

ELEMENTAL REIGN

The Elemental Magic supplement for the Game Engine Manual
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Introduction

To some, the strength of earth, the patience of water, the passion of fire, the song of air, and the mystery of void, are the building blocks of the universe. These are the ancient elements, those that are controlled and create magic.

There are those who learn about these elements. They understand them, and being to manipulate them. They can mold the elements to their purposes, creating feats of magic both wondrous and subtle.

These are the mages, wizards, witches and warlocks. They are the magic-users, and the elements themselves are their tools. Before any can become masters, however, all must learn. Welcome, students, to the beginning to the beginning of that learning.

How to use this tome

This book is dedicated to magic, and to those whose lives it touches. With it, a player can create wizards who cast fireballs, dragons summoning powerful spells, the old and wise sage, and the dark and mysterious warlock. All their characters need are the new skills, knowledge, and time to dedicate to their craft.

Caveat

Nothing in this book is real. That bears some special emphasis and some explanation. *Elemental Reign* is for role-playing. None of the rules in this book will do one whit to allow real people to use real magic. It's all a fantasy meant for the express purpose of a game.

Lessons Within

Like nearly every rulebook in existence, this one is divided up into several sections. A player or Game Master does not need to read and memorize every bit of this book, but should get comfortable with those sections most relevant to the campaign and desired setting.

Magic in the Campaign. This deals with the very touchy issue of allowing magic into a campaign, and what the effects of opening the Pandora's Box are likely to be. Game Masters should read this as they start designing their magic-laden campaign.

The Magic User: This is, really, the main section that all players and characters should become familiar with. This section describes the creation and role of the magic-user within the campaign. It includes information on skills, background, statistics, advantages, and disadvantages.

Spell-Casting. The basic rules on how to cast spells, both within and out of combat, are covered here. Again, everyone who wants to actually cast a spell should look here to know how.

The Grimoire: Many finished spells are laid out here for convenience. They're in alphabetical order and make for a handy reference.

Spell-Crafting. If the spells in the Grimoire weren't enough, this chapter details how to create new spells from the elemental forces. It is recommended that advanced and creative players and Game Masters use this chapter.

Requirements

Other than this manual, all the requirements for using *Elemental Reign* are listed in the Game Engine Manual. This book is not a complete game, and is intended as a supplement to both the Game Engine Manual, and the Game Master's setting.

Lastly, if a reader is not familiar with Role Playing Games, please read through the Game Engine Manual first, since many of the concepts and ideas presented here will likely be alien to him.

Magic in the Campaign

Magic is a difficult thing to sit down and define. The best way to explain it is that it is the harnessing of supernatural energies to create desired effects. In layman's terms, it is tapping into the unknown and mystical to make what is wanted.

If that definition is disturbing, it should probably remain so. Magic is mysterious and unknown. When someone is able to explain how a form of magic works, it suddenly becomes science. Until then, it remains the realm of those versed in it, steeped in mysticism and ritual.

For *Elemental Reign*, the definition changes very little. Magic in this game is when a character taps into his mana to control the elements. By controlling these primal magical forces, the caster can create spell effects.

What is Mana? Mana, put simply, is the amount of inner energy that a character can muster. It is a combination of the character's intelligence, willpower, and perception. The higher these basic statistics are, the more mana the character has at his disposal, and the more he can control the elemental forces to create spells. The higher the mana, the more powerful a magic user can become.

What are Spells? A spell is a method for creating a desired effect, such as setting off a fireball, reading a foreign language, or deflecting incoming attacks. In many ways, a spell is a recipe. The character must follow the instructions for the spell in order to create what he wants. If a spell is a recipe, the ingredients are the character's mana and skills.

Where do Spells Come From? This system is deliberately abstract as to how spells are learned. Many settings simply assume that a character learns spells and magic related skills as he would any other ability. Others require magic-users to be born with the ability to cast spells. Still others require

unfortunate power-seekers to give up a part of their own essence to some supernatural power for magical favor.

The source of spells comes from the campaign and the setting. Spells may all work the same way once learned, but learning them is going to be very specific to each different campaign.

Fantasy Campaigns

When adding magic, the Game Master's first duty is to consider where magic fits into his campaign. Is it all-encompassing, permeating every fiber of life? Is it instead subtler, belonging only to a select and removed few? Does magic come from within, or does it require the use of some foreign agent?

When the Game Master is making these decisions, he's also dramatically shaping his setting and campaign. The level of magic alone could change how empires are born and maintained. The source of magic may make it a boon to the adventurer, or a source of depravity and evil. The Game Master should choose from her options carefully.

The Level of Magic

Magic is a powerful, inspiring, and frightening force within a world, but it loses something when it can be commonly found, and it can be overly powerful if made too rare. Somewhere in between the extremes is a level comfortable for a Game Master's carefully designed campaign.

The Game Master needs to determine exactly how much and how powerful he wants magic to be in his campaign. This could be tricky, and will probably take a few times in practice before the Game Master finds some level that she's comfortable with.

Witches, Warlocks, and Fear: Some fantasy games, particularly those in the horror genre, look upon magic as the ultimate

intangible knowledge. Those who practice it are too powerful to be mortal, and must have sold their soul or made some other supernatural contract to gain their power. Whether this is true in the campaign or not, the point is that magic is extremely rare and reserved for the select few, and those few inspire fear and terror through their magic abilities alone.

Example: Most of classical and medieval Europe languished under high superstition and illiteracy. Many people believed that not only did magic exist, but it was responsible for the ills of the world. More than that, however, they accused those who were aloof or removed from the town's people as being the casters of this ill-magic. Lonely women, in particular, were branded and burned for witchcraft, though they usually had committed no crime other than being single. The true witches of the time could be found in high society, within the wives and lovers of the nobles.

Low Fantasy. Low Fantasy games are those which do have a decent amount of magic in them, but magic is considered extremely unusual, and often not available to adventurers or the common folk. More often than not, it is the 'bad guys' that are using the darker aspects of magic to further their aims, and the heroes still have to overcome them.

Example: The 50's were full of 'pulp' horror and fantasy books which involved the use of black magic. Evil wizards could cast powerful magic on our intrepid heroes. Magic artifacts were the centerpiece of quests. The heroes would have to struggle constantly against zombies, fireballs, will bending spells, and powerful phantasms, but usually never had any of these abilities themselves. In a way, it reinforced the idea that magic was both evil and taboo.

Pulp Magic. A vast majority of fantasy games fall into the 'pulp magic' category. This means that while magic goes to a select few, it is powerful and inspiring. Where most common folk cannot master the elements, wizards can perform incredible feats. Magic items can be found, through

effort. Spells and apprenticing go to those who know how.

Example: The small town had little use for a wizard. Though the governor had insisted, the townsmen balked. Few trusted those who studied magic, largely because they couldn't tear themselves away from their farms and trade to study the art. They would be thankful for their wizard soon, however, as the storm's clouds appeared on the horizon.

High Fantasy: Magic in high fantasy is very common and quite powerful. Adventurers, more than anyone, can enjoy the benefits of powerful spells. Fantastic creatures appear with some regularity, and formal schools for magic have even been set up in some kingdoms. While not every person in the world knows magic, or even uses it, they have probably been in its presence more than once.

Example: The dragon-riders had come in quickly. The enemy soldiers of the realm had been taught to use fire-magic to its fullest effect, making the flight very dangerous. The riders, for their part, knew fire just as well, and what happens when it is combined with water to make steam. The realm's magical infantry was very surprised to see their favorite attacks turn into a smokescreen to be used by their enemies.

Magical Technology: This is the highest form of magical power in a setting. It is simply everywhere, and controls every part of every day life. Magical skills are taught from an early age, and everyone can expect a great deal of magic items, spell-power, and sources of Mana.

Example: The world had long ago forgotten what life was like without magic. For those born Magic-dead, life had become some imitation of hell. They were teased, chided, and abused. Society considered them rejects, and were usually slain as young children. A few, however, managed to survive, building their strength in different ways. Their time was coming.

Source of Power

The second major question to answer is 'where does all this magic come from?' This answer might directly relate to the power of magic in a campaign, or it could merely be added for flavor. The source of magic could be anything from merely an extension of nature, to a perverse ritualistic system coming from the sacrifice of innocents.

Natural Magic: Most campaigns should probably assume that magic is simply another part of nature. Mana is always available for use, and spells can come about as easily as other skills and abilities. Nothing gets modified, and no special rituals or materials are needed.

Example: A group of heroes are wandering through the Elf Woods. One of them, a mage, needs to cast a spell to determine where they are. He merely needs to concentrate on the spell's instructions to tap into his mana. The spell is cast immediately.

Oils and Substances: Many settings may require some external ingredient to either help allow, or to fully allow, a character to tap into his mana. Mystic oils, mandrake root, and other forms of brews can be used as the catalyst.

Each dose of the substance can allow the magic-user to tap into his full allotment of mana, as long as the dose remains in his system. This process usually lasts about eight hours. It's a matter of convenience that most mages will include this substance in their regular diet, thus always keeping their mana available.

Example: A mage uses a specially prepared mandrake root to allow him to tap into his mana. At breakfast, he ingests it with his eggs and ham. For the next eight hours, he can then cast spells as normal. When the hours pass, however, his mana is once again blocked.

As an aside, the Game Master could determine that the substance needed to free mana is an addictive substance, like a drug.

As the mage continues his career, the worse his craving for the substance grows. Eventually, the mage will desire the substance more itself than for its use, and it that desire could even dominate his life.

Example: After three years, the mage had ingested a large amount of the prepared mandrake root. Now, it seemed as if his system demanded it. Mandrake root, properly prepared, was not a cheap item, but he needed it desperately, and he knew where some was. It was guarded, but it was there.

Prayer: This could be an obvious source, but one's faith in one's deity might be enough to free a person's mana. Certainly many of the magical feats accomplished in the Old Testament follow this idea, as well as stories in many other religions.

As a character prays or chants, mana is released for use. For ease of play, for every five minutes that a character spends praying to his god, one point of mana is released for use. It's also a good idea to make the player role-play some part of the prayer, to better instill the idea of where his magic is coming from.

Example: The druids were a very insular and religious sect. They spent hours chanting to their deity for favor, and were rewarded for their faith with the power to harness nature itself.

Note that this idea is purely for the game. Real religions work in their own ways, and no mere game system could adequately cover them all and do any of them justice. No players should take the faiths presented in their gaming sessions too seriously, unless it is their true religion.

Lastly, this idea also allows the Game Master to pull the plug on any religious character who acts against the ethos of his religion. Put simply, if he angers his deity, his deity isn't going to be terribly inclined to give him power.

Mental Discipline: Some settings may simply require characters that want to cast

spells to devote an extraordinary amount of effort into training his mind. Effectively, he has to learn a mental training skill before learning any of the magical skills.

To make it easy, a character could simply learn the mediation skill to accomplish this. Each level of meditation that he knows will free up one point of mana for use with magic.

Example: Martial Arts are trained in both body and mind for their skills. Some of the legendary and mythical Martial Arts have powers that approach magical skills. These powers supposedly require a lot of mental training before they may be used properly.

Soul Selling: Those desperate for power have been known to consort with dark powers to gain it. In some cases, such unfortunate fools have given a part of their very essence over to access their own mana. In short, they have sold their soul for power.

Soul Selling has a deadly cost, even in life. When a person sells off a bit of his essence, all mental statistics are permanently reduced by one point. In addition, these statistics can never be increased. Also, the character is travelling the dark path, and gains a third level phobia of all religious icons.

His reward for selling his soul is that he may now tap into his full mana. He is doomed, however, for death is more than final from him. When he dies, he is irrevocably destroyed. He is no longer a person, but an abomination.

Example: It was said that many ancient ladies of Europe sold their souls to Lucifer in exchange for the power to control their men. These women could then supposedly cast spells to enthrall and entice their lovers and husbands. These 'witches' even performed sacrifices and bizarre rituals to gain in power. Most of them, however, were slain by the guards of the crown. No prayers were said for them, and they were burned

instead of buried, for they had no souls left to pray for.

Sacrifice. Not uncommon in horror genres, and certainly a common belief for medieval society, the source of magic in some realms is the use of sacrifice. It is an extremely disturbing source, and almost always lies in the purview of the most evil of magic-users.

For a sacrificial source, something must be slain. This could be an animal, plant, or something else with life force (health for our purposes). Each point of health slain in the ritual allows the dark mage to use one point of his mana for spells.

Example: A necromancer has taken a young girl to be his next victim. She currently has fifteen points of health. When the ritual is complete, the necromancer takes those fifteen points, setting free fifteen of his mana for use in spell casting. The necromancer actually has twenty mana, but the remaining five are still trapped, pending another sacrifice.

To state this simply, sacrificial magic is utterly evil. Campaigns and settings that use it should be very careful to make this point clear. Innocents are being slain for power. It is the darkest of the dark magic, included here primarily to provide a source of power for the horror villains of pulp horror movies and evil cults of medieval society.

Learning Magic

Now that the Game Master knows where magic itself comes from, she now has to decide how characters can learn to tap into it. Some campaigns may require a tight lid kept on magical secrets. Other campaigns might have spell instructions on sales racks and the local scroll store.

Obviously, though, the harder it is for someone to learn spells, the more awe-inspiring magic becomes. If everyone could pick up a Grimoire and start casting, after all, magic wouldn't be special in that

setting. As with all things, the Game Master should flavor to taste.

Forgotten Knowledge. In some settings, such as contemporary Terra, magic is a long dead art. A few individuals may know some of the juicy bits and pieces, and entire cults may center around some seepage from the past, but the knowledge is mostly dead. Characters can pretty much forget about learning anything new.

Example: In the mid 1930's, the Nazi War Machine was very interested in the occult. Many historical relics were uncovered, most of which were supposed to have magical and powerful abilities attached to them. If any did, however, no one learned how to tame them, and they never saw action on the battlefield.

Innate. Certainly the easiest way to run a campaign is to let the characters innately know the basics of magic, and let them advance in their spells without any other knowledge. This does lead to every character having a great deal of magical ability, since they don't need special training (or experience points) to pick up the elemental skills.

Example: Let's say that Xerina, a druidess, has the innate ability to learn magic. She does not need to learn the elemental skills, and simply purchases the spells themselves. She can purchase a level six earth spell, for example, without actually learning the earth element to level six.

I won't give a lot of credence to this idea, though. It would work for ultra-heroic types of campaigns, or for the rare and powerful character, but that is primarily because it quickly leads to powerful characters.

Self-taught: This is the most effective method for wandering, adventuring mages. The mages spend the time and effort themselves to learn the elemental skills, and then the spells that are allowed from them. This method is described in detail in the

next chapter, and could be considered the 'default' method.

