enslavement, geometry, chanting.

METHODS

Summoning, portalry, and binding.

CONJURER SPELLS

Diabolism

This is the black art of dealing with demons and evil spirits.

POWER CEREMONIES

Like conjuration, the ceremonies required for diabolism vary depending on the demon being contacted. Unlike conjuration the mage doesn't need a good knowledge of conjuration; typically the spell used to summon the demon is easy to perform and easy to learn.

The effects vary from demon to demon, but they generally involve much more severe deeds than the other traditions, and many beyond simply loses in attributes. The rites often include human sacrifice (typically children, virgins, parents, or friends), a loss of essence at a one-to-one ratio, and reductions of willpower, luck, and/or intelligence.

SKILLS

Chanting, theology

METHODS

Astralation, sorcery

Druidism

This tradition involves caring for nature.

POWER CEREMONIES

SKILLS

Herbalism, theology.

METHOD

Divination, ethermancy, transmutation.

Geomancy

The geomancers are more skilled than any others at using the power inherent in the planets. They easily tap into the vast reservoirs of energy stored deep in the crust, and understand the planet's processes better than they know themselves.

POWER CEREMONIES

The Rite of Fire: Individual must travel to a volcano or a source of lava deep in the planet's crust. The acolyte must wade through a lava field.

The Rite of Water: Individual must bathe in a geyser's scalding water.

The Rite of Air: The individual must leap from a cliff on a mountain higher than the clouds.

The Rite of Earth: The individual is buried beneath ten feet of soil and rock.

Gnostic

Believe tangible things are impure. Only truth is the perfect reality of abstraction in the Astral plane.

Illusionism

Illusionists manipulate people's minds into thinking they see, hear, or feel something that is not real.

POWER CEREMONIES

SKILLS

METHODS

Mesmerism

Ionian Philosophy

Ionian thought promotes the idea that the universe can be explained through concentration and observation of natural philosophy.

POWER CEREMONIES

REQUIRED SKILLS

METHODS

Transmutation, Astralation,

Lyrism

This tradition uses song to cast its spells. While its spells are not as powerful as some of the other traditions' spells, they tend to be less dangerous and simpler to cast.

POWER CEREMONIES

Major performance: 2 pts essence, 1 pt will power. Can get up to 4 pts magic power

Duel: 2 pts essence, 1 pt health. Get 1 pt magic power rating if win a musical duel against someone with a higher magic power rating in the Lyrism tradition.

SKILLS

String instrument, singing, oratory.

METHODS

Mesmery

BARD SONGS

Necromancy

The necromancer deals with spirits of the dead and with the undead. He is knowledgeable in raising the dead for service.

POWER CEREMONIES

SKILLS

Butchering, chanting, gesticulation.

METHODS

Necromancers need skill in astralation, summoning, and binding.

Ontory

This tradition focuses on manipulation and observation of life energies.

POWER CEREMONIES

Attunement - This meditative ceremony seeks to align the individual's soul with that of the ether. This ceremony is required for all ontorists and must be performed before the individual can gain any abilities at all. The individual is allowed to perform this rite as often as desired thereafter. The ceremony itself only requires a few hours, but it is very exacting and very difficult; typically it takes weeks of meditation before the conditions and thoughts are correct. In game terms, the individual must make a successful luck check on the percentile dice. When is successful, magic power rating can be acquired at a rate of one for every three points of essence.

Empowerment - Once the individual has successfully performed the attunement ceremony it is possible to align one's body with the ether even more strongly. The empowerment rite requires the use of special symbols, devices, incense, and/or structures (pyramids, crystals, etc.) Each attempt requires a successful luck check on d20 and fatigues the character by 2 levels. If successful the individual may gain one magic power rating for the sacrifice of 2 essence, 1 luck, and 1 hit point (loss is permanent.)

SKILLS

Ontology, gesticulation

METHODS

Ethermancy.

Prophecy

POWER CEREMONIES

SKILLS

Theology

METHODS

Astralation, divination

Pythagorean Numerology

Pythagorean philosophy is the belief that numbers rule the universe. Music, geometry, and the stars all follow the rule of numbers.

POWER CEREMONIES

REQUIRED SKILLS

Mathematics, music

METHODS

Divination, Transmutation

Runic

This tradition uses rune stones to cast spells.

POWER CEREMONIES

Sortilige

This tradition is divination by lots. Chance events in nature can be used to foretell future events.

POWER CEREMONIES

SKILLS

Numerology, gaming

METHODS

Divination

Thamaturgy

Thamaturgy is the working of miracles. The follower of this tradition is able to call upon his deity to perform powerful magicks and work wonders.

SKILLS

Oratory, gesticulation.

METHODS

None

Theurgy

This is the tradition of the typical priest. The theurgist attempts to compel or persuade a god or beneficient to do or refrain from doing something.

SKILLS

Theology, chanting

METHODS

Astralation

Swami

This is an indian-style mage/psionicist/cleric. Don't need spellbooks or spell components. Believe in reincarnation and karma. Can't be raised or resurrected, but will reincarnate within a day or so of death.

