



HÂRÎ MASTER GOLD

GAMEMASTER EDITION

BY N. ROBIN CROSSBY

HÂRNMASTER GOLD

GAMEMASTER Edition VERSION 2.1

RULES FOR ROLEPLAYING

A GOURMET ROLEPLAYING BLEND OF GAME MECHANICS, CASES,
CHARACTER DEVELOPMENT, ADVENTURE, ENCOUNTERS, & TREASURE FOR
NOVICE & EXPERT GAMEMASTERS.

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SO MANY PEOPLE HAVE HELPED OVER THE YEARS THAT THIS LIST MAY WELL BE INCOMPLETE. I WANT TO
THANK EVERYONE, AND IF YOU'VE BEEN LEFT OFF, PLEASE ACCEPT MY SINCERE APOLOGIES.



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HÂRNMASTER GOLD

While several editions of HârnMaster have been published over the past twenty years, as of this date, the Gold edition is the only one approved by the author, N. Robin Crossby. All present and future official HârnMaster publications are identified by the "HârnMaster Canon" label.

HârnMaster Gold is divided into several volumes, and is distributed in several formats



THIS EDITION

HârnMaster version 1 was published in 1986.

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The distinction between *real-time* and *gametime* can be important. Gametime usually passes at a faster rate than real-time, sometimes slower. During mundane periods of a character's life, several game-months may pass in a few minutes of real-time; during combat or other crisis activity, five minutes of gametime can take an hour of real-time.

TÚZYN RECKONING

On Hârn and parts of Lýthia the Túzyn Calendar prevails. The notation "TR" before or after the year indicates dates in Túzyn Reckoning.¹ "BT" (Before Túzyn) indicates years prior to the founding of Mælderyn.²

THE PASSAGE OF GAME-TIME

Gametime should be consistent, and players must learn the basics of whatever calendar is in use. One important thing to remember is that time moves at the behest of the gamemaster. It is always whatever time the GM says it is. From time to time, the GM should announce the (game) time to the players.

HOURS OF LIGHT & DARKNESS, SUNRISE & SUNSET

Sometimes, it is necessary to know the exact time of sunrise or sunset. This table shows the approximate times of sunrise and sunset on the first and sixteenth of each month at 45° North, Local Time. The exact time of sunrise or sunset are often open to debate; a varying degree of twilight determined by topography, weather conditions, or various other factors, will occur around each rising or setting. When the GM needs to know the time of sunrise or sunset for days not given, it should be relatively simple to interpolate from the data provided. There is a much-simplified version of this table in the sidebar.

Date	1 st Watch	2 nd Watch	3 rd Watch	4 th Watch	5 th Watch	6 th Watch
	4	8	12	16	20	24
Núzyael 1	05:53				18:08	
Núzyael 16	05:28				18:32	
Peónu 1	05:04				18:57	
Peónu 16	04:45				19:15	
Kélén 1	04:26				19:35	
Kélén 16	04:18				19:42	
Nólus 1	04:09				19:50	
Nólus 16	04:18				19:42	
Laráné 1	04:26				19:33	
Laráné 16	04:46				19:14	
Ágrazhâr 1	05:06				18:54	
Ágrazhâr 16	05:18				18:42	
Azúra 1	05:54				18:06	
Azúra 16	06:05				17:55	
Háláne 1	06:41				17:18	
Háláne 16	07:02				16:58	
Savôr 1	07:22				16:37	
Savôr 16	07:30				16:30	
Ilvín 1	07:39				16:21	
Ilvín 16	07:29				16:31	
Návek 1	07:20				16:41	
Návek 16	06:58				17:02	
Morgát 1	06:37				17:23	
Morgát 16	06:15				17:45	

Noon is defined as the time of day at which Nólomâr (the sun) transits.

- Most scholars prefer the "TR" or "BT" to appear as a prefix rather than an affix. Hence, TR720 is preferred over 720TR.
- As is the case with modern Terran calendars, if a date is written with neither "TR" nor "BT" affixed, "TR" is assumed.

GAME MECHANICS

This article contains the 'nuts and bolts' of roleplaying from the point of view of the Gamemaster.

TÚZYN TIME

Túzyn Reckoning divides the year into twelve, thirty-day, lunar months³. A full moon (Yaélah) occurs on the fifteenth of each month, and a new moon (Yaélmor) on the thirtieth. The year begins with the vernal equinox, the first day of spring. The names of the months are of religious origin. Túzyn Reckoning does not have week *per se*. A *tenday* (three per month) is a common convenience, and a *Hínyaël* (half-month) is sometimes used. In some regions and/or institutions the days are given names of their own, but there is nowhere near the conformity of usage there is with month names. A day has four watches of four hours each. Each hour is divided into sixty minutes, and each minute into sixty seconds.

THE MEASURES OF DURATION

60 Seconds = 1 Minute
 60 Minutes = 1 Hour
 4 Hours = 1 Watch
 6 Watches = 1 Day
 10 Days = 1 Tenday
 3 Tendays = 1 Month
 12 Months = 1 Year

Sanctioned Hârn-related publications assume the current game year is 720 TR. As the roleplaying group plays, the current game year in each GM's personal version of Hârn advances beyond 720.

MONTHS OF THE TÚZYN YEAR

Spring	Summer	Autumn	Winter
1. Núzyael	4. Nólus	7. Azúra	10. Ilvín
2. Peónu	5. Laránè	8. Háláne	11. Návek
3. Kélén	6. Ágrazhâr	9. Savôr	12. Morgát

*Thirty days hath Halánè,
 Ilvín, Návek and Laránè
 All the rest have thirty too,
 I can remember this. Can you?*

NIGHT AND DAY BY SEASON

Watch	1st	2nd	3rd	4th	5th	6th
Winter						
Spring/Fall						
Summer						

The table shows the distribution of daylight (white) and darkness (black) according to season. It is most accurate at 45° N. At the equator, days are always 12 hours long. If more precision is needed, use the big table to the left.

³ Convenient, isn't it?

ROUTINES OF PLAY

Play consists of cycles, in each of which the GM determines, in order: [1] Environ; [2] Time Tick; [3] Weather; [4] Encounters; [5] Movement; [6] Mapping/etc.

[1] ENVIRON

The *Environ* is the *kind of place* where the PCs are located, and determines the general routine, including likelihood/nature of encounters, and movement rate. It is determined as follows:

Environ	Description	Time Tick	Enc	Movement per Tick
Urban	Built up areas such as towns.	1 Minute	10%	250' (25mm or 1" on a local map)
Rural	Cropland/pasture, regions with manors, villages, etc.	1 watch	10%	See Movement Table
Highway	Roads or well-travelled trails across rural/wilderness environ.	1 watch	10%	See Movement Table
Wilderness	Land with few/no permanent settlement, including forests, mountains, and deserts, which may be populated by nomads.	1 watch	5%	See Movement Table
Underworld	Caves, underground ruins, tombs, buildings, etc	1 minute	5%	100 feet (10cm on an interior scale map, or 1cm on a local scale map)
River	Usually applicable only to characters on ships or boats, (GM may use this environ for PCs on riverbanks). River Environ is any inland waterway, including narrow sea-straits.	1 watch	10%	Depends on weather, vessel, crew, and pilot.
Sealane	Aboard a ship or boat in commonly sailed waters. Since most mariners hug the coast, this usually means coastal waters near civilized areas.	1 watch	10%	Depends on weather, vessel, crew, and pilot.
Open Sea	A ship or boat, out of sight of land, and away from established sealanes.	1 watch	5%	Depends on weather, vessel, crew, and pilot.
Safe	Players may seek a safe place to recover from wounds, rest and relax, study, divide spoils, etc. Safe environ is a special case, any location in which the characters are relatively safe, perhaps at home or resident in a tavern. The idea of the Safe Environ is to let gametime pass quickly. Weather is not usually generated. If an encounter is generated in the safe environ, 1d6 is rolled to determine the watch in which it occurs.	1 day	10%	The players do not move. If they venture out, they change Environ for the duration of their excursion.