This method is most suitable for pulp to high-fantasy campaigns, where mages are common enough that they could reasonably learn well on their own with the right equipment and a nice, big, Grimoire at their disposal.

Example: In the story-line presented throughout this book, Sonya is mostly a self taught mage, using her old teacher's tome for a reference tool. During her adventures, her power grows as she studies, through she does have to take time out to learn the spells and skills that she needs.

Master and Apprentice: A common method for training in pulp fantasy involves the old wizard passing down his skills to a young apprentice. The younger person is usually assigned a number of chores, and basically performs mundane duties, all the while learning magic to make those duties easier. Eventually, the apprentice will step up his magical skills to more flashy and powerful ability.

This method can provide for some strong background on a character, as well as make a good non-player character for the apprentice character to interact with.

Example: Sonya began her magical career as an apprentice to an old mage. She learned the basic elemental skills from him as well as a few mundane spells from the Grimoire. After he died, she was found by an adventuring party, already well able to use her magic for combat and exploration.

Familiars: A familiar is a supernatural teacher of magic and spells. In many cases, it is some sort of elemental spirit inhabiting a cat, or other small animal. The familiar has the physical attributes of the animal, but the mental attributes of a powerful wizard. Generally, the familiar is a constant friend and companion to the wizard, though other relationships are less loving.

Often, when a caster is performing rituals or have sold their souls, the familiar is, in actuality, a demon of considerable power. While the demon does grant spells to the caster, it is usually at its own high cost. The caster must continue to perform acts of severe perversion to appease the demon, all the while losing his willpower over time to the demon's own, true, hunger.

Example: A witch in medieval times has already sold her soul, and now uses a familiar to teach her spells. The demon she calls upon takes the body of a black cat, and grants her magic based on certain conditions, how often she commits murder, adultery, and other crimes. Desperate for power, the witch relents, and eventually becomes no more than a puppet for the demon. Finally, the demon drains all the willpower from the witch, leaving her a lifeless husk, devoid of both soul and mind.

Circles and Schools: These are more organized forms of instruction, involving several teachers and many levels of learning. A school is a formal training center, while a circle is more casual, involving only a handful of tightly knit people. A potential student must first pass an initiation, and then joins the school in a tight brotherhood (or sisterhood).

The main advantage of circles and schools is that nearly any level of magic can be taught within them. With so many people each contributing to researching magic, there exists no greater source to learn about the elements and what can be done with them.

Example: Druids often work in circles. A young initiate must first prove herself and her loyalty to the circle, usually in some sort of ritual, but then gains access to the magic knowledge of all members within the circle. During her career there, however, she is also obligated to teach her skills and her discoveries to other circle members.

The Elemental Flavor

For those who haven't yet noticed, *Elemental Reign* uses a strong elemental

theme in its magic. Magic is shaped from the five basic elements: Earth, Water, Fire, Air, and Void. Where magic is prevalent and powerful, it is very likely that other aspects of society will adopt the same basic theme.

Religion may become shaped on the elements, birthdays and star-signs will be assigned to them. Governments and civic centers may use the elements to guide their routine. In general, the more magic there is, the more it will affect the setting.

Example: In a desert fantasy campaign, magic is so powerful that even the races themselves are believed to be embodiments of the elements. Each race is likened to an element that it most resembles in spirit. The strongest would be earth. The most scholarly belongs to water. The most passionate, fire. The swiftest, air. Finally, the most mysterious belongs to the element of Void.

Magic as Conflict

While magic and spell casting can seem like an easy way to solve a conflict, it can also bring in conflict of its own. Magic is merely a form of power and control, and that will always attract unwanted attentions.

Those Who Hate Magic. Many settings will have magic cast by a select few, those who spend the time and effort in learning spells and skills. For many people in the same setting, though, magic is a foreign and dangerous concept. Magic users become distrusted, and possibly even hated. They become feared and despised because of the power that they possess. Perhaps a malevolent spell-caster damaged the mages' reputation in the past. Perhaps the power had been abused. No matter the original cause, though, known spell-casters may be forced to live in isolation or in constant fear for their very lives.

Example: While dark magic and the occult would get much of the press in medieval settings, there probably are a number of 'witches' that use their knowledge to heal and

cure the sick. Sadly, the common people won't see the distinction between a 'white' and 'dark' witch, and will burn both to the stake.

Opposing Schools. Rivalry is another major source of magical conflict. Many settings will have more than one circle or school, perhaps belonging to different kingdoms. Inevitably, these rivals will take things too far, perhaps even causing violence between the various factions.

Example: Two schools vied for dominance in the same realm. One was given over to more practical use of magic, while the other emphasized art and flavor. It started as a friendly rivalry, with awards and trophies going to whichever side was more successful in contests that the realm organized. For years, an uneasy rivalry was between them, and contests kept them at bay from one another. This particular year, however, some of the famed champions of both schools were turning up dead.

Quest for power. There are those who see magic as a means to an end. There are others who see magic as a powerful means to an end. These men use magic to control their forces and drive their ambitions, and they constantly seek to improve their spell-casting ability, if only to make them even more formidable.

Example: The Dark-Mage was known and dreaded by all. He had grown in power for many years, some say longer than any mortal could live. His amassed army swore themselves fully to him, else they would feel the wrath of his black flames. He had been called a 'demon', and all magic had been associated with him and his realm.

Non-Player Characters

When the Game Master starts assigning magic to his own characters, he needs to address a few issues. Most of these issues will answer themselves, based on the nature of her intended campaign. Just by taking the few seconds to think these issues through, the Game Master can create

rewarding, if not outright dangerous, non-player characters for his campaign.

Where does the magic fit in? Believe it or not, this simple question is often the most overlooked. Above all else, the new character and his ability has to fit in naturally within the campaign. If the character is inordinately powerful, or is too dramatically different from how the rest of the campaign flows, the players will lose their suspension of disbelief, and the running story is ruined. That's something to avoid at all costs.

Example: To show what not to do, a player has created a mage that is capable of slaughtering whole armies. He is malevolent and hateful, caring little about his troops and his people. He has come from nowhere, and threatens to take over the world. While this sounds like a plausible villain, a lot of questions come up. If no one has heard of him, where did his army come from? How did he gain so much power without anyone noticing? If he's such a powerful mage, why does the party have to deal with him if he could slay them outright?

Assigning the level of power. It may seem obvious, but assigning the level of power that a character has in magic can be a bit tricky. No character should have more magic at his disposal than is necessary for the character's development.

If the character is more of a commoner sort, he probably isn't going to need much, if any, magical skills to get him by, so we won't likely spend the time to learn it. A warlord might have only invested in combat spells. Old sages and scholars may have a lot of spells, but only a few dedicated to combat.

Example: The Game Master has determined that the lead villain in his campaign is a powerful combat mage. This time, however, he's given some thought to where the mage has gotten his power. The mage started as a mercenary in his late teens, slowly building up magical prowess in his missions. Eventually, his fame in certain circles grew and he amassed a small fortune, an

army, and a great deal of combat-related spells. Now, in his late forties, he is hell-bent on conquering the party's homeland for reasons of his own.

At any rate, the Game Master should remember that it takes considerable experience to gain spells and skills at the higher ranks. Though someone may want to be powerful, it will take a great deal of effort to get their levels of power. There shouldn't be many ultra-powerful mages running around, but there could be some heavy-hitters that spend all their time in study.

Example: The previous example is a good place to start. We know that the combat-mage has been in his career for about twenty-five years. That is a lot of time to gain experience. We'll assume that he's built up about three thousand points of experience for his full array of skills and abilities.

Of course, he has his physical combat abilities raised to a high-level, somewhere above sevens. He's likely also augmented a few statistics. Then, there is his magical skill. Almost half the character's total experience could be spent in raising the magical skills to high levels, and then to a number of individual spells.

The remaining experience goes to flesh out the character's personality. The warrior-mage could be softened with well-played music, for example, and he could indeed have musical skills on his own. Perhaps he is charming and attractive and has the seduction and etiquette skills to their maximum? No man lives with only combat skills, after all.

Introducing the character. When the character is created, it's very likely that the new mage is going to make him known somehow. Many times, these mages make themselves the centerpiece of the story, and often interfere directly with the lives of the party members.

Remember though, that not all of these characters are going to be villains. Many could actually aid the party by providing

wisdom, power, or even simply moral support. Others can merely be love-interests, family members, or old friends, somehow connected to the campaign's story line. No matter what the connection, however, the Game Master should consider it carefully, and insure that the character's introduction fits well within the desired campaign.

Example: The campaign begins with our warrior-mage making his first incursions into the party's home realm. The party is called upon to help the defense of their small village. They are very surprised to see the 'villain' venture into the village alone and confront the village elder, who recognizes him. Before the party can react, the village elder is slain, and our warrior-mage rides away to continue his war elsewhere.

Elemental Magic and Characters

Allowing the party to have magic-users is a fairly big decision. Magic is a powerful ally, and can set the tone of the overall campaign. Powerful mages can offset entire parties. Weak mages may feel useless. As with any other designing bits, allowing magic-using characters brings up some questions that the Game Master needs to answer.

How many mages does the party need? A game master should quickly decide exactly how many mages that he'll need for the party. A mage-heavy party will have tough times in extended combats, or in performing stealthy feats. The setting may also frown heavily on too many mages spending too much time with one-another. On the other hand, not enough mages in a party could leave them without the much-needed spell support in a crisis.

Unfortunately, there's no amount of advice that can be given to get this right. The Game Master and her group are going to have to practice until it's right for them and their campaign. Individual playing styles have a great deal more to do with the strength of a mage than the skills and powers that the player's mage may possess.

Example: Two different people are running A mage character. The first is a shy, timid sort, and her playing style is accordingly very reserved. The mage, under her control, seldom casts spells, and constantly whines about her ineffectiveness. The party finds themselves wishing for another mage. The same character, when controlled by the other player, proves to be simply deadly in combat, and more than able to aid the entire party even when low on mana. The party is now very thankful for that character.

How the mages have come about?

Something else to consider is answering how the mages got to be mages in the first place. Where did these starting characters get their unique knowledge? This a question primarily reserved for the background of each character, but it something which has to mesh in well with the existing background. The rarer the magic in the setting, the more difficult and more interesting a time the character should have had in starting her career.

Many times, the setting will provide obvious answers to this question. In a setting where masters often seek out apprentices, the party member was one of those apprentices sought out. In settings with schools and circles, she is merely a new initiate, beginning her formal training.

Example: Xerina is a young druidess, recently inducted into her circle. As the circle makes preparations for an upcoming holiday, a young knight comes to them seeking aid. The elders of the circle decide that Xerina should accompany him, in order to raise her ability, as well as educate her about the world around them.

Forgotten or forbidden knowledge brings in its own problems. A mage is going to discover her talents either accidentally, or by breaking the laws of the land. Either way, her ability is going to be kept quite secret, for fear of persecution or death. Having the other members of her party discover her talent could prove problematic.

Example: A young girl got lost in a forest. She ran blindly in fear and stumbled across what looked like an abandoned Puritan church, dating back from the sixteen hundreds. Curious, she went inside. Some power filled her as she entered. She noted an open bible on the last remaining table in the chapel, sitting comfortably with another book, emblazoned with a Knight's Cross, entitled 'God's Magic of the Templar'.

Character Generation. When the Game Master determines how mages can get their start, she then needs to decide what, if any, modifications she's going to make to character generation. Some settings may require certain skills, advantages, or disadvantages to allow spell casting. Other settings may modify how spells are bought through experience. The rules given in the next few chapters could be considered the 'default' spell-casting rules, from which the Game Master could modify to better suit her purposes.

Example: For one setting, the Game Master has, for some reason, determined that only women are allowed to be spell-casters. Any males in the group cannot learn spells, but instead gain a +1 bonus to their strength to make up for it.

Assigning Limitations. Many settings may wish to limit the upper power of magic. This can be done by capping the maximum level of skill (most skills usually terminate at level ten), by the levels of spells, or by disallowing the element of 'void'.

Example: In one low-mana setting, everyone recovers mana at half-rate of normal, no matter the circumstances. Spell-casters have to be extra careful in what magic they may use, for they won't be getting their mana back any time soon.

It is possible, also, to simply penalize the use of magic in play. Magic use can cause damage, and not just mana fatigue. It can also become an addiction, as the rush of power courses through the body. Some societies may frown on magic so much that

those who practice it could be slain on sight.

Example: Ryan is a magic user in the middle ages. His art is mostly forgotten, and it takes a great deal of effort for him to cast spells. He causes one dice of damage to himself for each point of major effect in a spell that he uses. Even a few minor spells could kill him.

Room for Growth. Finally, characters are going to need to know how they can improve upon their skills. While many can merely improve their skills in the same manner as when they first learned them, other characters can find the situation impossible. The Game Master should make some allowance to improve magical skills, even if it is extremely limited.

Example: After Sonya's mentor died, she spent several weeks learning the basic research she needed to improve her own skills. Finally, she was able to take the time to learn spells on her own, gathering what she could from her mentor's notes and Grimoire.

The Magic User

Players should, hopefully, be familiar with the basics of character generation already, including statistics, skills, background, and other little details. If a player isn't familiar with these concepts, he should probably refer back to the complete *Game Engine Manual* for a refresher.

The role of the magic user: It isn't enough to say that a magic-user is the person who uses magic in the party. A Magic User is someone who dedicates a large amount of their time, effort, and lives to the pursuit of their art. Where everyone else may pick up a spell or two, or dabble in the mystic arts, the magic-user takes in the arts fully. His magic, and how he uses it, defines him.

That said, typically, the magic-user is an intelligent scholar. He, or she, is well versed in many fields, most of which directly are related to his art. Other skills may include the basic sciences of his time, literature, and even art.

Example: The old sage of the realms was well known to hold massive power, but he was also a learned man. While hundreds who seek to learn magic from him are turned from his tower, those who speak of other subjects, such as the arts of the period, or the nature of the world around them, are usually let in for a spot of herbal tea.

A few magic-users, however, are given over to the needs of war, and may have coupled powerful combat-related magic along with their formidable physical combat skills.

Example: Yaimon is a powerful warrior-mage, charged with protection his realm and its magical secrets. To this end, he has honed both his swords and his magical prowess to a frightening degree. Those who survive his spells are seldom in good enough shape to deal with his blood-soaked blades.

What makes a mage then? As had been stated, mages are merely those who dedicate themselves fully to their talent. They are the sort who has grown to love

magic and its uses. A magic user is one with a great knowledge of magic. How they may use this knowledge can vary widely, and they can fill a very large number of possible roles.