Mesmery, limited transmutation.

Powers include enchantments, charms, weather manipulation, limited shape changing ability (e.g. put tiger stripes across the skin, etc.), metabolic (heat resistance, cold resistance, enhanced speed, enhanced eyesight), snakes (charming snakes, turning sticks to snakes, etc.), spells with rays (esp. from the eye), trapping the soul or the mind in an illusionary world.

Typically, the swami is limited in the number of spells he can cast, but he can cast them quickly and without lengthy memorization. Unfortunately, the swami does not have any powerful combat spells and relies on speed and skill in combat. Swamis typically disdain violent weapons, though they are often highly skilled in the martial arts.

Witchcraft

The tradition of the witch uses formulated spells almost exclusively. The witch is able to perform a large variety of hexes, enchantments, and so forth, but rarely invents them independently. The one method that the witch knows well is binding. Often the witch will also have another method such as mesmerism or transmutation at some low level, and thus she is able to bind minor spells to individuals or items.

SKILLS

Brewing, cooking, singing, herbalism.

METHODS

Binding.

Hermetical Wizardry

Hermes Trismegistus, the thrice-greatest, also known as Thoth, was reputedly the first human to use sorcery, and the inventor of alchemy. His greatest contribution was the establishment of the tradition now known as the hermetical philosophy.

Hermetic philosophy is founded on the principle that a deeper understanding of magic, chemistry, the planet, and the heavens will lead to a deeper understanding of the human soul, spirit, mind, and body.

The wizard is trained in sorcery and transmutation, the two most difficult aspects of magic to learn. They often pick up a third or forth method, binding is a typical choice. Wizards also prefer to learn the methods directly rather than relying on pre-written spells.

POWER CEREMONIES

REQUIRED SKILLS

Skill	Appr.	Journ.	Master
Gesticulation	8	12	16
Chanting	6	12	18

METHODS

Sorcery, transmutation.

WIZARD SPELLS

Shaman

The art of communing with ancestors and spirits of nature involves the methods of astralation and ethermancy.

Shamanistic magic is frequently used by humanoids and people of the wilds. There are certain dangers fundamental in the method, and it is one of the more time consuming and belief driven systems, making it less desirable to "professional" mages. However, it is very powerful in its own way. One of the main benefits is that it does not require a sophisticated understanding of magic, as it simply calls on spirits to carry out the detailed spell casting work.

The shaman is a kind of necromancer in that his power derives from summoning up spirits to drive his spells. The safer kind of spirit the shaman may call upon is the ancestral spirit; the shaman recalls a tribal ancestor to assist in his magicks or to provide advice. Ancestor spirits are somewhat limited in their abilities, however, so the shaman may need to call upon other spirits for the more powerful magic. In truth, the shaman may call upon any spirit - even demons and gods - but for safety he typically restricts himself to a small set of spirits he and his predecessors have learned to work with.

POWER CEREMONIES

Sprit Ceremony - The shaman seeks out his spiritual guide through deep meditation, physical suffering, and chanting of words of magic. The first time this ceremony is performed, a spirit of nature will bond with the shaman; in most cases this spirit is that of an animal, though plants, elements, or forces of nature can also serve as spirit guides. The type of spirit guide found determines the general "flavor" of magic that the shaman can wield, and each type of spirit has its own maximum magic power rating that it can imbue to the shaman.

The individual must receive special preparation to cleanse the mind and soul before attempting the ritual. These rites can only be performed by a shaman and will involve imbibing certain drugs, marking the body, and calling to the spirits to make them aware of the new shaman. The new shaman then goes into the wilderness or to some secluded place and begins a long meditation; this can often last several days.

During this time the new shaman cannot eat and must drink only sparingly. When he finds his spirit guide he will be tested for worthiness. The type of spirit found will reflect the type of animals or forces of nature in the environment that the new shaman has chosen for meditation, at it will often reflect the personality or background of the new shaman. Each level of magic power rating requires a sacrifice of 2 points of essence and 1 point of health. The number of points a character buys is determined by the spirit guide, who will often dish them out one by one, requiring the shaman to perform this ceremony many times before attaining powerful levels.

Ancestral Ritual - This ceremony calls to tribal or personal ancestors. Unlike the spirit ceremony, this ritual can be done anywhere, and is typically done with several other shamans around a fire or in a holy burial place. The shaman must implore the spirits to grant him their magical strength. If the spirits feel the shaman's need is valid and worthy, and if they feel that the shaman is a worthy shepherd to the tribe, then one or more of the spirits will join with the shaman. This spirit will often appear as a ghost to the shaman to share advice or to teach or train. The shaman may trade 1 point of essence, 1 point of agility, and 1 point of strength for each point of magic power rating. The shaman can take as many points as he likes, up to the maximum that the given spirit can provide (typically 2-3 points.)

SKILLS

Chanting, dancing

METHODS

Astralation, ethermancy