Enc: percentage chance of an encounter during a time tick.

ROUTINES OF PLAY

Play proceeds in cycles, in each of which the GM determines the following (in order):

[1] ENVIRON

The GM determines the Environ (general type of environment) at her/his discretion. Environ is important because it determines the chance of encounter, the types of encounters and the rate of movement.

[2] TIME TICK

The Environ determines the length of the applicable time tick (the amount of game-time that is passed during the cycle). The GM may modify the time tick from what is typical for the environ as seems appropriate.

[3] WEATHER

If it is the beginning of a watch (and the GM feels it might be significant) s/he determines the weather.

[4] ENCOUNTERS

The GM determines whether the PCs will meet any interesting NPCs during the ensuing cycle (time tick).

[5] MOVEMENT

The players declare the direction, mode, etc. or any movement they intend during the ensuing cycle/time tick. Referring to the Movement Tables, and taking into account any applicable weather and terrain conditions, the GM determines how far the PCs will be able to travel.

[6] MAPPING/ETC.

Movement is executed and the GM informs the players of any terrain, encounters, and/or other/special features they encounter. Each encounter interrupts play until it is dealt with. When all movement, mapping, and other activities are complete, the cycle is over and play continues to the next cycle/time tick.

This basic procedure repeats until the PCs are dead, retired, or too frightened, horrified, or bored to continue ☺

[2] TIMETICKS

The rate at which gametime passes, varies according to Environ. The most common *Time tick* is the four hour watch. However, the Time tick used in any environ is subject to change according to situation at GM discretion.

In crisis situations, such as combat, the Time tick is ten seconds regardless of environ. Similarly, the one minute time tick is recommended for the urban environ, but this is NOT meant to imply that that each hour must be handled minute by minute. If characters are asleep, or generally “killing-time” inside a town, a time tick of one watch normally suffices; if they pick a fight with some local thugs (or with the town watch) ten second time ticks will be required.

[3] WEATHER GENERATION

If weather is likely to be significant, a new weather report should be generated at the beginning of each watch, to apply (generally) throughout the watch. Because weather patterns are regional, comprehensive weather tables are provided in each regional module. A weather report should include the data shown (table right). Meteorological effects such as snow, sleet, hail, and thunderstorms may also be generated. Once the weather report is generated, the GM makes a note of it and gives it to the players.

[4] ENCOUNTER GENERATION

The GM is in the best position to judge the chance of encounter during the upcoming Time tick. In general, only *significant* encounters are detailed. Scores of people may be *seen* while walking through a busy marketplace, but only a few accost the PCs. If an encounter is generated by the Encounter Tables, it is assumed to be at least potentially significant.

Encounters occur instantaneously in urban and underworld environs, but may be future events in others. At the beginning of each watch, the GM rolls to determine if an encounter will occur. If so, s/he then rolls 1d8 to determine in which half hour it will occur; 1d30 will generate the precise minute if required. If the PCs move through several different environs, or change environs, before the “scheduled” encounter occurs, the GM uses discretion. For more information on encounters, and tables to generate them, see the *Encounters* article.

[5] MOVEMENT

The GM asks the players in which direction they wish to travel. Using the Movement Table, the GM calculates how far the party can travel, allowing for environ, weather, and mode of transportation, until the next encounter scheduled (if any) or the end of the watch. He then moves the party on the GM map⁴ and describes the terrain crossed to the players who may map it.

Movement rates on the *Movement Table* assume the party is moving at a steady pace for one watch; often, this is not the case. Few parties move at night, or for more than 12 hours a day.

ENVIRON TIMETICK

Urban	1 minute
Rural.....	1 Watch (4 hours)
Wilderness	1 Watch (4 hours)
Highway	1 Watch (4 hours)
Underworld	1 Minute
River	1 Watch (4 hours)
Sealanes	1 Watch (4 hours)
Open Sea	1 Watch (4 hours)
Safe	1 Day (6 Watches)

COMPONENTS OF A WEATHER REPORT

Sky	Clear, Cloudy, Overcast, or Foggy
Temperature	Freezing, Cold, Cool, Warm, or Hot
Wind Direction	from the N, NE, SE, S, SW, or NW
Wind Force	Calm, Light, Steady, Gale, or Storm
Precipitation	None, Showers, or Steady.
Sunrise/set	If appropriate.

ENCOUNTER SIGNIFICANCE

A direct attack on the player-characters by an angry bear is always significant. A wild deer wandering through camp may only be significant if the characters need food. A peddler may not represent a threat, but the characters may desire his wares. A cleric met on a town street will probably take no notice of a PC, but in the wilderness s/he may wish to converse.

⁴ A small piece of acetate with a dot in the centre makes a good marker.

[6] MAPS & MAPPING

Maps are an integral part of roleplaying. There are different map types, each with a specific scale, form and purpose. In most cases, the GM has an authoritative version, while the players attempt to construct replicas from the GM's descriptions of places they go. These replica maps are called *memory maps*; since they simulate the PC's memory. Technically, players should not examine each other's memory maps.

REGIONAL MAPS

Regional maps cover large areas (such as the entire island of Hârn). The GM draws, or purchases a regional map; his copy is the 'real' map. Players may draw regional maps on blank hex-paper showing only the areas that their PCs have travelled.

LOCAL MAPS

A local map covers a small area of special interest such as a village, town, or ruin. They show buildings and other details. There are always two versions: the **GM version** includes a key, which identifies significant features.

The **Common** version specifically excludes the key and all other information that would not be apparent to a casual observer who was actually there. Numbers, and some names are excluded from the common map to prevent PCs from "chasing the numbers". The PCs, must explore the common map to discover its hidden features. When a PC first enters a settlement or site, the GM may provide the her/him with a personal (un-keyed) **Player** map (duplicated from the Common Map). Players may then record and key any details they discover by exploration as a permanent (memory) reference.

INTERIOR PLANS

Interior Plans show the inside of buildings or other small areas, with details such as the types and arrangement of furniture, doors, walls, stairs, etc. Such maps may be used to detail small outdoor areas. The GM interior map is kept secret from the players since it shows the details they are supposed to discover by exploration. When a PC first enters a mapped interior/area, he is given a sheet of blank paper (or metric grid paper) on which to record details as they are discovered. Obvious and visible physical features may be freely given to the PC. This is a memory map kept for permanent reference.

POETIC MAPS

Poetic maps are facsimiles of actual maps created by cartographers in the fantasy environment. That is, a poetic map is the kind of thing that a character could purchase from another character or from a lexigrapher or cartographer. They are considered to be actual items in the game; if the map is lost, destroyed, or stolen in the course of play, the player loses his facsimile. Poetic maps are not memory maps. When PCs are in the same place at the same time, they may show each other their poetic maps.

Note: Memory maps are designed to compensate for the fact that the players are not really present.

RECOMMENDED MAPPING SCALES

Regional Maps

1 cm = 12.5 miles = 20 km = 1 hexagon.

Local Maps

1mm = 10 feet.

Interior Plans

1mm = 1 foot.

Poetic Maps

Rarely drawn to any proper scale, often quite fanciful.

DIVISION OF LABOUR

When several PCs go on an expedition together, it is often helpful for one of the players to do the mapping. In this case the "group cartographer" makes an expedition map on a blank sheet of hex-paper, thereby representing everyone's memory of the places visited. If and when the group splits up, each player makes a personal copy of the expedition map.

HELPING THE PLAYERS TO MAP

Making and improving memory maps is usually a major part of roleplaying. Mapping may be de-stressed, but since memory maps represent accrual of knowledge, players usually enjoy the activity. GMs can give their players different amounts of help to create and maintain memory maps. They can simply describe what the PCs can see and let them map as best they can. Some GMs copy information from their own maps directly to player maps as the information is discovered. This eliminates confusion arising from poor mapping technique. Whatever approach is adopted by the GM and/or players, the possibility of memory map error is never eliminated.