Prerequisite Statistics

What statistics are common in well-done mages? While a mage certainly doesn't need to push the maximum of his useful statistics, he should go down to the lower end, either. Actually, good mages usually range a little physically weaker than other characters, but are often a little bit more intelligent. Their mana is generally a few points higher than their health. A good mage should be a little above average in his brains, and often be willing to use his wits to overcome a situation rather than spell-blasting anything he sees.

While it can be argued that these statistics mean much in making a powerful mage, they don't do much in making a good mage. In other words, the characters get flat and uninteresting. How many 'frail and rude ultra-mages' can fit into one world, anyway? Far too many, it seems.

If a player wants to make a mage character, a lot of thought needs to go into that character, certainly a lot more than where the '10' should go into the statistics slots. As with any other character, the key point of the mage is the style and flavors of the character itself. The skills, statistics, and abilities will follow naturally.

The Five Elements

Magic takes years to master, and requires a great deal of concentration and practice. Even a mere marketplace showman would have spent some time behind books and honing his skills. No character should expect to become a powerful mage overnight.

To become a mage, an apprentice must learn the basics of the five elemental skills. The five skills encompass the

understanding of the magical elements and the nature of reality. An apprentice begins his study of magic by studying the five elements, building up skill in each of them. As a mage increases his ability with each element, she increases her ability to manipulate the world within the laws of each element.

The five elements are Earth, Water, Fire, Air, and Void. Each of these elements has an appropriate skill, ranging from the easiest, Earth, to the hardest, Void. It takes one, some, or all of these skills to create spells. The five magical elements are listed below.

Elemental: Earth. (*Trivial Willpower*) The element of earth is the simplest of the five to shape. It is the most physical of elements; the most tied to what mortals know of as real and tangible.

When used as the major effect, or driving force, of a spell, it can cause damage with physical weapons, augment the physical capabilities of the caster, or provide barriers against any incoming attacks. When used as a minor effect, earth can link a spell effect to an item.

Elemental: Water. (*Easy Willpower*) Water provides rain for crops, and vital drinks for survival. It can also torrent in deluge and wash away topsoil. It is less physical and therefore more difficult to manage than Earth.

When used as the major effect, water has the power to corrode objects, effect endurance and willpower, and instill cold into a person. As a minor effect, water is excellent at extending the duration of a spell.

Elemental: Fire. (*Average Willpower*) Fire, as heavily harnessed as it is, nevertheless remains a difficult element to shape and control. Fire can bring infernos or warmth, depending on its use.

As a major effect, fire can warm, alter one's mental statistics, or simply burn. As a minor effect, fire can extend the area of effect of a spell into a sphere or a cone.

Elemental: Air. (*Difficult Willpower*) The element of Air is vital to life, but remains very difficult to control. Air can be a cool breeze, or a stream of lightning. Air can bring damaging electricity, or force from ferocious winds.

As a major effect, air can effect perception or dexterity. It can cause damage through sound, wind, or even lightning. As a minor effect, air adds range to a spell.

Elemental: Void. (*Hard Willpower*) Void is that intangible element which surpasses most of our understanding. It is darkness, sickness, cold, and negation. Void is the least tangible of the five elements, and even eludes precise definition by scholars. It is the hardest element to master.

Void can effect the mental statistics of a character, or magic use itself as a major effect. As a minor effect, it can delay the effect of a spell, or separate the effect of a spell from the caster.

Learning the Skills

The five elemental skills are bought up and learned in the same way as normal skills. In essence, they are indeed merely five new skills made for the express purpose in learning magic. Merely use the rules provided in the *Game Engine Manual* to see how to raise these skills.

Example: A mage is attempting to increase his knowledge of the water elements from level two to level three. Since water is an easy skill, it has a base cost of two. Raising it to level three would cost six experience points.

Note that while the skills give a character basic knowledge of how the elements are used to form spells, the magic user still does not actually know how to form a spell. For that, the mage also needs to learn a few of the spells themselves.

Learning Spells

A mage learns new spells through research, either by reading it whole in an existing Grimoire (a large book of spells), or by creating new ones of her own. No matter how she picks up the spell, however, she needs to spend experience to actually learn it for her own use. She must also be able to actually cast the spell, as each spell requires a certain amount of knowledge of the elements that comprise it.

Elemental Makeup: Each spell has elemental ingredients that the mage must be able to know how to mix together. In a spell's description, the magic-user will find the elemental makeup, which lists what skills are necessary to learn the spell. The mage's elemental skills must be greater than or at least equal to the total requirements of each element in order to learn the spell.

Example: The 'Accelerate the Magic' spell has a makeup of 'W5A1', which requires the mage to know the water element of at least level five, and the air element of at least level one.

Example: The 'Calm' spell has a makeup of 'W3W3', requiring the mage to have a Water elemental skill of at least six to learn it. The first three levels are taken up in the major effect (the first 'W3'). The last three are taken up with the 'minor effect' of the spell. (The last 'W3'.)

Major Effect: Every spell has a dominant effect. Fireballs create spheres of fire. Healing spells heal. This is the major effect of the spell. In a spell's elemental makeup, the major effect should come first.

The more power placed into the spell's major effect, the more powerful the spell is, and the more difficult it is to learn.

Example: The 'Calm' spell has an elemental makeup of 'W3W3'. Its major effect is from the first 'W3', which makes the spell effect to 'resist at three dice or relax'. This could be interpreted as a third-level water spell.

Learning Cost: This is the amount of experience and study the mage requires in order to learn the spell. It is equal to the power of the spell's major effect. The magic-user pays this amount of experience in order to learn the spell, and copy it to her Grimoire.

Example: The 'Calm' spell has a Spell Cost of three listed with it, which means that the mage must spend three experience points in order to learn the spell itself. Once learned, the mage can use the spell whenever she has enough mana.

Character Personalities

Just because a character is a mage, many people make some rash assumptions about him. They can assume that he is intelligent, mystical, and usually a busybody who puts himself a layer or two above the other men around him. While this is sometimes true, it isn't always necessarily the case.

The Old Sage: The most common perception of the wizard is that of the old sage. This is the elderly gentleman most interested in magic for study. He is the type to seem to know everything, or at least act like he does. His adventuring days are long since over, however, even with his powerful magic.

Example: One of the old realms has a powerful mage, who is known to write long-winded books about the various states surrounding his own. He is an expert on everything about his world, and often talks down to most of the people he meets. He can be witty, and even charming, but he remains isolated and aloof. Many fear the legend of his power.

The obvious downside to this type of character is that he's well beyond his adventuring career. He may be powerful, and may indeed know more about the world than anyone else, but he's almost purely reserved to book-knowledge. His magic is also the stuff of legend, making him plot-device fodder.

The Young Scholar: For every great wizard there are a hundred men who try to master the simplest of magic. These men spend their time learning about the elements and how they can be manipulated. They can be of some aid in combat, but their purpose in adventuring is to learn more about the world, and to hone their newfound skills.

Example: As a boy, he was entertained for hours in the marketplace as the mages waved simple tricks to amuse the other children. Where they watched in wonder, however, he was more interested in how the tricks were performed. One day, he left his home to find a mage to teach him those tricks. In that day, his eyes opened to the world that surrounded his own.

This type of character is an excellent choice for starting adventurers where magic is somewhat common. While not geared for combat, the scholar can offer information and use his magic to aid the party in many ways, particularly in discovery and deduction.

The Rogue: The thief, be he of gold or hearts, can make excellent use of magic. He has learned that a little magic can well aid his already formidable skills, provide that extra support needed for escapes, as well as dazzle and charm spectators.

Example: A rogue is someone who lives by their wits. A particular rogue has managed to worm his way into a hive of more dangerous marauders, very near their much-vaunted treasure. Knowing that he cannot hope to defeat the marauders in combat, he uses his magic spells to make him considerably more difficult to spot as he makes his way into their treasure chambers.

For the rogue, the advantages of magic are obvious. Indeed, in many campaigns, the life of the thief may be one of the few lives that a magic-user may lead. Many magically skilled thieves will use only a few minor starting spells to aid them in hairy situations. The magic-rogue works well within a party, and is almost perfectly suited for solo playing.

The Outcast: Many settings, particularly illiterate or superstitious ones, which view those who use magic with scorn and suspicion. The poor souls who are caught are often burned or driven out of their homes and are exiled forever. They must go on their own, beginning a new life with the skills that they have learned.

Example: Robert was a religious man, but he was born with the innate ability to cast spells. This marked him as a 'possessed' child. His own family, the most powerful nobles of the realm, cast him aside at a young age. Richard was a survivor, however, and rose to power on his own, amassing magic and strength enough to make him the hero whom the realm needed most.

This sort of mage is an excellent source of rich story line and background. He would either have to be careful, or powerful, or both, to move about in society with any relative ease. It may be a hard character for beginning role-players to try out, but the character can also be a very rewarding one.

The Warrior-Mage: There are some men skilled in both sword and spell, and they can grow to be the most fearsome combatant on the battlefield. The warrior-mage dedicates his life in the art of victorious battle, versed almost only in fighting, his role is rigid and definitive.

Example: Yaimon Primeria is a warrior mage of some skill and renown, having dedicated most of his life study to the arts of fire and weaponry. His skills and mindset are those of a military man, and while he remains a daunting foe on the battleground, he lacks more mundane and practical skills.

The role of the warrior-mage should be pretty obvious. For them to excel in their craft, however, they must sacrifice a great deal of experience that could go to rounding out their character, possibly making them useless outside of combat. A good warrior-mage character will grow in power slowly, evolving into a fully rounded soul as well as a combat monster.

The Wizard: The traditional wizard is the character that never seems to run out of tricks. While he's intelligent, the wizard is more pragmatic in his use of magic, applying it more often to even mundane tasks. The wizard will attempt to learn and use as much magic as possible, whether he needs to or not

Example: The "Old Gray One" has been around for a few hundred years, studying and learning magic for almost the entirety of that time. He's still in good shape, but many people will attribute that to more magic, since the "Gray One" seems loathe to even turn the page of his great books without casting a spell to do it for him. Lord, forbid him from ever actually having to do some real work for a change.

Wizards tend to be two main things, powerful, and obvious. Towns reporting strange goings on can often point to the local wizard for their woes. Wizards, while good at magic in all its forms, might be at a loss when magic isn't a viable option for a solution.

The Witch: The witch is a broad statement about a woman spell-caster. The statement isn't exactly a flattering one. However, a more traditional witch is partial herbalist, spell-caster, and chanter. Her spells of choice are usually subtle, and more for affecting mood and long-term health. "Black Witches" usually opt for poison brews and secretive attack spells. "White Witches", on the other hand, look for more positive uses of their knowledge.

Example: In today's society, there are a number of women (and men) who profess to be witches. While the nature of their spell-casting abilities is subject to debate, many are very versed in herbal remedies and various techniques at relaxation. Assuming that these real-world witches can cast spells, the effects are quite subtle, raising or lowering the mood and health of a subject over a period of days, if not weeks.

The witch is an interesting character, and one that is particularly misunderstood.

Witches were usually historical scapegoats, though some cases of Satanism and other dark forms of worship have been known. To be a witch, all one really had to do was know something about medicine that the official church did not. Herbal remedies, usually concocted from common plants, were rumored to contain poisons, animal parts, and even human tissue. Being a mid-wife was supposed to be some way to curse a newborn child to Hades itself. In point of fact, most of the common medical practices in use today would get someone burned at the stake only a few hundred years ago, with the word 'Witch' labeled upon them somehow.

That said, playing a Witch is a choice best reserved for more experienced and daring role-players. The very word carries a lot of weight and imagery with it, most, but not all, of which is undeserved. Depending on the setting, witch characters could deal with persecution for imagined crimes, as well as the inability of most common-folk to tell the difference between a 'White Witch' and a 'Black Witch'.

The Pyromancer: Flame and pyrotechnics are the magic of choice for this character. Any spells ranging from simply lighting a candle to the greatest conflagration are fair game for him. Of course, using so much fire makes him adept at combat, as well as being convenient to have around when dinner needs cooked.

Example: Every year, the Realm celebrates its succession from the Old Empire. Several pyromancers are gathered at the festival to 'illuminate' the evening with brilliant fireworks and controlled magical explosions. Many of these mages spend weeks thinking of ways to outdo one-another in flashy and spectacular ways.

Fire, when controlled, can be an exceptionally useful thing. The Pyromancer actually has a wide variety of uses, so long as the end result is showy and has a change of igniting local combustibles. They can be fun and relaxing to play, but may need to

be forcibly stopped from throwing random fire-based spells in inappropriate situations.

Background

Hopefully, by now the player has an idea of how the character is going to shape up. Now it's time to flesh out the character's history and background, leading up to her adventuring career.

Who is the character's family? Most, but not necessarily all, mage characters had to be born from somewhere. The player needs to decide who the character's family is, and what their role in society was as she was born.

In many fantasy settings, particularly those with a medieval styling to them, the character's bloodline is very important. In some settings, poor or common families may not be able to afford proper training for a mage child. In others, noblemen may be ordered against magic by the church. In still others, mages must have descended from a particular bloodline in order to gain any magical skills at all. The player should check with the Game Master to see what's possible.

Example: As a wilder, Sonya was born with innate magical abilities, passed down from her mother. Her mother, however, had long been shunned by the noble elements of society, which feared any manifestation of magic. Sonya remained isolated and poor in her youth.

How did the character grow up? The character's birth naturally leads to her childhood. It's here that her attitudes to others and society are formed, and it's here that the player must seek explanations for the basic personality for the character. How did the character handle her early life, and was there any traumatic events that helped shape it?

Example: Sonya lived quietly for several years. The isolated town that her mother had chosen to settle was mostly peaceful and tolerant. That changed, however, when the Council seated a

new official. The official was a harsh and cruel man, who took a liking to Sonya's mother. When her mother became pregnant with the man's child, Sonya's life with them was over. She left home at the mere age of nine, joining up with a kind man who she thought was merely the local old hermit,

When did the character get a taste for magic? The single most important event in a magic-user's life is her first exposure to magic. At this point, the character's eventual destiny has been started. The player should think of how this exposure began, and what effect did it have on the character.

Example: Two years passed quietly for Sonya and her adopted-father. But her mother and the man who claimed her eventually did seek them out. The official simply tried to claim the girl for his own reasons. When the old man objected, the official tried to cut him down. Fearful and enraged, Sonya's wild ability kicked in, destroying the man outright with a powerful fire attack. Her course was clear, she was magical in a world that hated magic.

How was the character's magical talent received? When the character began to delve into her magical skills, her newfound abilities had to have had some effect on those around her, particularly where magic is either feared or rare. The player needs to decide how the character's new abilities were received, and how she continued to pick up her first few skills before she began picking up adventuring experience.