GROUP MAPPING & RECORDS

In theory every player should have a distinct set of memory maps and be forbidden to study those belonging to other players. In practice, when several players are operating as a group, they may specialise. One player can maintain common memory maps, another can record the group's possessions and provisions, and another can keep a common player journal, etc. If someone leaves the group for a period of time s/he must update her/his personal memory maps, journal etc., to include the common information. If s/he rejoins the group, or a new PC joins the group, the GM must decide how much of the group's common information can be shared. It may be necessary to pause, have all players in the existing group update their own memory maps., and start a new common set from scratch.

AMPAIGN TIME

In an ongoing fantasy campaign, different PCs or groups often move through time at different rates. Some groups role-play more often than others. Some groups may get bogged down in a thirty minute (gametime) crisis that takes an entire session to resolve, while another skips through several months of gametime. Even if you are handling only one group of players, they may part company, willingly or otherwise, and get separated in time. This creates several problems, and unless you really enjoy headaches, retroactive time travel should be strictly avoided.

PERSONAL GAMETIME [PGT]

The GM must know not only where a character is, but also *when* s/he is there. Once s/he starts playing, each PC has a *Personal Gametime* [PGT]. Because players with different PGTs may meet in the game or outside it, the GM must exercise great care with time flow. If this is not done, players with more advanced PGTs may unknowingly reveal key future information to players with less advanced PGTs.

TIME CHART

A GM with more than one RPG group is advised to maintain a *time chart*. This simply consists of a calendar with markers representing each PC. A Time chart lets the GM tell-at-a-glance when everyone is. Players need not see such charts

JOURNALS

It is strongly recommended that all players be required to keep legible journals to record their last known time and place. Journals are the easiest method of keeping track of PGTs, and handy to record weather reports and encounters for each watch. A sample journal page, which may be photocopied for personal use, is included in the Players' Edition. It certainly does not hurt for the GM to keep a journal as well.

GAMEMASTER TIME [GMT]

The GM must always be aware of the PGT of his most advanced player/group. We call this GMT. Events prior to GMT are more or less fixed, while events to follow are subject to GM manipulation.

MULTIPLE GROUPS

The GM must keep a time plot of all PCs and strive to keep them as close together in time as possible. When a group begins a play session, its PGT is checked. If the group is more than a month behind GMT, it should be caught up as soon as possible.

Catching up might be delayed if the group has a *good* reason to continue play in their current time (they are in the middle of a battle, for example) but try to ensure that the group playing has the most advanced PGT at the end of the session. It is inevitable that different groups be spread out somewhat in time. The trick is to minimise the spread. It is easiest to catch up at the beginning of a gaming session: "since your last session two game months have passed here are the events that have occurred..."

MANIPULATING TIME

GMs with multiple gaming groups inevitably have to manipulate time to some extent. Most commonly, to catch PCs/groups up to GMT. When glossing over, perhaps months at a time, it is preferable for the GM to invent a rationale. PCs may have to kill time in some village when they really want to go off adventuring. Perhaps one of the players falls seriously ill and must recover, perhaps they are all arrested and imprisoned for a month or two. The GM should not, however, starve the group to death. If they require support for this period of time, the rationale should provide it, and the players should be told of background events as they occur. The idea is to pass time quickly, and players rarely object to this if they earn a series of monthly skill development rolls in quick succession. Once the GM feels that the group is close enough to GMT, normal play may resume.



FUTURE HISTORY

The current game year in the published materials is TR720. Once players begin moving through time, it falls to the GM to extend the historical framework. Since the possibilities of future history are endless, every GM will be operating a unique version of the world, and the longer the GM operates, the more unique the world will become.

EVENT GENERATION

Your FRP campaign will benefit from a rich background of events independent of the activities of your players. Human (and demi-human) societies are rich and complex and they should rarely revolve around the actions of a few headstrong adventurers. A rich panoply of history unfolding in the “background” may spur the PCs to involve themselves. This process can, in fact, provide the main impetus for roleplaying. We recommend that GMs always have at least a year of gametime roughed out in advance of GMT. Don’t get too specific you may wish to change or postpone events later (but not after they have happened). The *Random Event Table* may be used to randomly generate major events, of which the players may learn. Such events may give an opportunity for adventure and will certainly influence the lives of PCs from time to time. Players may rush off to slay some beast said to be terrorising a village, join an army in time of war, or get caught in the middle of a plague or pirate raid. Of course, the GM is free to modify or replace the table.

EVENT CALENDAR

We have provided a blank Event Calendar that may be duplicated. The sheet is designed to record major events that have happened, or will happen if generated in advance. The calendar also serves as a quick reference chart and history of one game year. Events may be recorded for as many regions as desired. The calendar helps avoid the embarrassment of one group at GMT being smack in the middle of a rebellion, while another group passing through the same space-time in a later session is told “all is well”.

RANDOM EVENT TABLE

Roll 1d100 once per game month for each important region. You may wish to roll less than once per month, or favour only some regions with monthly rolls.

Some generated events will simply not “fit”, or may be unlikely given previous event(s). These may be ignored or the GM may improvise alternatives or re-roll. The table generates a general event type and a few possible manifestations. When a major event is generated it may be wise to cease rolling for this region and let the event develop over time. Some events, such as droughts or witch hunts could reasonably last for years. The table is meant only to inspire the GM, not to dictate events. Use discretion.

RANDOM EVENT TABLE

Spring	Summer	Autumn	Winter	EVENTS
01-02	01-03	01-02	01	State Occasion
03-04	04-05	03-04	02-03	Edict
05-06	06-07	05-06	04-05	Civil Unrest
07	08	07	06	Death/Illness
08-12	09-11	08-09	07-08	War/Raids
13-15	12-14	10-12	09-13	Terrorisation
16-17	15-17	13	n/a	Epidemic
n/a	n/a	14-15	n/a	Good Harvest
n/a	n/a	16-17	n/a	Poor Harvest
18-19	18-19	18-19	14-17	Disaster
20	20	20	18-20	Freak Weather
21-22	21-22	21-22	21-22	Multiple Event
23-00	23-00	23-00	23-00	No Events

STATE OCCASION

Visit by dignitary, State Wedding/etc.,
Tournament/Contest

EDICT

Persecution, Inquisition/Witch Hunt, outlawry,
proscription, etc.

CIVIL UNREST

Riots, Rebellion, Major Intrigue.

DEATH/ILLNESS

Assassination, Sickness/Death of Personage.

WAR/RAIDS

Border/ Pirate Raid, Invasion/ Foreign War, Civil War

TERRORISATION

Crime/Crime-wave, Marauding Creature, Major
Brigandage

EPIDEMIC

Plague or Infestation, (May Spread).

GOOD HARVEST

Price Collapse, possible Population Growth

POOR HARVEST

Famine or Food Shortage (especially in the towns),
Food Riots, Animal and/or Crop Blight

DISASTER

Flood, Fire, Avalanche, Mudslide(s), etc.

FREAK WEATHER

Drought, Heat wave, Blizzard, Cold snap

MULTIPLE EVENTS

Roll 1d20 twice.

NO EVENTS

Self Explanatory.

MOVEMENT TABLE

All movement rates are at GM discretion. The following is intended as a guide. Movement rates are given in *Leagues Per Watch* approximately equal to *km/hour*. A League is 2.5 miles (4Km). Five leagues equal one hex on a regional map.

The table lists movement rates for various types of vegetation and topography. Foot means walking at a steady pace, horse means walk/trot when mounted, and cart/wagon rates assume average (see below) loads and draft animals. Generally, pack animals move at the *Foot* rate.

Topography	Vegetation/Terrain	Foot	Horse	Cart	Wagon
Flat	Paved Road	5	10	5	5
	Unpaved Road	5	9	5	4
	Trail	5	9	4	3
	Cropland/Pasture	4	6	2	1
	Mixed Woodland	4	6	2	1
	Heathland	4	6	½	½
	Mixed Forest	3	4	½	½
	Needleleaf Forest	4	5	1	½
Rough/Hilly	Swamp	1	1	0	0
	Paved Road	4½	9	4	4
	Unpaved Road	4½	8	4	3
	Trail	4½	7	2	1
	Cropland/Pasture	3½	5	1	½
	Mixed Woodland	3½	5	1	½
	Heathland	3½	5	½	½
	Mixed Forest	2½	2	½	0
Mountainous	Needleleaf Forest	3½	3	½	0
	Paved Road	3	6	3	2
	Unpaved Road	3	6	2	1
	Trail	3	5	1	½
	Cold Woodland	2	4	0	0
	Alpine Vegetation	2	4	0	0
	Mixed Forest	1	1	0	0
	Needleleaf Forest	2	2	0	0
	Ice/Snow/Rockfield	1	2	0	½

WEATHER MODIFICATIONS

Weather conditions should modify movement rates at GM discretion. Rain falling for two or more watches, may create mud on trails and unpaved roads, reducing movement by 50%. Ground cover (ie. grass) usually prevents mud, except for very heavy rain (one or more days). If there is no mud rain may reduce movement by up to 10–25%.

Deep (ankle to knee high) snow slows movement by 25–50%, but for roads/trails, reduce only 20% if hardpack. Snow deeper than knee high slows movement dramatically; for this, and for blizzards all movement should be, at most one quarter rate. Individuals wearing skis can move at Horse rate; snowshoes will generally negate the effects of powder snow and allow the user to move at foot rate.

FORCED MARCHES

A force march is moving for more than two watches per day, or moving at faster than normal rate over one or two watches. At GM discretion, movement rates may be increased by 25%, but this will require 10–20% additional food/water as noted below.

STRESS & FOUNDERING

An animal force-marched or deprived of food or water requirements accrues *stress*. A stressed animal may founder. Stress is a form of fatigue, and may be recorded in whatever manner the GM deems appropriate. If a stressed animal finds itself in combat, stress counts as fatigue, and is factored into physical penalty. At the beginning of each watch, the GM checks to see which animals have stress, and for each stressed animal, tests Condition using the Foundering Table.

PACK ANIMAL TABLE

The Pack Animal Table lists the average load capacity (as a pack animal), food and water requirements and chance of foundering for each type of animal.

Pack Animal	Load	Food	Water	Cond
Porter	60lbs	5lbs	5lbs	75
Work Dog	20lbs	2lbs	5lbs	75
Work Horse	200lbs	15lbs	80lbs	75
Donkey	220lbs	15lbs	80lbs	75
Mule	250lbs	15lbs	80lbs	80
Ox	300lbs	35lbs	100lbs	75
Camel	400lbs	10lbs	70lbs	85

STRESS ACCRUAL TABLE

Force March 1 Watch	10
Lack of Rest, Water or Food after 1 Watch	10
Encounter Table (Random Foundering)	10

Handle partial availability of food/water at GM discretion. If an animal is denied food/water for any length of time it will tend (when food/water become available) to gorge itself, becoming bloated and ill. In extreme cases, the animal may die. GMs should try to prevent players from using animals as if they do not require proper maintenance.

FOUNDERING TABLE

Test CONDITION (subject to PHYSICAL PENALTY, including accrued stress); do not test if there is no stress. If CONDITION is not known, use the ML under "Cond" on the *Pack Animal Table*

CS	Animal does not founder. Eliminate 10 points of stress.
MS	Animal does not founder.
MF	Minor Foundering
CF	Major Foundering

MINOR FOUNDERING

01-35	Animal cannot carry its load for the next watch.
36-70	Exhaustion. Animal must rest for the next watch.
71-85	Animal throws a shoe, has some other serious equipment problem
86-00	Minor STRAIN injury. Animal cannot carry any load until it heals.

MAJOR FOUNDERING

01-50	Animal has a broken limb and cannot walk until it heals.
51-00	Animal has a Severe STRAIN injury and is immobilised until it heals.

Cases of major foundering often result in euthanasia.

TRANSPORTATION

Pack/draft/riding animals can usually move for no more than two watches in six, and require an hour of rest, grazing, water per watch of movement. Most animals will not graze at night, but will eat fodder at night if it is provided.

CART

Any two-wheeled cargo or passenger vehicle is a cart. Carts are more effective than wagons on rough trails. A cart is typically pulled by ox(en), sometimes by other pack animals. There is a difference between an ox-cart and a horse cart, but the types can be converted at fairly low cost.

WAGON

Any four-wheeled cargo or passenger vehicle is a wagon. Wagons need good roads and are typically drawn by at least two oxen or horses. Again, the rigs of ox-wagons and horse wagons are different, but the types can be converted (for a price).

SLED

Under snow/ice conditions, sleds are often the most efficient mode of transportation; otherwise they are useless. Sleds may be drawn by almost any pack animal (including dogs).

SHIPS, BARGES & RAFTS

Where practical, water transportation is about five times as efficient as land transport. The load capacity of a vessel is roughly equal to the square of its length in feet \times 50 lbs. A common river barge, about 30' in length could carry about 45,000 lbs (22.5 tons) of cargo. Barge/raft movement rates depend on water current, whether under sail and/or whether being pulled. Maritime rules are not within the purview of this publication.

EXPEDITIONS, CARAVANS & BAGGAGE TRAINS

A caravan master who wishes to keep his caravan together will move at the rate of the slowest vehicle or animal.

FREIGHT RATES

Some teamsters and ship owners offer freight service of goods between two points. They usually join caravans/convoys when practical. Freight rates are high due to the poor roads, and high risks. As a rule of thumb, it can be assumed that the freight rate per 20 km is 1d per 100 lbs by land and 1d per 500 lbs by water transport.

TOLLS

Tolls may be levied by anyone who thinks he can get away with demanding them. Travellers moving through the smallest village, or even through barbarian wilderness, may be asked to pay tolls. "Unofficial" tolls may usually be avoided by travellers who are well-armed. Throughout civilised parts, various authorities have established official tollhouses on major highways, caravan routes and bridges. For typical tolls, see table.

CARAVAN ATTRITION

When caravans force-march, or cannot provide adequate food and water for their animals, rolling for individual attrition may be cumbersome. If a "large" expedition force-marches, it has a 50% chance per day of taking 1d3% losses in animals and/or vehicles. In the event of food/water shortages, caravans lose 1% of livestock after one day, 2% after 2, 4% after 3, 8% after 4, and so on.

VEHICLE TABLE

Vehicle	Load	Move	Break
Dog Cart (1 large dog)	150	Cart	4%
Dog Sled (12+ dogs)	2000	Cart	2%
Horse Sled (1 horse)	2000	Cart	2%
Horse Sled (2 horses)	3000	Cart+50%	3%
Horse Sled (4 horses)	4500	Cart+50%	4%
Ox-Cart (1 ox)	2500	Cart	5%
Ox-Cart (2 oxen)	3750	Cart+10%	5%
Horse Cart (1 horse)	2000	Cart+50%	5%
Horse Cart (2 horses)	3000	Cart+50%	5%
Ox-Wagon (2 oxen)	8000	Wagon	8%
Ox-Wagon (4 oxen)	12000	Wagon	8%
Horse-Wagon (2 horses)	6400	Wagon+50%	8%
Horse-Wagon (4 horses)	9600	Wagon+50%	8%
Raft/etc.	50lbs/ft.sq.	Current	10%
Barge/etc.	50lbs/ft.sq.	variable	var.

Load	maximum carrying capacity in pounds (lbs).
Move	Movement Rate, generally given as Cart, Wagon or variant.
Break	Percentage chance per watch of mechanical failure or breakdown. Breakdowns may vary in severity (roll 1d100 for a guide).

BREAKDOWN SEVERITY

01-25	Minor: any reasonably competent person can affect repairs in 1d4 hours.
25-75	Medium: Tools/parts and some skill may be required to effect repairs in 1d8 hours.
76-00	Major: Skill, tools & materials are required to effect repairs in 2d6 hours.

This table is a rough guide only.