Example: With the official dead, Sonya had much to fear. Even her own mother forsook her. The old hermit, whose life she thought she had saved, had other plans, however. The hermit himself was a mage of some ability, overjoyed at the prospect of passing down his dying craft. They left the small town within the week, in time to witness the torching of the house that they had called home. Soon, however, they would find a new home at an old tower, and she would begin her training.

When did the character begin her adventuring career? The last major incident in the character's life before adventuring is the single moment where the character decides on her new career. Why, however, would she do it? There are number of reasons to adventure, but the player should find one which fits the character's history so far, and what her future plans would be.

Example: Sonya had steeled herself up before seeing the people who went to her home. The master that she knew they were seeking had died of his age several years ago. She had learned to distrust strangers, particular those that came calling to her master directly. She had almost managed to outright refuse them when she saw Robert quietly regarding her. He was calm, quiet, and a wilder, whose eyes locked with her own in an understanding that neither need speak. She had known magic for years now, but she had never felt a spell that had quite this effect on her.

Adventuring

Now that the character is beginning her career, she needs to decide on what she wants out of her new life. Most of the time, these wants are going to be the same as any other character, but mages may have special needs depending on the campaign.

Why does this character adventure? While this may seem an easy question to answer, many mages have different desires than fortune and glory alone. Advanced magic requires experience and study, and many mages simply cannot advance their skills well unless they invoke practical uses of their talent quite often. Others may be forced into the 'free' life of adventuring merely because they know too much about the secrets of magic already.

Example: Sonya had two real motivations for going. The first was the more practical reason; she needed friends. Mages were rare game in the world, worth a fortune to those than can hunt them down, and she wasn't equipped yet to fight of those that had discovered her. Experience would teach her that. Her second reason,

however, was more intriguing. It was the man who had looked to her. Being another wilder would have made him interesting enough, but she felt something more as well. Perhaps this was the man who would fill that emptiness burning in her.

What is the mage's role in the campaign?

The player should now talk to the Game Master and the other players in the group to see where the new character fits in. This may be as simple as the party just needing a mage for support, or may be a more complex issue that has lasting and important ramifications throughout the campaign.

Example: Sonya didn't really know her importance until well into their journey. Robert had remained quiet about the issue, and his two companions didn't act like they even truly knew. When he told her, there was some sadness in his voice. Sonya was needed to somehow magically reseal an ancient portal, opened to the Abyss by some long-dead Necromancer. Somehow, the portal slipped open again, allowing horrors to walk the streets of the mundane. Sealing the portal was supposed to be easy enough, but getting there would be the trick. Worse still, the Council of Elders didn't want to risk themselves in the trek. Sonya, and the group she was with, was considered 'expendable'.

What is the character's end-goal? Lastly, the player needs to decide what the character wants to accomplish as a result of her adventuring. Basically, what does the character need to do in order to consider retirement?

Example: Sonya is unsure of her life and destiny. She has studied, so far, to live. But now she has seen Robert's own approach to his 'wilder' heritage, and questions her own future. Perhaps she need not be alone, and perhaps she can open the world to more of her own kind.

Fitting In

The Game Master has the last decision in accepting any mage into her campaign. When the character and background are

created, she'll look it over and ensure that everything is consistent to her campaign.

It's possible that, despite all the work taken so far, the Game Master just can't make the character work in the campaign as is. If so, the Game Master should work with the player to make the needed alterations.

Finally, when the character is finished and accepted, she's ready to start her adventuring career and expand on her magical powers.

Spell-Casting

It should be duly noted that there is absolutely no material in this book, anywhere, which will instruct players how to go about casting spells. Characters, on the other hand, can cast spells given the rules outlined below.

Use of Mana. Casting spells and using magic drains mana. Mana is the mental energy a character or creature can muster before succumbing to exhaustion. The more energy is needed to make a spell, the quicker the character tires out, and the more mana is required.

Each spell in the mage's Grimoire will have a Spell Cost listed with it. This cost states the amount of mana required for casting that spell. The mage must have access to that much mana to make a casting attempt. When that spell is cast, the Spell Cost is deducted from her running Mana total.

Example: Sonya has twenty-two running points of mana. She casts the spell 'Adhere' that costs four points of mana, leaving her with eighteen. She recovers the spent mana through normal rest.

No character can willingly drop their Mana below zero, extending into their Willpower, to cast spells. This means, if a character wants to cast a spell requiring more mana than she has, she's going to need to get more mana into her somehow.

Going through the Motions. Casting a spell is a sheer force of will. When a mage needs to cast, however, she must be able to concentrate on the casting-roll. The casting-roll is a number of dice, equal to the major effect of the spell, rolled under the caster's willpower, plus elemental skill.

Example: A mage is casting a fireball spell. The spell is listed as having a major effect of 'F3', or three points of fire. The casting-roll is three dice under the mage's Willpower statistics plus Fire element skill.

If the mage is successful in casting the spell, the needed mana is drained from the character's current mana total. If there isn't enough mana there, the spell fails to manifest, and doesn't drain anything. Also, if the character fails her spell-casting roll, or is distracted from the casting of the spell, the mana is not drained.

If everything goes well, the spell will manifest at the end of the round in which it is completed. (The caster also stops casting at this time.) The effect of the spell on the game is given in its spell description.

The spell casting can be made easier, however, with additional time. The longer that a caster spends on casting her spell, the easier the spell is to cast, based on the chart below.

Casting Time	Ease of Casting
Two Rounds	-1d Difficulty
Three Rounds	-2d Difficulty
Four Rounds	-3d Difficulty
Five Rounds	-4d Difficulty

Example: The mage who is casting fireball doesn't believe that she can make it in one turn. She decides to stretch the casting out by one round, making it a two-round casting time. This delay enables her to reduce the difficulty in casting by one die

Areas of effect: A spell does little good if it can't actually affect anything. Fortunately, each spell has an Area of Effect which states where the spell manifests, and what all gets caught within it. The area of effect is determined by the minor elements within a spell, and should be clearly stated in the description of each spell.

Self-Affecting Spells: Many spells are designed to affect the caster. This means that the spell affects only the caster and no one else. A spell will default to this if there is no minor effect added to a spell to modify its area of effect.

Example: The 'Blade Master' spell states that it will raise the caster's melee weapon skills by

four points. When the caster uses this spell, he is the only one caught within the area of effect.

Touch Based Spells. These spells are designed to affect one person that the caster can touch as the spell is being cast. For an unwilling victim of the spell, the caster needs to perform a normal bare-hands to-hit roll for the spell to latch on to its intended target.

Example: The 'Burn' spell is stated to cause fire damage to the person that the caster touches while casting it. The caster needs to make a successful bare-hands attack roll for the spell to manifest and cause damage.

Ranged Spell. These spells affect a single target, up to the given range of the spell. The caster must have line-of-sight on the target and be able to make a normal to-hit roll on him. (The Game Master should use a typical dagger's range to determine the difficulty of the attack.)

Example: The 'Ice Shard' spell is listed as having a range of twenty meters to its target. The caster needs to have line-of-sight on the target, and make a successful to-hit roll for the spell to manifest and send a shard of ice to the target.

Cones. A cone is a field area of effect, which starts at the caster, and then spreads out over an area. A wide cone covers a ninety-degree arc (the corner of a square), and spreads out to a given range. A tight cone covers a thirty-degree arc (one hour on a clock). Since the area-of-effect covers a large area, no to-hit rolls are necessary.

Example: Sonya is casting a 'Frost Cone' spell, which covers a wide arc up to a range of ten meters. Everyone within the ninety-degree arc, up to ten meters away, will suffer from the effects of the spell.

Spheres and areas of effect: The sphere is the easiest form of area-of-effect. It simply hits everything within a certain range from the center of the effect. To to-hit rolls are not necessary. The caster of the spell may or

may not be included under the spell effect at his option.

Example: The 'Fireball' spell has an area-of-effect of fifteen meters, meaning that everything within fifteen meters of 'ground zero' will take the three dice of fire damage.

Separation. This spell is much like the ranged spell area-of-effect, except that it does not require a direct line-of-sight on its target. The caster merely needs to know what direction and distance he needs to cast the spell. Again, to to-hit roll is necessary.

Example: The spell of 'Blink' teleports the caster within ten meters, through walls if need be. The caster needs only think of where within that ten meters he would like to teleport to.

Duration: Okay, a spell's duration is not technically part of its area of effect, but it does have an important modification on a spell. The longer the duration of a spell, the more time its effect lingers around.

Example: The 'Doorway' spell has the duration of eight rounds, meaning that the effect of the spell lasts for eight rounds in combat. When the duration expires, the doorway returns to normal, and the spell-effect is over.

Spells in Combat

The trickier part of spell casting comes in the chaotic heat of battle. Where men with swords, and other weapons, do their best to ensure that a spell-caster remains too busy to get off the powerful spells to aid his comrades. Combat is a dangerous time, and every mage needs a few pointers to keep his head on while in battle.

Spellcasting and Actions: Casting a spell in combat counts as two actions. It's a slow process to concentrate on shaping the elements properly, after all. A mage's player needs to declare that he is casting a spell for both actions in that turn.

Example: At the beginning of the turn, a mage character begins to cast a mini-bolt spell. The

mage spends both actions casting the spell, and it manifests during the second action.

When a caster is going through extended casting, stretching it out over rounds, it will take that many rounds more for the casting to be complete, not just two more actions per stretch. If the mage somehow has extra actions in a round, he'll only get to use them when the spell is completed.

Example: An alien mage normally has three actions per round. He decides to cast a fireball spell, but wants to make it easier by stretching the casting out over two rounds. On the first round, the mage uses all three actions to concentrate. On the second round, his first two are taken with casting the spell. The last action can then be used as the mage needs.

Lastly, it is possible that a character may have four or more actions in a single round. In these cases, it is also possible that a character may cast more than one spell per round. There are no modifiers or anything in these cases, the character is simply very fast at casting spells.

Example: A mage has been hasted before combat begins. Wanting to dispatch with his foes quickly, he casts a lightning bolt for his first two actions. When his third action comes up, he then casts another lightning bolt, which manifests on his fourth action.

Getting Distracted in Battle. Sometimes, the best way to get a mage to mess up his spells is to hit him hard, or do anything to distract him while in battle. Any attempt of distraction can happen while the magic-user is still casting his spell, but not on the action where the spell manifests.

The distract someone, the Game Master needs to decide if someone's intense concentration can be ruined from an action. The Game Master then ups the difficulty of the casting-roll for the magic-user by an appropriate number of dice, making it harder for the caster to succeed.

Example: A mage is in heavy combat and starts to cast a fireball spell. A quick-acting warrior, however, slices him with his long-sword for ten points of damage. The Game Master decides that the casting roll needs to go up two dice, based on the amount of damage that the magic-user suffered. The casting roll is now five dice instead of three.

Missing the Casting Throw. With all the distractions added to the difficulty of casting a spell in the first place, a magic-user is going to occasionally not succeed a casting roll. When this happens, the spell merely fails to come together, and the magic-user hasn't spent any mana.

Example: The mage who just got slammed with the long-sword rolls his attempt at casting. The five dice proves to be too much, however, and he flubs it. The spell fails to manifest, and the mage has wasted his actions, but not his mana.

Missing the To-Hit Roll. A spell-caster can manage to get a spell off, but then totally miss where he was aiming the spell. The mage can easily miss a bare-hands to-hit roll, or even a ranged-attack roll if the victim is fairly adept at not being hit. (Of course, the caster himself may be totally inept at aiming.)

On these occasions, sadly, the spell did indeed manifest, draining mana. For touch-based spells, the spell effect merely dissipates harmlessly. For ranged attacks, however, there is a chance that it hit something else, just as when shooting into a melee crowd. The Game Master will determine if there is a decent enough chance for a misfire to occur, and what ramifications will occur when it does.

Example: Desperate, a mage fires a lightning-bolt across a crowded room to nail an assassin. The caster, however, misses his mark, and the shot goes wild. The Game Master thinks for a long moment, and rolls a 'luck die', to determine if someone else got hit. Fortunately, the Game Master determines that the shot was totally wild, and arced well above any other potential victims.

Resisting Magical Effects. Many spells may be resisted based on someone's innate Strength, Endurance, Willpower, or other related ability. To resist an incoming magical effect, a victim will need to roll the appropriate amount of dice under his appropriate statistic. If the character succeeds the roll, the spell effect is resisted.

Example: A target is getting hit with a "Clouded Thoughts" spell. The spell has a three-dice resistance check against Willpower. The victim rolls his three-dice, and makes the resistance roll. The spell does not take effect.

Stopping Spells. Mages can cease any spells that they have cast at any time while the duration continues. Doing so takes no time, requires no skill roll, and drains no mana.

Example: The spell 'Blur Thine Eyes' lasts for eight rounds. In the fifth round, the wizard decides that the spell is no longer needed, and is actually a hindrance to him. He merely disables the spell, ending it before the duration would have naturally expired.

Stopping the effects of spells thrown by others requires yet another spell, called 'Dispel'. This type of spell interferes with magic already in the area, and can outright terminate a spell in progress.

Example: An ambition thief is removing a level six magical fire trap from a chest. He uses the 'Dispel' spell, which has a major effect of one. The trap is reduced to level five in its major effect. The thief can continue to dispel it in this manner, until the trap reaches level zero, where the spell terminates.

Multiple Effects in an Area. Sometimes, particularly in combat, many spells can come into play on the same target, or in the same area. The multiple manifestations of magic can create some confusion for the players and Game Masters. To make things simple, however, there are three general rules-of-thumb concerning magic.

Spells are Separate and Individual. Despite what creative players may think, each spell is a separate and unique spell. Spell effects do not mix together when thrown to create a new, more interesting, effect. Successive spells may affect the area that they're cast into in interesting ways, but spell effects can not be combined.

Example: Two mages in combat launch their spells. The first is a 'Fireball', and the second is a 'Frost Cone'. The two blasts hit the same area. The victims inside get treated to a flame attack, then a cold attack, but do not get to witness an enveloping fog as well.

Spells Happen in Order of Play. All spells will begin as soon as the mage has completed his actions for casting. This means, the spell effects arrive on the end of the mage's action. The Game Master should apply the results of the spell effect immediately, according to the spell's description.

Example: A mage is attempting to cast a "Gaia's Shield" spell before a very dangerous warrior decides to cut him into little pieces. The order of the turn states that the mage has his first action, then the warrior has his first action, then the mage has his second, then the warrior has his second. The mage begins casting on the first action. Then the warrior moves up to attack with his sword. The mage then completes the casting of the Gaia's Shield spell, and makes a barrier of forty points. The last action of the round sees the warrior pounding at the newly-constructed barrier.