TYPICAL TOLLS

Per Person.....	0.25d
Per Horse/Mule/etc.	1.00d
Per Sheep/Goat/etc.	0.25d
Per Camel/Ox/etc	0.50d
Per Cart *	0.25d
Per Wagon *	1.00d

* Draft animals extra



TOUCH/AURA/SENSITIVITY TEST

Characters often search walls, floors, ceilings, and trunks for hidden doors, compartments, panels, or alcoves. The GM makes all searching rolls secretly. In general, such things may be hidden mechanically or magically, or both. Players are *not* told what attribute, skill or talent is being tested, since this might alert them to the nature of the feature.

MECHANICALLY HIDDEN

Features secreted or disguised by mundane craft include secret compartments, hidden doors, etc. In general, they involve delicate mechanisms whose triggers are carefully secreted. The trigger for a hidden door need not be on, or even near the door. Pulling a torch bracket in a particular way may open a door in another room.

In most cases, the TARGET LEVEL to find a mechanically hidden feature is $5 \times \text{TOUCH}$. Results depend on the sophistication of the installing craftsman. Alternately, characters may test LOCKCRAFT (if open). Device triggers can be found by trial and error if a character is searching the right spot. Finding a trigger may automatically activate the device.

MAGICALLY HIDDEN

Some features are hidden by illusion spells. The presence of such spells may be (passively) determined by means of psionic talent(s), or by other specialised means. Rarely, however, will a passive talent indicate the exact location of a feature, and an active search of some kind will be required to find it. If a magically hidden feature is suspected, characters may actively search for it by testing 1xAura. The talent Sensitivity may also be (actively) used.

Of course, spells designed to hide features are likely to include some protection against being discovered themselves. The GM handles this at his discretion, but generally the effect will be to reduce EMLs of searching spells or talents and in some cases a CS roll may be necessary to discover the feature. Once the feature is identified, it may or may not be necessary to dispel the magic in order to access it. Sometimes a magically hidden door may be opened and passed through without breaking the spell, sometimes the spell has to be removed.

TIME TO SEARCH

Searching is most easily handled in one-minute timeticks. In this period, it is assumed that a typical character can examine a simple area of approximately 100 square feet. If the surface being examined is decorated, convoluted, dirty, poorly lit, covered with junk, etc., (they often are), the area that can be searched in a minute, or the Target Level for searching, should be reduced. It is of course possible to search the same area more than once.

In some cases, the GM may judge that the average of TOUCH and EYESIGHT is appropriate for searching.

HOW DOES THIS WORK?

GMs should think out any mechanisms they include in the game, since players have a habit of examining them to see how they work. Most machinery needs regular maintenance and occasional repair. There is always the danger that one of the players will know more engineering than the GM, and one cannot always be saying "well yes, gravity does seem to be a problem here given that the fulcrum has worn away... Obviously, it works by magic... yeah, that's it. It works by magic... and it's so strongly warded that if you try and dispel it, or even think about how the damn thing is supposed to work, you'll be magically and permanently consigned to the thirteenth pit of all eight hells simultaneously... You wanna' know how that works?"

LOST ITEMS

Another class of "hidden" item consists of "lost" items, things we have not seen for a while... The modern 20th century person is all too familiar with the phenomenon... "Where did I put my car keys?" Those who dwell in simpler times may not accumulate that same quantities of personal possessions. If one only owns eight objects, it is rather more difficult to "loose stuff among the clutter". Arcane scholars, administrators, and other human magpies are more susceptible.

If an object becomes "lost", the GM should decide whether it is lost in the mundane sense, or whether it has been spirited away by animals, thieves or mischievous ethereals. This, in itself, can lead to an adventure.

Items lost in a mundane way may be considered "mechanically hidden", and searched for accordingly. It may help if the GM decides where the lost object is located (and how it got there) before the search begins... This kind of activity may, however, quickly become irritating for the players (it's too much like real life).

MUNDANE SEARCHING GUIDE

Test $5 \times \text{TOUCH}$ or $5 \times \text{EYESIGHT}$ (or average thereof) modified as shown under MOD

Hidden	Example(s)	MOD
Very Well Hidden	Object is carefully hidden by a highly skilled artificer	-30
Well Hidden	Hidden by an artificer of moderate skill or well and truly lost	-15
Hidden or Well Lost	Hidden well enough to foil a casual search, or well and truly lost	-
Easy	Not exactly in plain view, but not intentionally hidden either	+20

Guidelines only

Listening

HEARING TEST

Hearing is tested to determine whether or not a character hears a particular noise. Results depend on background noise. Is s/he “actively” listening, or chatting with friends? Is the environment quiet, or is s/he already listening to something else? In many cases, noises are so obvious that no test is necessary: everyone hears, as well as sees, a roof cave in a few feet away. Test 5×Hearing when there is doubt as to whether character(s) would hear the noise. The Noise Table offers guidelines; the TL (5×Hearing) is modified according to the penalty or bonus under “MOD”.

These guidelines assume “active listening” with other members of the group being quiet. Even then, background noise may interfere. If the noise is beyond a closed door, it is assumed that the listener has his ear pressed against it. If the situation is less optimal, increase the penalty (MOD). The amount of information gained depends on success level. With MS, only the general nature (eg. Whispering) of the noise will be learned. With CS, the listener identifies a few words, perhaps the gist, of a conversation, etc.

The GM rolls dice even if there is nothing to hear, as a diversionary tactic.

Brute Force & Ignorance [BF&I]

PCs seem to consider brute force and ignorance the ideal solution to a wide variety of problems. Sometimes they are right. The application of sufficient force is indeed capable of solving certain kinds of problem. Things break, don't they? A common application of BF&I is to break down doors which have not yielded to more gentle persuasion. After twenty minutes of futile lockpicking, the most accomplished master thief has been heard to remark, “smash the #@&! sucker in...”

Inanimate objects may be attacked with weapons in an attempt to hack or bludgeon them into submission. An attack against a door can be made in the same manner as an attack against a person. Hopefully, the door will select an Ignore defence and automatically yield a TACTICAL ADVANTAGE; in other words, the attacker may strike twice per ten second turn; two attackers might be able to strike four times.

CF causes a FUMBLE and *Weapon Damage Check* (Advanced Rule) for the attacking weapon. An object attacked in this way will be (secretly) assessed a *Damage Factor* by the GM. When the cumulative damage inflicted exceeds DF, the object is effectively destroyed. Doors generally have enough mass/inertia to have what amounts to armour protection; only damage in excess of its AP, rated for Edge and Blunt, is counted against the total. The *Door Battering Table* is an example for doors; other objects can be handled at GM discretion.

NOISE TABLE

Test 5×HEARING Modified as under MOD

Noise	Example(s)	MOD
Very Soft	Breathing or dripping water on other side of closed door.	-30
Soft	Whispering on other side of closed door; footsteps in distance; small animal moving in the bushes.	-15
Medium	Quiet conversation on other side of closed door.	-
Loud	Ordinary conversation on other side of closed door.	+15
Audible	Ordinary conversation around corner, etc.	+30

SOMETHING AROUND HERE STINKS?

The same general procedure may be used for detecting odour (Smell/Taste), for noticing variations in temperature of air currents (Touch), and so on.

DOOR BATTERING TABLE

DOOR	Damage Factor*	Armour Blunt	Armour Edge
Plain wood	2d6*	15	13
Iron bound	3d6*	16	16

* Per inch of thickness

W'DYA MEAN POUND QUIETLY?

BF&I generally causes enough noise to attract the attention of any animal or person within earshot. For as long as the noise continues, and probably for a few minutes thereafter, the chance of random encounter should be (at least) doubled.

ANTIPATHETIC REACTION

From time to time in the course of play, a character will interact with an artefact that is *empathetically hostile* to her/his nature.¹ Most antipathetic reactions are triggered by specific events (indicated by other rules sections). Antipathetic reactions may occur, at GM discretion, in any number of situations. Examples include:

- A Shèk-Pvâr interacts with an artefact of diametric convocation;
 - A character interacts with an artefact that is of a religion hostile to his/her own. There are different ways to handle this:
 - ❑ The 10 deities are divided into three mutually hostile groups for this purpose: Group 1: Laráni, Peóni & Siem; Group 2: Haléa, Sárarjin, Ilvîr & Sávè-K'nôr; Group 3: Mòrgath, Ágrik & Navéh.
 - ❑ Groups 1 & 3 are hostile to each other, but Group 2 are neutral.
- Most antipathetic reactions occur in cases of religion or magic, but may apply in other cases at GM discretion. Other applications might include:
- ❑ Pacifists reacting to weapons; or
 - ❑ People with phobias reacting to the object of their fears.
 - ❑ Characters who use artefacts with a morality more than 5 points different from their own.
 - ❑ Certain entities/species reacting with certain types of inanimate objects (eg. A fire elemental reacting to water).

Normally, however, antipathetic reactions involve some sort of magic or divine stimulus. On ordinary spider would probably not invoke an antipathetic reaction even in cases of extreme arachnophobia, unless the spider is somehow *enhanced* by magic or miracle.

It is also possible to develop spells/rituals specifically designed to invoke an antipathetic reaction in a target entity.

Antipathetic reactions are non-specific in that the manner of manifestation is generally determined (at least in part) by the victim's own psychology. Hence, a character who suffers an antipathetic reaction from reading a mystic tome might suffer a seemingly unrelated effect, such as deafness.

It can be argued that antipathetic reactions are dependent upon the sentence of the "reactors"; an entity that is unable to imagine the effect is unable to suffer there from. In other words, an antipathetic reaction may be thought of as "sympathetic magic". Victims suffer from antipathetic reactions because they believe they should.

¹ Sort of like sticking one's philosophical knitting needle into a spiritual light socket.

ANTIPATHETIC REACTION

- ❑ Antipathetic reactions occur when a character closely interacts with an artefact to which s/he is spiritually, morally, or magically averse. All reactions are at GM discretion.
- ❑ **Morality:** A person whose morality is inappropriate to the deity or demi-deity involved with the artefact suffers an antipathetic reaction.

1d100 Antipathetic Reaction

01-10	Victim goes blind*
11-15	Victim goes deaf*
16-20	Victim loses power of speech*
21-30	Victim suffers partial paralysis*
31-40	Victim suffers full paralysis*
41-50	Victim acquires Psyche attribute*
51-55	Victim acquires Medical attribute (at GM discretion)*
56-70	Psychic blindness*
71-80	If this is a Holy Artefact, the Reader loses 1d20 Piety Points; if this is a magical artefact, its enchantment misfires.
81-90	Reader accrues 1d30 Fatigue Points and makes a Shock Roll.
91-00	Victim suffers an object-specific reaction.†

* Roll 1d100. If the result is under 51, the condition lasts this number of hours. If the result is over 50, the effect lasts indefinitely.

† The reaction is determined by the nature of the object. If, for example, the object is sacred to Ágrik, the reader might sustain burned hands. If it is a Fývrian-enchanted object, the victim might suffer some form of putrefaction, and so on.

SPIRIT TEST

- ❑ To determine the severity of an antipathetic reaction, the victim tests SPIRIT.

CS: Victim avoids effect altogether.

MS: Victim experiences mild form of effect.

MF: Victim experiences effect normally.

CF: Victim suffers extreme form of effect.

OPTIONAL IMMUNITIES

- ❑ Godless persons are immune to antipathetic reactions caused by religious artefacts.
- ❑ Low aura characters do not suffer antipathetic reactions from enchanted artefacts.

Guilt

- ❑ Antipathetic Reactions may be brought on by guilt. A character that performs an act, which s/he believes to be immoral, may suffer a non-specific antipathetic reaction.

ATTUNEMENT

Some artefacts (usually the more powerful ones) can only be *invoked* (used) by entities *attuned* to them. Attunement is a special, empathic relationship (familiarity) between an entity (attuner) and an artefact. There are several ways in which the relationship can be established depending on the skills/talents of the attuner and the attributes of the artefact. Attunement involves taking a degree of *control* over the artefact. Major artefacts have EGO or Will. Attunements to such artefacts may require the attuner to win a battle of wills (see *METAL CONFLICT*). Ideally, a major artefact should be thought of almost as a character, with its own physical and personality attributes. This way, the GM can develop a unique relationship between artefact and wielder.

PURPOSE & ATTUNEMENT

When a character tries to attune to a major artefact with *Purpose*, the GM judges whether the attuner's "purpose" is for, against, or neutral with regard to the artefact's. If the user is advancing the purpose, mental conflict is unnecessary. If the user is opposing the purpose (eg. Trying to slay a member of the royal line it is meant to defend) mental conflict occurs. If the user's intent is neutral to the artefact's purpose, mental conflict occurs, but the artefact's Mental Conflict EML is halved. If the motivation/purpose of either party changes, new conflict occurs. All this depends on the artefact's ability to assess its user's intent. Artefacts vary in their ability to assess long-term effect. Some can be convinced that actions, which seemingly act against its purpose, actually further it.

MANUAL ATTUNEMENT

This is the simplest and most time-consuming method. The attuner keeps the artefact on his person (preferably in skin contact) for several days. It is necessary to handle and contemplate the artefact, in an 'appropriate' environment, for a least an hour a day. The total time required may depend on the attuner's Aura and the elemental and/or moral relationship between attuner and artefact. After an appropriate period, the attuner tests 5×Aura (minus artefact Ego at GM discretion) to determine if attunement occurs.

PSIONIC ATTUNEMENT

The GM uses SENSITIVITY talent for artefact attunement when this seems appropriate. Sensitivity is faster and more reliable than the manual option – success is determined by testing Sensitivity EML (minus artefact Ego at GM discretion).

SPELL ATTUNEMENT

Shèk-Pvâr can specifically create spells to attune themselves to artefacts – these matters are dealt with in the Shèk-Pvâr rules.

STAYING ATTUNED

Once attunement is achieved, it usually continues until "psychic contact" is broken. Psychic contact is facilitated by physical proximity. So, if skin contact is broken, attunement is often lost, and if artefact and attuner are separated over time/distance, the relationship almost certainly terminates.

ACTIVELY ATTUNING ARTEFACTS

Some artefacts are themselves active attuners. Such artefacts are more easily, and quickly, attuned to. The drawback is that an active attuner tends to "punish" failure, often by inducing an Antipathetic Reaction. The degree of attuning ability in active attuners varies. Some simply help the process of being attuned to, some instantly attune to potential users as those users touch them. Each case tends to be unique.

These are not intended as rigid rules. Each case should be considered unique; there is no reason to assume that anything should work the same way twice. A random element can provide usable plot development.

MULTIPLE ATTUNEMENT

The GM may limit the number of artefacts to which one character may be simultaneously attuned. This would likely be based on the strength of the character's SPIRIT.

- ☐ A character can only be attuned to one artefact at a time.
- ☐ A character can attune to SPIRIT SI artefacts.
- ☐ A character can attune to SPIRIT SI x 2 artefacts.
- ☐ An artefact with personality counts as two artefacts for this purpose.

MUTUALLY INCOMPATIBLE ARTEFACTS

- ☐ It is **not** possible to simultaneously attune to mutually incompatible artefacts
- ☐ It is possible to simultaneously attune to mutually incompatible artefacts, but the attuner suffers some kind of insanity (below).
- ☐ This occurs only when the attuner has lower Will than any of the artefacts' Will/Ego.

MANIFESTATION OF INSANITY

- ☐ The attuner accrues random psyche attributes once every 1d10 days.
- ☐ The attuner acquires randomly chosen dormant psionic talents every 1d10 days.
- ☐ Previously accumulated psyche attributes and/or talents are lost as new ones are acquired.
- ☐ Accumulated psyche attributes and/or dormant psionic talents are lost when one or both of the conflicting artefacts are "de-attuned" or discarded.