Spells are Not Cumulative. This means that, unless specifically stated otherwise, one spell cannot augment another spell. Two or more instances of the same spell do not garner a more powerful spell effect.

Example: Two mages have cast the 'Daze' spell at the same target. The target needs to succeed two separate resistance checks at three dice, or be dazed for four rounds. Neither the resistance check, nor the duration of the spell, is increased as a result of the two spells.

When an 'overlap' occurs of a spell effect occurs, when the same spell effect is applied more than once, the most powerful, or longer duration, instance of the spell takes precedence. This means that the most powerful instance of the spell effect continues, overriding any others.

Example: Suppose the previous example happened on two successive rounds. On the first, the victim fails his roll and becomes dazed for four rounds. On the second round, the victim fails the resistance task again, and again falls victim to the spell. The new 'Daze' spell takes precedence over the old one, and he suffers another four rounds.

Watching Where Spells are Thrown.

Placement can be everything for a spell-caster. The wise mage will know much better than to level his own friends with a powerful attack spell, or to aid his enemies with a damage-reducing spell. For these reasons, it's very important for a spell-caster to know where he is, and where his intended targets are going to be.

Example: A mage and his companions are in the midst of combat with six Trolls. The mage knows the ever-popular 'Fireball' spell, but cannot risk throwing the spell into the fray because it would also hit his allies.

When a mage decides to throw spells anyway, there is a good possibility that his allies will be hit. For cases of 'shooting into melee', there is a chance that he might miss his intended target, and nail a friend or bystander. For area of effect spells, however, it's a given that he's going to hit a particular area, and everyone, regardless of their personal feelings for the caster, will have a chance to succumb to the spell.

Example: In a major battle, a wizard begins to cast a Fireball spell. Sadly, his comrades are engaged in hand-to-hand combat with their enemies. When the fireball goes off, not only does it hit the enemies, but the flames surround and burn at the wizard's comrades too! Everyone in the blast takes the damage.

As a note, more wizards have been killed for 'accidentally' nailing their own comrades than for not contributing to a fight. A Game Master, and the party, should take great pains to ensure that their party's wizard is a careful one.

The Grimoire

A mage's Grimoire is her spell book, and it is vital to the spell-casting abilities to any mage. A mage can only cast those spells found in her Grimoire, regardless of her skill. Of course, once she has successfully learned a spell in the Grimoire, the book's job is done.

A Grimoire is more of a reference book for a mage's spells than anything else, an aid for the player. A player should keep track of all the spells her mage knows, including their descriptions, in a small notebook. This notebook, obviously, is then the player's equivalent of the mage's Grimoire.

A

Accelerate the Magic

Elements: W5A1 / Spell Cost: 5

This spell is used to 'hasten' an existing spell's effect. The targeted spell manifestation, which can up to twenty meters away, has its duration reduced by five levels (refer to the duration chart for more detailed affects), A spell can never be reduced in this manner to nothingness, though a duration can be reduced to instantaneous.

Acid Ball

Elements: W1E1A1W3 / Spell Cost: 1

The acid ball creates a small amount of acid, which the caster may direct at a target up to twenty meters away. The acid ball will then burn through the target, doing 1d of rotting damage to its target, for the next eight rounds. The acid dissipates when the spell expires.

Adhere

Elements: W4A1F2W4 / Spell Cost: 4

When this spell is cast, a large puddle of adhesive forms over a ten-meter radius up to twenty meters from the caster. The glue will impede movement (cutting it by half, effectively) for anyone moving within it. Twenty kilograms of adhesive are created,

which dissolves into nothingness after eight rounds.

Animal Speak

Elements: A5W3 / Spell Cost: 5

Upon touching an animal, and casting this spell, the caster can effectively communicate with that animal for eight rounds. This in no way affects the animal's behavior, or its intelligence. The caster can understand the meaning of the animal's grunts and sounds, and the animal can understand the caster's words. Of course, the conversation will still be limited to the animal's intelligence. The spell acts as a 'more than hard' language skill roll.

Another Voice

Elements: A1W8 / Spell Cost: 1

The caster of this spell suddenly takes on a different voice. The voice will have different inflections and a different pitch, but will not noticeably be unfitting to the caster. The spell lasts for three hours.

Armor

Elements: E3W2 / Spell Cost: 3

The caster of this spell, for the next four rounds, enjoys an additional point of reduction against the basic types of damage, Edged, Piercing, and Blunt.

Armor II

Elements: E6W3 / Spell Cost: 6

An improved version of the armor spell, it lasts for eight rounds and can reduce six points of damage from Edged, Piercing, and Blunt attacks.

Asphyxiate

Elements: A1A1W4 / Spell Cost: 1

A powerful, and sickening, offensive spell, the caster targets a single person up to twenty meters away. For every round for the next three minutes, or eighteen rounds, he will suffer one dice of damage from choking. The victim can avoid this effect by moving away, or dispelling the magic.

Aura of Fear

Elements: W4F5W3 / Spell Cost: 4

The caster of this spell beings to exude a powerful presence, causing all those within twenty-five meters of him to resist a hard willpower roll or become covered in fear. Those stricken by the spell cannot take any action against the caster and must run out of the area of effect until the eight round duration expires. Note that while the area of effect includes the caster, he does not succumb to the spell, since it is extremely difficult for him to run from himself.

B**Battle Rage**

Elements: W2A1W2 / Spell Cost: 2

The target of this spell, someone up to twenty meters away, must roll 2d under his Willpower or go into an uncontrollable fighting frenzy, for the next four rounds. The affected person will attack the nearest person until he falls, is victorious, or the spell expires.

Be Thee Ashes

Elements: F5A1 / Spell Cost: 5

A powerful offensive spell, the target of this spell suffers five dice of flame damage, provided that the caster succeeds his to-hit roll. The poor target can be anywhere up to twenty meters away from the caster.

Beacon

Elements: F5W5 / Spell Cost: 5

This spell creatures a powerful light from the caster, equal to roughly a lighthouse's light, which shines for five minutes in length.

Blade Master

Elements: E4W2 / Spell Cost: 4

A useful spell to aid those persons with poor combat skills, Blade Master increases one of the caster's melee weapon skills by four points for four rounds.

Blade-sphere

Elements: E1F2F1 / Spell Cost: 1

This spell summons up tiny shards of steel which fly from the caster and strikes against anyone within ten meters, but farther than five meters away. The blades strike for one die of edged damage.

Blink

Elements: V2 / Spell Cost: 2

This spell enables the caster to instantaneously teleport to a place within ten meters of the caster. This place need not be line-of-sight, but teleporting into an unknown site could be very dangerous. (Teleporting into a solid object is fatal!)

Blur thine Eyes

Elements: A2F3W3 / Spell Cost: 2

This spell visually distorts an area around the caster, making any visual checks into that area two dice more difficult. The area extends fifteen meters around the caster and lasts for eight rounds.

Brilliant Insights

Elements: F3W8 / Spell cost: 3

The caster of this spell becomes three points more intelligent for the next three hours. At the end of this spell, the caster's intelligence returns to normal with no ill effects.

Burn

Elements: F1 / Spell Cost: 1

A simple spell, the caster can cause 1d fire damage with a successful bare-hands attack on his opponent.

C**Call Animal**

Elements: A3F5W3 / Spell Cost: 3

The caster of this spell can summon any single type of animal to do his bidding (within reason) for the next eight rounds.

The animal can resist this effect by passing a three dice resistance check against his willpower. The afflicted animal may resist again if called upon to do something it would not normally do. At the end of the eight rounds, the animal returns to its normal behavior.

Calm

Elements: W3W3 / Spell Cost: 3

The target of this spell, the one touched by the caster, will feel very calm and rational for the next four rounds, and not engage in any hostile act unless provoked. The victim can roll 3d under his willpower to negate this effect.

Charge

Elements: A3E4W5 / Spell Cost: 3

This spell is basically a short-term trap placed upon a small item. For the next 5 minutes, any item up to 20 Kilograms will cause 3d electrical damage to anyone who touches it.

Charm

Elements: W3W3 / Spell Cost: 3

The target of this spell, the one touched by the caster, will feel friendly to the caster (so long as he is not already engaged in any hostile acts), and will consider her a friend or ally for up to four rounds. The victim can roll 3d under his willpower to negate this effect.

Clean

Elements: W1 / Spell Cost: 1

This spell removes up to two kilograms of dirt and filth from the touched person or item. Anyone more dirty than that would probably need a hose.

Clouded Thoughts

Elements: V3W2A2 / Spell Cost: 3

The target of this spell must roll three dice under his Willpower or become mentally confused for the next four rounds. The target is capable of defending himself, but

will not be able to perform complex mental actions, such as casting spells. The target can be up to forty meters from the caster.

Copy Words

Elements: E1W5 / Spell Cost: 1

The caster of this spell can perfectly copy words from one manuscript to another. To do this, he holds the blank manuscript to the original and casts the spell. The ink is duplicated, and a new permanent copy is made. The copier magic remains in place for five minutes, allowing the caster to make many needed copies.

Cold Touch

Elements: W3 / Spell Cost: 3

This spell causes a victim, whom the caster must touch, to suffer from severe cold, taking three dice of cold damage.

Cure Poison

Elements: W1 / Spell Cost: 1

This spell lessens any poison effect on the victim by one dice. The caster needs to touch the afflicted person.

Cure Poison II

Elements: W3 / Spell Cost: 3

A more powerful version of the cure poison spell, this reduces any poison effect on the victim by three dice. The caster still needs to touch the afflicted person.

D

Daze

Elements: F3W2A4 / Spell Cost: 3

This spell will cause the target to be dazed with bright colored light for four rounds. This spell will effect creatures up to 20 meters away, but can be negated with a 3d roll under endurance.

Deflect thy Blows

Elements: E2A1W3 / Spell Cost: 2

A very useful spell, the caster creates a small shield around him that circles about him, providing two dice coverage against incoming attacks while not requiring the use of his hands. The spell lasts for eight rounds and can only stop one incoming blow per round.

Dispel

Elements: V1 / Spell Cost: 1

This spell can lower any single major effect of an active spell by one point. Three dice wards become two dice wards. The caster must touch the manifestation of the spell she is attempting to weaken. Any spell drained to zero points of major effect is completely negated.

Distraction

Elements: F2A1 / Spell Cost: 1

The target of this spell must succeed a two dice roll against her willpower or be distracted from what she was doing this round, including spell-casting. Any action the target was going to take is lost. The target is a single person up to twenty meters away.

Divine Item

Elements: A3F5 / Spell Cost: 3

With a mental image of a particular item, the caster can determine the location of that item within sixty meters of his current location.

Doorway

Elements: E6W2 / Spell Cost: 6

The caster of this spell quickly transforms one section of a wall that he is touching into a normal door, which he can then open and close. The door remains in place for four rounds, at which time the door returns to its original state. It is impossible to trap someone within the doorway. Would-be victims will simply be thrown randomly to one side.

E

Eavesdropping

Elements: A2W4V3 / Spell Cost: 2

The caster of this spell can listen in onto a conversation (as if he were making an average perception check) up to 40 meters away, even if the caster is separated physically from the talking. The spell lasts for 8 rounds.

Enchantment

Elements: E1E3W2 / Spell Cost: 1

This spell will make to-hit rolls one die easier than normal for four rounds on any single weapon weighing less than ten kilograms.

Encrypt

Elements: F2E1W10 / Spell Cost: 2

When this spell is placed onto a parchment or scroll, the writing on the scroll becomes muddled and difficult to read, causing any attempts to understand the writing to become two dice more difficult than normal. The spell lasts for one full day, at which time the writing returns to normal.

Enfeeblement

Elements: E1W2A1 / Spell Cost: 1

This spell will weaken the victim's Strength by one point for four rounds. The victim must be within twenty meters and within line of sight.

Enrage the Flames

Elements: F2A2F3W2 / Spell Cost: 2

This spell can augment existing fires or magical flame by two dice of power for the next four rounds. The flame can be up to forty meters away, but be less than fifteen meters radius in size. Once the spell expires, the flame effect returns to normal.

Enthrall

Elements: W3A1W5 / Spell Cost: 3

The target of this spell must roll three dice under his willpower or become enthralled with the caster, so long as the target would be of the appropriate persuasion. The target will sit back and admire the caster and be unable to take any offensive action against her for the duration. The spell can be cast up to twenty meters away and lasts for five minutes.

F

False Tongue

Elements: A2W2 / Spell Cost: 2

The mage that casts this spell makes his lies a little more convincing. For the next four rounds, any acting attempts made for lying are two dice easier than normal.

Fetch

Elements: V2E2V2 / Spell Cost: 2

The caster of this spell can fetch a small item, weighing up to five kilograms, from up to ten meters away. The item teleports to the caster, and does not need to be seen to be summoned. The caster must know precisely where the item is, however.

Fireball

Elements: F3A1F3 / Spell Cost: 3

Bringing together the elements of fire and air can produce raw damaging flame energy. This spell causes 3d damage to all creatures within fifteen meters radius at a maximum range of 20 meters.

Fireball II

Elements: F6A2F6 / Spell Cost: 6

A more powerful version of the Fireball spell. It causes six dice of flame damage up to forty meters away within a thirty-meter area of effect.

Flame Wall

Elements: F6W2 / Spell Cost: 6

For the next four rounds, this spell will reduce six points of fire damage coming for the caster. The spell can also affect any

single person that the caster touches with a successful to-hit roll.

Flash-fire

Elements: F1F1V2 / Spell Cost: 1

Flash-fire creates a minor, one dice fire explosion to a five-meter area of effect. The blast can take place up to four rounds from when the spell had been cast.

Frost Cone

Elements: W2F2 / Spell Cost: 2

The Frost Cone spell spontaneously creates a cone of ice that causes two dice of cold damage to anyone within a ninety-degree arc, up to ten meters away.

G

Gaia's Shield

Elements: E10W5 / Spell Cost: 10

A powerful defensive spell, the caster creates a barrier of earth magic. This barrier wards off any incoming damage up to the strength of the barrier, which is found by rolling and totaling up ten dice. The ward lasts for five minutes, or until all the barrier's strength has been ruined.

Gestalt

Elements: V3W5 / Spell Cost: 3

The caster of this spell ties his mana in with another willing person of his choice (a person that he also touches). For the next five minutes, the two people can draw on one-another's mana for purposes of spell casting.

If, during this time, a member of the gestalt takes damage to his mana, it is spread evenly (rounded up), to those linked. The spell is automatically broken if one party in the link dies.

Ghostly Touch

Elements: V3 / Spell Cost: 3

The victim of this spell, whoever the caster touches during the casting, takes three dice

of damage directly to their life force, penetrating any natural defenses. This spell does not work on non-living objects, of course.

Guard

Elements: A3F3W5 / Spell Cost: 3

An interesting defensive spell, it constructs a barrier around the caster of pure energy. Anyone moving within fifteen meters of the caster will suffer a three dice lightning bolt. The spell remains in effect for five full minutes.

Guiding Image

Elements: F7W5 / Spell Cost: 7

The caster of this spell can know the absolute direction to a memorized site so long as it is within 320 meters. The spell effect lasts for five minutes. Hopefully, a wizard will know by then in what direction he's travelling.

Grace of Cats

Elements: A3A1W3 / Spell Cost: 3

The caster of this spell can increase the Dexterity of a single target, up to twenty meters away, by three points. This effect lasts for eight rounds, where the target's Dexterity returns to normal.

H

Hammer Hands

Elements: E2W2 / Spell Cost: 2

The caster of this spell enchants his hands so that they strike for two additional dice of blunt damage with each hit. The spell lasts for four rounds.

Harm

Elements: V5 / Spell Cost: 5

A powerful offensive spell, the person who the caster touches suffers five dice of damage directly from magic, allowing few things to defend against the painful assault.

Harp

Elements: A1W5 / Spell Cost: 1

A minor spell, Harp creates a sound of a harp playing beautiful music as loud as a normal speaking voice. The sound of the harp plays its melody for five minutes before returning to nothingness.

Haste Arms

Elements: A1A25W2 / Spell Cost: 1

The recipient of this spell, who can be up to forty meters away, will gain one additional melee attack for the next four rounds. This spell does not affect other actions or movement.

Haze

Elements: W3F3 / Spell Cost: 3

This spell creates a thick mist fifteen meters around the caster. Anything within the mist is three dice harder to see than normal with regular vision. The mist will fade based on normal weather conditions.

Heal

Elements: W1 / Spell Cost: 1

This spell recovers one dice of damaged Health on the person the caster touches. The effect is instant. Note that some campaigns will disallow mages from active healing spells.

Heal II

Elements: W3 / Spell Cost: 3

This is a more powerful version of the healing spell, and will repair three dice of damage onto the person that the caster touches. The effect is instant. Note that some campaigns will disallow mages from active healing spells.

Heal Rain

Elements: W3F3 / Spell Cost: 3

A great boon to parties, this spell can heal three dice of damage to everyone within fifteen meters of the caster. As with other healing spells, some campaigns may disallow this spell for mages.

Hone

Elements: E1 / Spell Cost: 1

This spell sharpens and strengthens an edge of most weapons, keeping them in good fighting shape.

Hunger Pains

Elements: F3A1W5 / Spell Cost: 3

This spell fills the victim with a strong desire for food, if she fails the three dice Willpower feat. The effect lasts for five minutes, where the victim feels like she's starving. The victim is a single target up to twenty meters away.

I

Ice Cloak.

Elements: V3A1W3 / Spell Cost: 3

This spell can affect a single target up to twenty meters away. The target must roll three dice under his endurance or become immobilized for the next eight rounds. This spell is useful for ending fights.

Ice Ball

Elements: W3F3A4 / Spell Cost: 3

This spell spontaneously creates three dice damaging shards of ice in a fifteen-meter radius sphere. The caster can lob this spell's effect up to twenty meters away.

Ice Shard

Elements: W1A1 / Spell Cost: 1

This is a simple damage spell that causes 1d cold damage to a single target up to twenty meters away.

Ice Storm

Elements: W3F4F1W3 / Spell Cost: 3

This spell creates a damaging torrent of cold that extends twenty meters the caster. The spell, fortunately, does not include him. For the next eight rounds, three dice of cold damage floods the area of effect.

Ignite

Elements: F2E7W3 / Spell Cost: 2

The target of this spell becomes engulfed in magical flames for eight rounds, taking two die of fire damage for each round of the duration. The person or item can weigh up to 160 kilograms.

Illusion of Nothing

Elements: A3W5 / Spell Cost: 3

The caster of this spell, along with the items on his person, turn transparent, making him three dice more difficult to see with normal vision. The spell lasts for five minutes.

Impart Spell

Elements: F6W3 / Spell Cost: 6

The caster of this spell can pass on the knowledge of any spell. The spell must be level six or less in its major effect. The person touched by the caster retains the selected knowledge for the next eight rounds.

Inferno

Elements: F3F4A2W2 / Spell Cost: 3

Inferno causes three dice of fire damage to all targets within a twenty meter area of effect. The area can be placed up to forty meters away. The area remains burning for four rounds, and will continue to damage those caught within it.

Inspired Speech

Elements: F2W6 / Spell Cost: 2

For the next twenty minutes, the caster or the one he touches seems more charismatic and inspiring as he speaks, making any leadership or public speaking skill rolls two die easier.

Iron Skin

Elements: E4W3 / Spell Cost: 4

This caster of this spell toughens his skin so much that he negates four points of physical damage (blunt, piercing, or edged) from incoming attacks. The spell lasts for eight rounds.

J

Jaundice

Elements: F1W5 / Spell Cost: 1

A harmless spell, the victim, a person whom the caster touches, suddenly has their skin turn bright yellow. The effect lasts for five minutes, where the victim's skin returns to normal.

Jinx

Elements: V1A1W3 / Spell Cost: 1

The target of this spell, a single person up to twenty meters away, suffers from a bout of atrocious luck. Every needed dice roll made by the target for the next eight rounds becomes slightly more difficult. Each dice roll is worsened by one point against the jinxed person.

Joyous Rapture

Elements: F4W10 / Spell Cost: 4

When the caster of this spell touches his 'victim', that person must succeed a four dice check against his willpower or be extremely, deliriously, happy for the next full day. He won't be able to enter combat, or perform any acts of aggression, unless he manages to break the spell first.

Jump by Bounds

Elements: F2W2 / Spell Cost: 1

The caster of this spell can reduce the difficulty on any jumping or leaping task by two dice. The spell effect lasts for four rounds.

K

Kackle

Elements: A5F6W2 / Spell Cost: 5

This spell creates a hideous sound of cackling laughter around the caster. Those within the thirty meter area of effect must succeed a five dice feat against their Endurance or become deafened. The deafening will recover the next time the

characters heal up. The laughter lasts for four rounds.

Killing Cone

Elements: V6F3 / Spell Cost: 6

A massive attack spell, Killing Cone creates a wide cone of raw damaging magic extending from the caster to fifteen meters. All those caught within the cone suffer a six-die damaging attack from pure void magic. There is no defense.

Kindred Seek

Elements: A3F6W5 / Spell Cost: 3

This spell detects the presence of any creature of the same type as the caster. Humans can detect humans, Elves can detect Elves, and so on. The spell is up for five minutes, and has an effective range of sixty meters in a tight arc directly ahead of the caster. Any attempt to hide from the caster is made at three dice more in difficulty than normal.

Kiss of the Spider

Elements: V3W5 / Spell Cost: 3

The person who the caster touches suddenly becomes sickened and weak, and will take three points of damage from poison every round for the next five minutes. The spell ceases its effect once the victim succeeds a three dice check against their Endurance.

Kombat Boost

Elements: E3F3W4 / Spell Cost: 3

The caster and all those within fifteen meters of him gain a three point bonus on any and all melee attack rolls for the next eight rounds.

L

Levitate

Elements: A1W2 / Spell Cost: 2

This spell will allow the caster to move twenty meters per round in the air for four rounds.

Life-Signs

Elements: F2F5 / Spell Cost: 2

The caster of this spell can detect any living being within a radius of twenty-five meters around him. The spell is powerful enough to override two dice of masking magic. The effect is instantaneous.

Lightning Ball

Elements: A3F3A1W2 / Spell Cost: 3

This spell causes three dice of electrical damage to all targets within a fifteen meter area of effect. The area can be placed up to twenty meters away. The area remains electrified for four rounds, and will continue to damage those caught within it.

Lightning Bolt

Elements: A3A1 / Spell Cost: 3

This moderately powerful single-target spell causes 3d electrical damage to one target at a maximum range of twenty meters.

Lightning Shards

Elements: A1A2W2 / Spell Cost: 1

The caster of this spell is able to throw 1d electrical attacks up to forty meters away. The caster can attack with these bolts as if they were normal weapons during this time (given ranges as a dagger). The spell lasts for four rounds.

M

Magnetize

Elements: E1 / Spell Cost: 1

This effect magnetizes any small piece of iron, weighing up to two kilograms. The spell effect is permanent, though the item can be de-magnetized in other ways.

Mesmerize

Elements: F3W3A1F2 / Spell Cost: 3

Those caught in the ten meter area of effect of this spell must roll three dice against

their Willpower or become dazed and mentally lost for four and one-half minutes. The targets are capable of defending themselves in melee, but will be drawn to watching the flames around them above all else for the duration. The spell can be centered up to twenty meters away.

Memorize the Words.

Elements: A1W6 / Spell Cost: 1

The caster of this spell can memorize completely any text that he is immediately looking at. The image is burned into his mind and will remain in fresh memory for the next twenty minutes.

Mana Strike I

Elements: V1 / Spell Cost: 1

The caster of this spell, with a successful to-hit roll, causes one dice of damage to a target's mana. The target must be someone that the caster can touch.

Mana Strike II

Elements: V3 / Spell Cost: 3

This spell allows the caster to damage three dice of mana from any target he touches. The spell requires a successful to-hit roll.

Migraine

Elements: W3 / Spell Cost: 3

The caster, with this spell, can cause 3d damage directly to a target's Mana energy simply by touching the target. This damage is reduced with any mental-defenses.

Minibolt

Elements: A1A1 / Spell Cost: 3

Minibolt is a simple damage spell which causes 1d electrical damage to a target up to twenty meters away.

Music of the Bard

Elements: F1W5 / Spell Cost: 1

The caster of this spell improves his ability to play a musical instrument by one level of difficulty. This spell lasts for five minutes.

N

Nap

Elements: W4F4 / Spell Cost: 4

All creatures within a wide cone up to twenty meters away from the caster must succeed a four dice Endurance feat or immediately fall into normal sleep.

Neanderthal

Elements: E5W4 / Spell Cost: 5

This spell increases the caster's strength by five points. The spell lasts for eight combat rounds, at which time the caster's strength returns to normal.

Nether-rest

Elements: V10W10F10 / Spell Cost: 10

The most powerful of attack spells, it causes ten dice of mana damage to everyone within fifty meters of its center, which can be thrown up to two-hundred meters away. As can be seen from its elemental makeup, only a select few mages ever master it.

Night's Rest

Elements: V3F4W9 / Spell Cost: 3

This spell affects everyone within a twenty meter wide cone who fails a three dice willpower feat. Those who succumb fall into a deep sleep which lasts for eight hours. The affected characters can make further willpower checks if someone or something has a reasonable chance of waking them from a regular deep sleep.

Night Vision

Elements: F3W6 / Spell Cost: 3

When the caster completes this spell, he will be able to reduce the difficulty of any perception checks caused by darkness by three dice. The spell lasts for twenty minutes. The spell can also be placed on a single person that the caster touches.

Noise

Elements: A4F4 / Spell Cost: 4

Essentially, this spell creates a loud 'static' noise in a tight cone extending twenty meters out from the caster. Those in the cone suffer four dice of damage from the sonic attack.

Notepad

Elements: E1W5 / Spell Cost: 1

This spell allows the caster to place all of his thoughts onto a piece a single piece paper. This rather unique form of dictation lasts for five full minutes, allowing the caster to switch one page for another as it fills up with the summoned ink.

O

Ocean Drop

Elements: W3F10 A3 / Spell Cost: 3

This spell smothers an area fifty meters in diameter with three dice of water damage. The spell can be launched up to sixty meters away. It is most effective, however, at extinguishing normal fires.

Omega Dawn

Elements: F6V4 / Spell Cost: 3

The caster causes six dice of flame damage to his intended victim. The target of this spell can be up to forty meters away, but does not require a to-hit roll nor does it require line of sight.

Onyx

Elements: V3W3 / Spell Cost: 3

The onyx spell greatly adds to the caster's ability to cast further void-major spells. The caster reduces the difficulty of any void-major spell-casting attempts, excluding the one for this spell, by three dice. The spell lasts for eight rounds.

Orb of Black Mana

Elements: V4A2F1 / Spell Cost: 4

This orb, when thrown, causes all those within the five meter area of effect to suffer four dice of damage to their mana. The orb can be hurled up to forty meters away.

Orb of Blinding Light

Elements: A3F1W1 / Spell Cost: 3

Light from this orb causes those within five meters of the caster to become dazzled with bright light. Anyone failing a three-dice check against their endurance will become stunned from bright light for two combat rounds.

Otter's Talent

Elements: W1W5 / Spell Cost: 1

The caster of this spell gains the ability to swim twenty meters per round faster than before. The spell effect lasts for five full minutes.

Oy!

Elements: V4F6W3 / Spell Cost: 4

This spell creates a cone of bad luck, extending from the caster out to thirty meters in a wide cone. All those effected, for the next eight rounds, will suffer a four-point penalty on any dice roll as fortune seems to turn a blind eye on them.

P

Pain

Elements: F3A1W3 / Spell Cost: 3

The victim up this spell, a single person up to twenty meters away, suffers a bout of wracking pain for the next eight rounds. During this time, any and all actions attempted by the victim are three dice harder than normal. Waves of sheer, but non-damaging, agony wash over the victim. Some Game Masters may want to put in a phobia or other permanent trauma for those who suffer from this spell several times.

Paralyze

Elements: W3A1W2 / Spell Cost: 3

The caster of this spell can freeze an opponent up to twenty meters away for four rounds. The target can negate this effect by rolling 3d against his Willpower.

Pastels

Elements: F3W3 / Spell Cost: 3

The poor victim of this spell must resist three dice against his perception or have his vision altered in such a way that everything appears to be colored in pastels, usually in the gaudiest combinations possible. The victim can function normally during this time, for the most part, but all other perception rolls regarding vision are at a negative three penalty.

Pick

Elements: E1 / Spell Cost: 1

This spell will unlock any simple lock the caster touches without breaking it (one die difficulty locks).

Pick II

Elements: E3 / Spell Cost: 3

This spell will unlock most locks that the caster touches (any locks up to three-dice difficulty). The spell will not break the locks affected.

Planar Banish

Elements: V6F3 / Spell Cost: 6

This spell attempts to banish all supernatural creatures within fifteen feet of the caster in a wide arc. The creatures can only remain if they succeed a six dice check against their willpower.