PIETY AND RELIGIOUS ARTEFACTS

The GM may wish to establish a minimum piety point total for those who wish to invoke or attune to religious artefacts (even if they are of the same religion as the artefacts):

- ☐ In order to attune to or invoke a religious artefact, the attuner's Piety Point total must exceed the artefact's Ego/Will.
- ☐ In order to attune to or invoke a religious artefact, the attuner's Piety Point total must exceed three times the artefact's Ego/Will.

These options may be a bit dubious since it can be argued that divine power is used as the deity wishes, not as the invoker desires.

RELIGIOUS ARTEFACTS & ATTUNEMENT

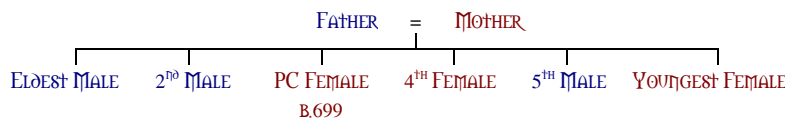
Holy items do not usually need attunement. They may, however, require invocation.

FAMILY

It never hurts to develop PC families,¹ but the process can be a bit time consuming; family design at the first gaming session is not recommended. Some family information should be kept secret from the PC/player. The GM can generate family data *between* sessions, and present player(s) with appropriate information later.

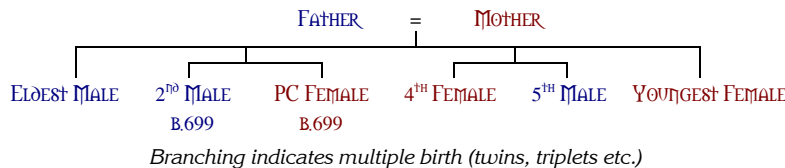
FAMILY TREE

The character generation system (*Player Edition*) generates sibling rank and family size (number of children). The sex of each child is determined according to species using the normal character generation tables. With this information, a basic family tree can be constructed:

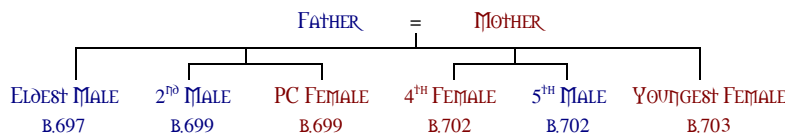


MULTIPLE BIRTH

Multiple births (twins, triplets, etc.) are unusually common among Hárnic humans. For each adjacent pair of siblings, roll 1d10: if the result is a 1, the pair of siblings was born at the same time (same day). That is, roll for the 1st and 2nd child, then for the 2nd and 3rd child, then for the 3rd and 4th child, and so on. In the case of the example family tree, there would be five rolls. If the second and fourth rolls were ones, the tree would look like this:



In this family there are six children, but only four birth events. The PC's immediately older brother is a twin; they have the same year of birth (699). The year of each birth event may be determined in relation to known birth-years. For an *older* sibling, subtract 1d4, and for younger siblings add 1d4. Birth-year for the eldest child is determined by subtracting 1d4 from that of the PC (and her twin brother). A 2 is rolled, producing a birth-year of 697. The fourth and fifth children are twins. Their birth-year is determined by adding 1d4 to that of the PC and her twin brother — in this case a 3 is rolled. They are, therefore, born in 702. Finally the year of birth for the youngest child is determined by adding 1d4 (in this case a 1 is rolled) to the birth year of the 4th/5th children.



¹ Well, it never hurts the GM—players occasionally seem to experience some distress. It *usually* never hurts the GM... If you spend two hours making a detailed family tree and the PC gets roasted by a dragon in the first five minutes... that can be a bit irritating. ©

INCIDENCE OF MULTIPLE BIRTH

If the GM wants the incidence of multiple births to match that on modern Terra, s/he should roll something like 1d36. Of course, since the number of children in a family is derived from the species norm, the GM can set the incidence of multiple birth anywhere s/he wants it.

BIRTH SPACING

GM may use any type of die/dice s/he feels appropriate. When dealing with a species (e.g. Sindárin or Khúzdul) with greater child-spacing, larger dice are clearly called for. Use 1d20 for Khúzdul and 1d30 for Sindárin.

ARRANGED MARRIAGES

Formal marriages between children as young as four or five seem to be the exception rather than the rule. In most of society, there is no reason for arranged marriages. While everyone hopes their children will marry "well", only where there is heritable property would parents begin to think in dynastic terms. Great families might be able to prevent their children from becoming sexually active longer by chaperoning them (almost) constantly, but if they *really* want to prevent the family estates from becoming smaller rather than larger, their only option is to carefully marry their children off early, preferably before puberty.

MATURITY AND SEXUAL ACTIVITY

Various factors determine when boys and girls begin living together. Malnutrition may delay puberty a few years, but it is hard to determine where malnutrition exists. Most rural peasants probably eat nearly as well as their lords. The only segment of society that might suffer consistently from inadequate food would be the urban lower classes. Nevertheless, lack of knowledge about balancing diets and keeping toxins out of the diet, might tend to reduce the adequacy of meals. It may be assumed that that puberty is reached at about thirteen or fourteen, boys perhaps a little later than girls.

Most boys and girls seem to become sexually active soon after puberty. They would not, in most cases, be consciously attempting to have babies and might be actively trying to reduce the chance of pregnancy. With nutritional standards also reducing fertility, and the birth control methods available at the time, the typical sexually active girl might not get pregnant for two, three or even four years, but, given good health and a normal degree of interest, it would eventually happen.

In working families, children are economically useful, women/girls no less than boys/men. Consequently, working parents are not eager to marry their children off.

MEDIAEVAL BIRTH CONTROL

For someone "in tune with nature", rhythm might be fairly effective. Other birth control methods, mainly charms, potions, and magic, would vary in effectiveness.

But don't try these odds at home folks...

CHARACTER DEVELOPMENT 2

PARENTS' AGE AT MARRIAGE

This datum raises interesting points. In the lower and middle classes, many if not most marriages are informal (or *common-law* to use a modern term). Only the wealthy (those with heritable property) tend to worry about things like wedlock. Marriage Date in the case of informally married parents typically refers to the year in which the parents began living together. Where a formal marriage exists, the date of cohabitation does not necessarily match the date of marriage. Most parents, when asked about this sort of thing by their children tend to reply, "it's none of your business".

NATURE TAKING ITS COURSE

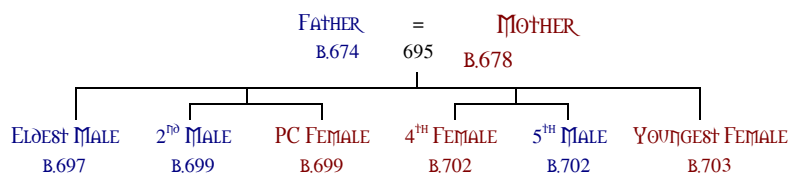
For most of the population, impregnation seems to have been the principal form of marriage proposal. At this point, unless there are strong reasons to prevent the marriage, a family feud for example, one of the following usually happens:

- Both sets of parents help establish the couple in a place of their own. If the families are rural tenants, especially unfree ones, the lord's co-operation is necessary, and his material help is often forthcoming.
- The couple moves in with one or the other set of parents. This is not considered a propitious alternative. Living with in-laws is expected to bring bad luck.

The couple leaves to seek its fortune elsewhere, with or without a "stake" from one or both sets of parents. If the couple is unfree, the permission of the lord is required. Elopement may be an option when lord/family are against the match.

FAMILY TREE: PARENTS

The parents' date of marriage may be determined by subtracting 1d4-1 from the birth year of their eldest child. The father's date of birth may be decided by subtracting 2d6+12 from the marriage date, and the mother's by subtracting 2d4+12. The GM may modify this. If a 2 is rolled, for date of marriage, and 21 and 17 are generated for parents' ages at marriage, the family tree would look like this.



At this point, it is possible, if desired, to extend the family tree to grandparents (possibly to children) and/or to aunts, uncles, cousins etc., simply by repeating the same basic procedures.