Pollute

Elements: W1 / Spell Cost: 1

This spell simply pollutes water, or other liquids, making them slightly tainted. This does not make the water poisonous, but turns it instead into common water. The spell effect is instantaneous, and lasts permanently until the water is again purified.

Polymorph

Elements: E6W9 / Spell Cost: 6

The caster, with this spell, can alter his physical form into any shape he wishes without changing his mass. The spell lasts for eight hours.

Puffball

Elements: E1A1 / Spell Cost: 1

More of a tease than a real attack, that caster creates a small ball of fluff, which is then sent out up to twenty meters to its target. The puffball explodes into dust harmlessly, and then dissipates.

Q

Qix Barrier

Elements: A3F3W2 / Spell Cost: 3

This spell creates a barrier of wind fifteen meters around the caster. Those who wish to enter must succeed a three-dice task against their strength or be knocked back. The spell lasts for four rounds.

Qix Seeker

Elements: A3A3V3 / Spell Cost: 3

This spell casts an energy bolt that seeks out the most powerful source of mana within a twenty-meter radius, and causes three dice of electrical damage to it. Hiding the strength of mana from the spell requires a three dice effort.

Quality Stone

Elements: E4 / Spell Cost: 4

This spell dramatically increases the quality of a gem up to 40 kilograms, making it flawless. The spell effect is physical and permanent.

Quench

Elements: W2 / Spell Cost: 2

This spell will affect the caster (or the one he touches) as if he has been satiated with water, totally removing thirst from his system. (Acts as if five kilograms of water

has just been injected into the target's system.)

Quest

Elements: F4W10 / Spell Cost: 4

This spell fills the target, a person whom the character touches, with the strong desire to complete a single task that the caster instructs. The quest effect lasts for one day, where the target of the spell returns to normal, with full memory of what actually happened. The target can resist the effects fully by making a four dice Willpower feat.

Quip

Elements: F2W5 / Spell Cost: 2

Used by some stage magicians in their acts, the spell actually improves their joke-telling capabilities by two levels for the five-minute duration of the spell. With this spell, even the most serious of men can be a decent stand up comic.

R

Razor Hands

Elements: E1W3 / Spell Cost: 1

The caster of this spell will cause edged damage with his hands instead of blunt. This spell will last for eight rounds, when his hands return to normal.

Rebound

Elements: E6W2 / Spell Cost: 3

For the duration of this spell, up to three points of damage suffered by the caster during hand-to-hand combat is rebounded onto the attacker. The spell lasts for four rounds.

Reflect Arrows

Elements: A6W3 / Spell Cost: 6

This spell reflects any incoming piercing attack back in the direction of the attacker (requiring another to-hit task), so long as the incoming damage is six points or less. The spell lasts for eight rounds.

Remove Phobia

Elements: F3W3 / Spell Cost: 3

The person touched by this spell can ignore the affects of any or all of his Phobia disadvantages for the next eight rounds.

Return

Elements: V5E2W1 / Spell Cost: 5

When cast upon an item of five kilograms or less, then items becomes so enchanted than when thrown or launched up to 80 meters away, it will magically return to the hand of the caster. The spell effect lasts for only two rounds.

Romantic Gestures

Elements: F1W3 / Spell Cost: 1

This character has a slightly easier time of seducing a romantic interest with this spell. Her rolls for seduction are one die easier than they would normally be.

Rotting Armor

Elements: E1 / Spell Cost: 1

When the caster touches his opponent, after casting the spell, the opponent's armor loses one point of its effectiveness against one type of damage.

S

Scry Magic

Elements: A1 / Spell Cost: 1

This simple spell simply allows the caster to determine if whatever she is touching contains magic. This is considered to be useful only for trivial detection.

Send Message

Elements: A1A1W1 / Spell Cost: 1

A simple spell, the caster can project his whispers up to twenty meters distant. The spell lasts for only two rounds.

Sense Illness

Elements: A3 / Spell Cost: 3

This spell reveals if a creature carries a disease. It also provides some details on the nature of the disease. The mage will still need to possess the appropriate skills to properly diagnose the illness, however.

Shadow-Form

Elements: V4W5 / Spell Cost: 4

The caster of this spell will turn immaterial, making any physical attacks to him four dice harder to make for the next five minutes. The shadow-formed mage can move through many solid objects (up to dense objects like stone, but not steel) during this time and move as normal.

Shards of Iron

Elements: E3A1F2 / Spell Cost: 3

This spell summons up a tight cone that extends to twenty meters. The cone fills with a rush of razor-sharp iron shards that strike all targets within for three dice of edged damage.

Shards of Steel

Elements: E5A1F2 / Spell Cost: 5

This spell summons up a twenty-meter tight cone that fills with a rush of razor-sharp metallic shards. The shards strike all targets within for five dice of edged damage.

Shield

Elements: E2W3 / Spell Cost: 2

When cast, this spell creates a small shield on the caster's arm which will make him more difficult to hit in combat by one dice (partial cover). This spell lasts for eight rounds.

Shroud

Elements: V2F5W4 / Spell Cost: 2

This spell creates a 25-meter diameter shroud of darkness around the caster for sixteen rounds. Visual perception checks in this darkness are two dice harder than normal.

Speed-burst

Elements: A5W2 / Spell Cost: 5

For the next four rounds, the caster of this spell can move twenty-five meters per round faster than normally for his normal movement type.

Slick-trap

Elements: W3E2V2 / Spell Cost: 3

A minor spell, the caster places this spell onto an item weighing in at no more than five kilograms and then discards it. At any time up until four rounds, the spell can be released, causing anyone touching the item to make a three dice dexterity roll or fall over.

Soft Noise

Elements: A1V2 / Spell Cost: 1

This spell creates a small noise anywhere within ten meters of the caster. The noise can be of any type, but fairly quiet. This spell does not require a to-hit roll.

Steel-Fire

Elements: F1E3W3 / Spell Cost: 1

The caster can, by touching a item of ten kilograms or less, cause the item to cause an additional d6 fire damage with each strike. This effect lasts for eight rounds, whereupon the item acts normally.

Strengthen

Elements: E1E3W2 / Spell Cost: 1

This spell will toughen small materials, up to ten kilograms. Materials which would be easy to break become average to break, et cetera. This spell lasts for four rounds.

Stun

Elements: E3A1 / Spell Cost: 3

The subject of this spell, who can be up to twenty-meters away, will suffer from being stunned for three rounds, as if he were hit by a large weapon. The target recovers normally and suffers no additional damage.

T**Talon Hands**

Elements: E1W3 / Spell Cost: 1

The caster of this spell will cause piercing damage with his hands instead of blunt. This spell will last for eight rounds, when his hands return to normal.

Tap

Elements: A1A4 / Spell Cost: 1

This spell 'taps' the target, who can be up to twenty-meters away. The tapping causes no damage, and merely feels like someone is trying to get his attention.

Teleportation

Elements: V6 E5 / Spell Cost: 6

With this spell, the caster can teleport himself and 40 kilograms of material with him. Teleported items must be whole to take effect. The teleport can go to 160 meters away. Note that teleporting into solid objects is fatal.

Teleport Another

Elements: V7E4V3 / Spell Cost: 7

The caster of this spell can teleport any object, or person, within a twenty-meter range, up to 160 kilograms in mass, up to 20 meters away. There is no resistance to this effect. Note that teleporting into solid objects is fatal.

Thunder-clash

Elements: A4W3F3A1 / Spell Cost: 4

All those in the area of effect of this spell, a fifteen meter sphere up to twenty meters away from the caster, must roll a four dice resistance check against their Endurance or become deaf from the violent cracks of thunder in the sphere. The deafness ends with the termination of the spell.

Torchlight

Elements: F1E3W8 / Spell Cost: 1

This spell will enable one item up to ten kilograms in weight, to glow like a torch, providing a single torchlight, for three hours.

Torrential Sphere

Elements: A4F3W2 / Spell Cost: 4

This spell creates a fierce wind rush lasting four rounds and surrounding the caster. Anyone attempting to enter the rush of wind, an area of effect out to fifteen meters from the caster, must make a difficult strength check. Failure causes no damage, but pushes the opponent out of the area of effect. Note that everything except the caster, who is in the eye of the storm, must constantly resist this effect.

Touch-Blind

Elements: F3W2 / Spell Cost: 3

The person touched by this spell must resist a three dice check against their endurance or become blinded for four rounds.

Translation

Elements: F1A2W5 / Spell Cost: 1

The caster, after starting this spell, can understand whatever he reads, writes, hears, or says, within forty meters, regardless of whatever language it is in. The spell lasts for five minutes.

Trip

Elements: A2A1 / Spell Cost: 1

The target of this spell must roll two dice under his Dexterity or trip and fall flat-faced on the ground. The target can be up to twenty meters away.

U

Underhand Attack

Elements: V3V2 / Spell Cost: 3

This spell causes three dice of damage from raw magic to a person up to ten meters away. There is no obvious source of this attack.

Undheim

Elements: W4F3F1 / Spell Cost: 4

This spell creates a torrent of cold water that causes four dice of damage to everyone within fifteen meters of the caster. The caster is not included in the effect.

Undheim II

Elements: W6F5F1 / Spell Cost: 6

Basically, a more powerful version of the Undheim spell. It causes six dice of damage over a twenty-five-meter radius around the caster. The caster is still not included in the affect.

Union of Damage

Elements: E3A2W4 / Spell Cost: 3

This spell creates a bond between the caster and a single target up to forty meters away. While this bond is in effect, the caster can determine which of the two people take the first, most serious, three dice of damage from any incoming physical attack on either of them. The spell lasts for eight rounds.

Union of Will

Elements: F3A2W4 / Spell Cost: 3

This union links the caster's willpower to that of another person up to forty meters away. While the bond is in effect, the caster can choose which of the two people can use their willpower to resist an incoming mental attack, so long as that attack is less than three dice in strength. The spell lasts for eight rounds.

User's Cure

Elements: E3W8 / Spell Cost: 3

When touching someone afflicted with an addiction to a substance, the caster reduces the need for that substance by three levels. The addiction remains 'at bay' for the next four hours, where it will return to normal.

V

Veil Magic

Elements: V3E3W10 / Spell Cost: 3

This spell is generally cast to hide the true nature of a magic item. For one full day, any person attempting to detect magical effects on the affected item will need to roll a three dice Perception check to see past the veil, otherwise they cannot sense any magical effects at all. The spell can be affixed to any item up to ten kilograms.

Vision Circle

Elements: F4W5 / Spell Cost: 4

The caster of this spell can see in all directions around him, up to a distance of twenty meters. He cannot be surprised or taken from behind while this spell is in effect. The spell lasts for five minutes, where the vision of the caster returns to normal.

W

Walled Mind

Elements: V6W3 / Spell Cost: 6

The caster of this spell traps his mind from outsiders, making any attempts to communicate with or control him mentally six dice harder than normal. The spell effect lasts for eight rounds.

Web

Elements: E4W4A1 / Spell Cost: 4

The target of this spell will become trapped in a sticky stuff which takes four dice against strength to break free. The web can be dropped up to twenty meters away and lasts for three minutes.

Whirlwind

Elements: A1F1F6W4 / Spell Cost: 1

A powerful offensive spell, the whirlwind summons a powerful windstorm centered around the caster, that extends thirty meters outward. The torrent causes one dice of blunt damage each round for three

minutes (eighteen rounds). The eye of the storm, extending from the caster out to five meters, is immune to the damage.

Wind Shaft

Elements: A6A3F1W2 / Spell Cost: 6

This spell creates a pillar of air five meters in diameter and five meters high. It can be placed anywhere within fifteen meters from the caster, and will cause anything within the vortex that is less than 80 kilograms to instantly rise to the top. The spell lasts for four rounds.

Wings of Eagles

Elements: A5W10 / Spell Cost: 5

This is one of the most popular spells. After casting, for the next day, the caster can fly at a speed of 25 meters per round.

X

Xenophobia

Elements: W3W5F3 / Spell Cost: 3

The caster of this spell emits a wide cone out to fifteen meters. All those within the cone are three dice more susceptible to fear effects when encountering an intelligent species other than them. The spell effect lasts for five minutes.

Y

Yield Damage

Elements: E6W3 / Spell Cost: 6

The caster of this spell creates a damage barrier around him. All damage from physical attacks must first penetrate this barrier. The barrier's strength is determined by rolling six dice and adding the result. The spell remains in effect until the barrier has exhausted all its damage protection, or until eight rounds have expired.

Youth

Elements: E7W10 / Spell Cost: 7

An interesting spell, it actually makes the caster appear physically younger by a full

generation. The spell requires great effort, however, and lasts only for one full day. It is not uncommon, however, for a powerful wizard to cheat death from aging by carrying around items enchanted with this spell. When the spell expires, the caster returns to her natural age.

Z

Zap Spell

Elements: V1A1 / Spell Cost: 1

The whole purpose of this spell is to foul up someone else's spell-casting attempt. When cast at a magic-user up to twenty meters away, it suddenly makes his active spell-casting attempt one die more difficult. Note that this can be cumulative, as really long spell-casting times could become really hard spell-casting attempts.

Zeus Bolt

Elements: A6A1 / Spell Cost: 6

Reserved for the masters of air, this offensive spell causes a whopping six dice of electrical damage to a single target up to twenty meters away. It is a serious drain on mana, however, but known to give enemies pause before continuing combat.

Spell Creation

There are few things more rewarding to a mage than creating a spell from scratch and seeing it work in the field. Spell Creation, however, requires a great deal of effort and time for success.

In this chapter, the process of spell creation will be described in detail for both players and Game Masters. That means, unless the Game Master objects, that any mage character with the appropriate skills can research and develop their own, unique spells.

Research

Creating a new spell from scratch takes some time. One week per point of the spell's intended major effect is needed to do the proper research. This can be modified depending on the resources available to the mage. At the end of this time, the mage needs to make a spell-casting roll with the new spell. If the mage succeeds, then his research is successful, and a new spell is created. If the roll fails, the mage's research was fatally flawed, and the time is wasted.

Example: Suppose a mage was making the Fireball spell from scratch. Since the intended spell requires three dice for its major effect, it will take three weeks to create it from scratch. At the end of the three weeks, the mage must then make a three-dice roll against his Fire skill.

As with regular spell-casting, the ease of research can be adjusted when more time is allowed. However, the amount of time required to make research easier can be staggering. The chart below shows just how long it will take to reduce the difficulty in creating a spell by certain levels.

Research Time	Ease of Casting
Two Weeks	-1d Difficulty
One Month	-2d Difficulty
One Season	-3d Difficulty
One Year	-4d Difficulty

Example: Since the fireball spell requires a three-dice check, the mage decides to make it a little

easier by adding two weeks to the research time. This reduces the needed Fire skill roll to two dice, but makes the mage's time spent in the lab considerably longer.

Experience

Sadly, even though the mage knows the literal 'ins-and-outs' of the spell, he doesn't receive any experience bonus in learning it. He has to use experience for the spell just like any other, paying one experience point per level of the major effect of the spell

Example: Now that our example mage has discovered the fireball spell, it's time for him to add it to his collection. To do this, he spends three experience points to pick it up, just as he would if had simply been handed the spell from another source.

Major effects

When designing a spell, the character needs to decide which element will best bring about the desired effect. Each element has certain strengths and weaknesses making it more or less appropriate for any given task.

Earth Effects

Earth can provide protection, such as forming a shield or armor. It can cause any type of physical damage, blunt, piercing, or edged. It can also affect anything based on Strength, Endurance, Dexterity, Comeliness, and Health.

Damage: An Earth spell is the most suited for physical damage attacks. Creating a large boulder and slamming it into an opponent would definitely be an Earth effect. So would creating a cone of spewing razors, designed to rip into an enemy's hide. The amount of damage would determine the major effect's power. Three dice of damage would require three points of mana spent into the major effect of the spell.

Creation: The act of creating a solid item, such as forming a shield, or creating a

sword from the ground at your feet, would also be an effect of Earth. To measure the amount of power required, use the Binding table (under minor effect). The table will give weights allowed for creation as well. To create a ten-kilogram item, for example, would require three points of mana in the major effect. Note that created items must need duration in the spell for them to remain intact.

Strength, Dexterity, Endurance, Comeliness: Directly affecting someone's strength, such as making someone stronger or weaker, is relatively simple. Strength will go up or down one power per point of mana in the major effect. (note here too that duration would be needed for the spell to be much use). The other physical statistics would work in the same manner.

Resistance Checks: Of course, any spell that requires a resistance check is fairly easy to manage as well. Say that a wall of intangible force is guarding a hallway, which forces those travelling through it to make a three dice check against their strength to pass. This would require three dice for its major effect. Also, say that a trip spell requires two dice against a target's agility or he falls down. This would require two dice for its major effect.

Water Effects

Water provides rain, and can provide drinks. It can also cause physical or cold damage. It can also rot away materials. It can lastly affect anything based on Endurance or Willpower.

Damage: Damage from water works in the same manner as from Earth, with each point of mana doing a dice of damage. Water, however, can do damage through cold, blunt, and piercing only.

Creating Liquids: The most obvious effect of the water element is the ability to create water. To create water (or any other liquid), use the same rules as you would for creating a solid.

Rotting: The ability to cause rot can be measured in one of three ways. The first is to simply cause damage from a rotting source (there is no direct damage type, the afflicted item simply rots away). Armored opponents will not suffer rot damage, but their armor might.

The second way is to reduce the effectiveness of armor by a point per mana. Chain mail afflicted by a three-point rot will now be less effective against all three types of physical damage.

Lastly, rot could make materials one dice easier to break for each point of mana placed into it. A difficult to break box becomes average. The spell description should specify how the spell manifests and under what circumstances.

Endurance and Willpower: Also considered the defensive statistics, Endurance and Willpower can be directly affected by water, as described for the physical statistics in the Earth element.

Resistance Checks: As with earth, each point of mana makes resistance checks against Endurance and Willpower one dice harder. A charming spell at three dice of power for the major effect would require a three dice check against the victim's Willpower.

Fire Effects

Fire is a dangerous element, most notably for causing flame damage. It also can provide heat and warmth. It can also affect the mind, manipulating the Intelligence, Willpower, Perception, and Charisma statistics.

Damage: Fire spells can only bring damage through fire (while not technically correct, heat is considered the same as fire for determining damage in this system). As with all other damage types, one point of mana of major effect will cause one dice of damage.

Light: Fire creates light as a side effect. To measure the amount of light a fire spell does, each torchlight worth of light costs one mana of the major effect.

Intelligence, Willpower, Perception, Charisma: Fire affects the mental statistics just as Earth can effect the physical statistics. Also, resistance checks against these statistics work in the same manner as stated for both Earth and Water.

Air Effects

Air is a wondrous element, bringing soft breezes and ominous lightning. It controls noise and music. Lastly, air can manipulate the Dexterity and Perception statistics.

Damage: Air spells can bring damage from either raw, blunt force, or through electricity. As with all other damage types, one point of mana for major effect will cause one dice of damage.

Noise: Air controls noise as a side effect. To control noise, the caster can use a point of mana to either halve or double the volume of the noise, or create a new sound at normal speaking voice. Using noise as a deafening attack would be a resistance check against Endurance.

Wind: The element of air controls wind. Each point of mana placed into a major effect can change the wind speed of the affected area by 10 kilometers per hour. Air moving beyond 60 KPH is equivalent to severe storms.

Perception and Dexterity: Air affects the statistics of affinity, Perception and Dexterity. Resistance checks against these statistics work in the same manner as stated for both all other elements.

Void Effects

Void is that intangible element which surpasses understanding. It is darkness, sickness, cold, and negation. It can also

scramble and dispel other magic. Lastly, void can manipulate any statistic.

Damage: Void spells can bring damage from pure raw mana, or by disintegration. Disintegration has no defense and will cause one dice of damage for every point of mana for major effect. Mana burning will damage one dice of mana on a target for every point of major effect spent.

Sickness and Poison: Sickness and poison are basically resistance-style spells usually operated against a target's endurance statistic. Each dice of major effect can make the sickness or poison more difficult to cure. The Game Master should automatically disallow any instant-death poisons or illnesses, as they make the game rather boring.

Dispel: The element of void can be used to cancel existing spell effects. Each point of void as a major element will dispel one point of the major effect of the spell being dispelled. Dispel ceases a spell, and requires no duration. Spells dispelled to zero points in its major effect cease immediately.

Statistics: Void can affect any statistic. Resistance checks against void work in the same manner as stated for all previous elements.

Adding Minor Effects

Minor effects are basically how and where the spell manifests. This is accomplished by adding secondary elements and spending the points for expanding the spell's effects. For the spell to actually do something to someone other than the caster himself, it will need a minor effect added to it.

Caster Only Spells: Some spells are designed only to affect the caster. These spells don't require any to-hit rolls, since the caster can always be assumed to be able to target himself.

Example: A mage is casting a strength enhancement spell on himself. Since the spell is considered caster-only, he doesn't need to make a to-hit roll to strike his target. He still needs to make his casting roll, however.

Touch based spells: Touch-based spells are those that require the caster to reach out and physically touch the intended target. This generally requires a barehanded to-hit roll in addition to the spell-casting roll.

Example: The Rotting Armor spell is a touched-based spell. In order to succeed in casting it he needs to 'attack' his victim by managing to touch him. This usually requires a two-dice melee roll, but this could be modified for different combat situations

Sometimes, the to-hit roll can be ignored if the target of the spell is a willing participant. In these cases, the caster only needs to make her spell-casting roll.

Example: A healing spell is being cast on a injured person. Since the injured man does indeed wish to be healed, he's not resisting being touched. The caster needs to make no to-hit roll to 'strike' his target.

Range: Each point of air, as a minor component, provides a twenty-meter range for the spell's effect. Without range, all spells occur either as touch or on the caster himself.

Example: The Web spell adds one point of air to add some range to the spell. This single point of Range extends the spell's reach to twenty meters.

A line of sight is required for this type of range to be allowed. Spells using range will normally require an average dexterity roll to hit.

Minor Effect	Range	Minor Effect	Range
1	20m	6	120m
2	40m	7	140m
3	60m	8	160m
4	80m	9	180m
5	100m	10	200m

Distance: Distance is similar in range in that it provides distance from the caster for the spell to manifest. The primary difference is that there is no visible line from the caster and no needed line of sight for the spell to manifest. Distance also can provide much more vast distances when compared to normal ranged magic.

Example: The Underhand Attack spell has two points of void attached to it for Distance. This enables the spell to manifest anywhere within 10 meters of the caster, without needing to check for line of sight.

Minor Effect	Distance	Minor Effect	Distance
1	5m	6	160m
2	10m	7	320m
3	20m	8	640m
4	40m	9	1.2km
5	80m	10	2.4km

Area of Effect: Each point of fire dedicated to area of effect provides a five-meter radius for the spell's effects. The effect is spherical and effects everyone within the radius. There is no to-hit roll required to strike things in a spherical area of effect.

Example: The ever-popular Fireball spell has three points added for a spherical area-of-effect, giving the spell a radius of fifteen meters. Note that this particular spell can launch the center point of the spell up to twenty meters away from the caster by also using the minor effect of air.

Without the added component of range, however, any area of effect will also include the caster.

Minor Effect	Area of Effect	Minor Effect	Area of Effect
1	5m	6	30m
2	10m	7	35m
3	15m	8	40m
4	20m	9	45m
5	25m	10	50m

Wide Cone. Each point of fire dedicated to a 'wide cone' area of effect will increase the range of the cone effect by five meters. The

spell starts from the caster, and extends out covering a 90-degree arc from him.

Cones aren't exactly particular in their use, and will effect everyone with the area, aside from the caster. (The caster isn't technically in the area of effect. The cone merely starts from her.) As with 'spheres', wide cones require no to-hit rolls.

Example: The 'Frost Cone' spell has two points of fire dedicated to giving the spell effect a wide-cone up to ten meters away. The spell affects everyone within the cone, requiring no to-hit rolls to see who and what within gets damaged.

Minor Effect	Wide Cone	Minor Effect	Wide Cone
1	5m	6	30m
2	10m	7	35m
3	15m	8	40m
4	20m	9	45m
5	25m	10	50m

Tight Cone: The tight cone is a narrower version of the wide cone. It starts from, but does not include, the caster. It extends in a thirty-degree arc (the arc made by one hour on a clock) out to its range. As with 'spheres' and 'wide cones', a tight cone does to require a to-hit roll.

Each point of fire adds ten meters to this cone effect. The spell effects extend to absolutely everything within the area of effect. The caster is not assumed to be in the area of the cone.

Example: The Shards of Iron spell has two points of fire allocated for a tight-cone effect. The cone starts from the caster and spreads out on a thirty-degree arc out to twenty meters away. Everything within the cone is affected by the spell.

Minor Effect	Tight Cone	Minor Effect	Tight Cone
1	10m	6	60m
2	20m	7	70m
3	30m	8	80m
4	40m	9	90m
5	50m	10	100m

Binding: Earth enables a spell effect to be bound to a solid item, such as a staff or scroll. The bind is immediate, and the spell effects will emanate from the affected item and not the caster. All other aspects of the spell, including duration, work normally. The amount of bind required depends on the weight of the item.

Example: The Steel-Fire spell has three points of Earth dedicated to binding the spell effect to an item of up to ten kilograms. The spell will then erupt from the affected item for the duration of the spell. The caster can go off and do something else for the time.

Binding Level	Weight Allowed	Binding Level	Weight Allowed
1	2 kg	6	80kg
2	5 kg	7	160kg
3	10 kg	8	320kg
4	20 kg	9	640kg
5	40 kg	10	1.2 tonnes

Duration: Water enables the effects of a spell to last longer than instantaneously. Each point of water provides a longer duration for the spell's effect. The spell effect ceases when the duration expires or when the caster wills it away.

Example: The Razor Hands spell dedicates three points of water to stretch out the effects of the spell for eight rounds. The spell terminates normally at the end of the eighth round.

Delay. The delay effects enables the caster to specify when a spell effect manifests. Each point of void provides a longer possible delay for the effect, calculated in the same manner as duration. The spell, at the caster's will, can manifest at any time during the given delay.

Example: The Slick-Trap spell has two points of Void dedicated to Delay. This means that the spell will not begin for four rounds until after it has been cast. It will manifest at the end of that forth round. After the four rounds are complete, the spell manifests normally.

Level	Duration or Delay	Level	Duration or Delay
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1	2 rounds	6	20 minutes
2	4 rounds	7	45 minutes
3	8 rounds	8	3 hours
4	3 minutes	9	8 hours
5	5 minutes	10	1 day

Power-playing Spell Creation

Construction systems, such as this one, are prone to one deadly thing, power-gamers. A Game Master should take special care when dealing with this type of individual. Spells made by these folks will have a tendency to pack an incredible punch with very little cost, cause 'instant death' with very little effort, or anything else that makes his mage more powerful than he rightfully should be. This attitude simply should not be acceptable and is definitely not within the spirit of the game

Just too Powerful: If a player submits a spell which just seems to powerful, such as a ten dice damaging attack which sticks on a target for an hour or so, then he probably shouldn't have it. Of course, the odds on casting such a spell are small, but it could be done. Most times, spells of this type will do one of either two things. The 'kill anything' or the 'make me omnipotent' spells, both of which are obvious enough and can be vetoed out of hand.

Example: An illegal spell is designed to cause pressing damage directly to a character's throat. The spell is third-level, to which the victims in the area of effect must roll three dice against their endurance or die instantly. Instant-death spells are very bad and do little more than create bad-feeling in the group.

Statistic Manipulation: A point of mana should only manipulate a major statistic by one point. A player cannot kill someone by magically dropping a victim's statistics alone. Spells cannot also cause damage to a statistic instead of health.

Example: An illegal spell is designed to blind someone. The spell's description states that it will cause '3d' damage to a character's

Perception, killing him if it drops below zero'. This spell defeats the purpose of having health.

Recharging. Spells cannot be used to recharge a character's mana, since that defeats the purpose on using mana in the first place.

Example: An illegal spell would see the caster use one point of mana in a spell designed to bring back one dice of mana. Obviously, the mage would never need worry about running out of mana if this were legal.

General Use and Specific Use Spells: Some spells may seem like a good idea, but their application is too powerful. I want to put all these people to sleep, for instance. Usually, the best way to curb these spells is to assign a statistic for a resistance check. Other times, you may simply want to tone down the end effect in terms of points instead of dice.

Example: A spell designed to reduce an armor's overall protection by two dice should likely change to two points.

Game Master's Preview: The intelligence for having the Game Master preview each spell before it's scribe should be obvious. Super-powerful spells that solve all the problems in an adventure are boring. The Game Master should exercise his right to keep the adventures doing well by vetoing spells that he feels will disrupt the game.

Sometimes, a spell may follow the rules very well, and not seem unbalancing, but the Game Master may simply not want it in his campaign. In these cases the Game Master should be ready to state why he doesn't want it to his players.

Example: A Game Master has stated that elemental spells in his campaign cannot heal. A player creates a spell which brings back one dice of health for every point of mana spent. The Game Master disallows it, because it is in the purview of the church in his setting, and that effect is simply not attainable.