At this point, the GM is well advised to make a copy of the family tree to keep and another for the player(s) involved. It is a good idea to leave plenty of room for notes.

INFANT MORTALITY & EMOTIONAL INVESTMENTS

The attitudes of medieval parents toward their offspring may seem cavalier these days, but it can be self-destructive to make too much of a commitment to a child in cultures where only a minority make it into their second year. It is natural, therefore, that parents "put off" what we would consider a normal "emotional investment" until there seems a reasonable chance that the child will survive. Unfortunately, by the time children reach a "survivable" age, it may be too late to form the kind of attachments that we now take for granted. The consequence of all this is that medieval families seem less warm and cosy and the children reach a higher degree of independence at an earlier age.

WOMEN IN THE WORKFORCE

Girls often work in the family or castle dairy, which actually produces more valuable food product than fieldwork. On Terra, up until the 18th century, farmer's wives produced more than half the family income from their dairy/buttery work. A girl who works for a local lord may earn significant cash income.

FOSTERING AND ADOPTION

Fostering is quite common in medieval societies. One of the most common forms is apprenticeship. It is widely believed that natural affection prevents parents from administering adequate discipline.

Beyond apprenticeship, there are several other reasons for fostering. The nobility often fosters its children, as pages and squires, in a "good household" to get a good start on knighthood. The better the household, the better the knight — at least that is the theory.

Poor orphans may be fostered with surrogate families (or they may be adopted — a customary distinction, if there is a distinction).

Usually only wealthy families who are short of heirs or have other social, political, or economic reasons undertake legal adoption. Khúzan and Ivínian clans are exceptions — they adopt quite freely for economic or political reasons. In feudal societies, adopted children are often (75%) unaware of the fact.

Fostering and adoption may occur for social, political or economic reasons. With this in mind, we leave it to GM discretion.

REALWORLD RELATIVES & ROLEPLAYING

A couple striking out to make their own way in the game-world might be a good way for a real-world couple to begin roleplaying. There are, however, some potentially awkward real-world social considerations:

"So why did you abandon me to the marauding gârgún dear?"

"Well, my love, it seemed like the best way to protect the group..."

"I see. Couldn't you have left that floozy Miréna instead? She is a better fighter than I was, and I stress the word *was*."

"Well, my precious, that's just the point. I thought we might need the best fighters later."

"So I was expendable, unnecessary, superfluous, extraneous, nonessential, spare, extra?"

"I wouldn't put it that way, O love of my life..."

"I expect your PC will be spending more time with Miréna from now on..."

Even the bravest and most decisive of GMs might exercise "discretion" on this issue.

FLESHING OUT RELATIVES

Anyone on the family tree, however far it is developed, may be of interest. In some cases full character profiles, attributes, skills, vocations, etc., may be advisable. The GM may use any/all of the following tables to generate details on parents, siblings, cousins, grandparents, children, etc., at his/her discretion:

PARENT HEALTH AND RESIDENCY 1d100

Use to determine health/residency of natural parents.

01–03 Both natural parents deceased.

04–08 Natural Father deceased.

09–16 Natural Mother died birthing last child.

17 Natural Mother died since last child.

18–22 Both parents living Father non-resident.

23–24 Both parents living Mother non-resident.

25 Both parents living Both parents non-resident.

26–00 Both parents living and resident.

REASON(S) FOR NON-RESIDENCE 1d100

Use to determine why a living parent is not resident with family.

01–25 **Adultery** Run off with lover.

26–50 **Marriage Breakdown** desertion, separation, divorce, etc.

51–65 **Bastardy** character's father never married mother. This may be because he was of higher social class, because he was not a responsible person, or because the mother was already married

66–80 **Legal Problem** missing parent is fleeing authorities, has run away from legal obligations and/or servitude, etc.

81–90 **Pursuing Career** (possibly maintaining contact with remaining spouse).

86–90 **On a Mission** crusade, expedition, at war, etc. (Possible contact with remaining spouse —possible adventure scenario.).

91–99 **Vanished** no one knows why the parent is missing. Possibilities include kidnapping, accident, murder, or any of the preceding reasons. No contact with spouse —possible adventure scenario.

00 **Other** (GM discretion)

REASON FOR BASTARDY 1d100

Use to determine why character's parents never married.

01–45 **Different Social Class** (usually father of higher social class). Relatives may have bought off or killed father. (use Bastard Acknowledgement table).

46–60 **Father Unwilling** (or unable) to take responsibility for child(ren).

61–75 **Father Unknown** (dalliance or rape by father)

76–85 **Mother Already Married/Betrothed** (adulterous affair)

86–95 **Father Already Married/Betrothed** (use bastard acknowledgement table)

96–99 **Father Died** before marriage could be arranged

00 **Other** (GM discretion)

FRIENDS AND RELATIONS:

KNOTS AND TANGLES IN THE GREAT TAPESTRY OF LIFE.

Interaction between PCs and NPCs is a vital part of good roleplaying. NPCs with interesting personalities add *texture* to the game. The GM's stable of NPCs provides an endlessly reusable resource, and families are among the most accessible.

A close friend or relative has considerable leverage on PCs. Having the PC's mother kidnapped by cannibal, rapist, demon-worshipping brigands will spur all but the most lethargic characters to some sort of action. But, if the GM to have this kind of handy lever in his tool kit, it is necessary to demonstrate that the players do in fact have mothers, that mothers are nice people who are usually worth keeping around, and that it pays to keep mother happy.

In a well-run game, players may weep openly at the death or misfortune of a beloved NPC friend or relative. Frankly, these considerations depend more on the quality of Game-mastering than the rules/guidelines we (or any other RPG system) provide.

CHARACTER DEVELOPMENT 4

BASTARD ACKNOWLEDGEMENT 1d100

Use to determine status of character's bastardy.

- 01–50 **Acknowledged Bastard.** An acknowledged bastard has almost all of the status of a legitimate offspring, but may (depending on Estrangement) have to defer to legitimate half-siblings. An acknowledged bastard may (GM discretion) live with or visit his father's clan for extended periods. Note that there is a special difference or mark of cadency used by acknowledged bastards.
- 51–00 **Unacknowledged Bastard.** The character's father does not recognise his/her existence. There is a 60% chance that the character does not know the identity of her/his true father. The character has no rights in regard to his/her father unless s/he can litigate a successful paternity suit — depending on the financial resources available and the status of the father, this could be difficult.

WIDOWED/DESERTED PARENTS 1d100

Use for each living parent whose spouse has died or become non-resident for any reason (at GM discretion).

- 01–35 Remaining Parent has not remarried.
- 36–00 Remaining Parent has remarried — (at GM discretion) go back to Parents Health and Residency Table. Step parent (or widowed natural parent) may also be deceased or non-resident). Note that use of these tables may result in the characters living with two step parents. Additional children from subsequent marriages may be forthcoming depending on dates and the ages of parents.

GM may modify chance of remarriage according to the social class and/or wealth.

SIBLING HEALTH

Used to determine the present health of a brother or sister.

- 01–10 Died at Birth
- 11–20 Died before second birthday.
- 21–25 Died Young (at age 2d6).
- 26–30 Died as Adult (over 12 years of age).
- 31–40 Still Living, but in poor health.
- 41–85 Still Living (In Average Health)
- 86–00 Still Living and in Excellent Health.

SIBLING LOCATION

Use for sibling over 12 years old to determine her/his location and/or present occupation.

- 01–10 Left family home as a child (Missing and/or Out of touch)
- 11–14 Missing (vanished as an adult — out of touch)
- 15 Outcast/Estranged (roll again)
- 16–50 Absent: Pursuing Career and/or Apprenticeship, Journeying etc., — (left as adult or adolescent and is following family or non-family occupation).
- 51–00 Living with Parents (and/or following family occupation if old enough and/or applicable).

BASTARDY

Acknowledging a bastard is a significant act. Acknowledged bastards enjoy most of the privileges of legitimate heirs. This can have important emotional ramifications in any family, particularly with regard to the relationship between father and stepmother. Many wives resent the fact that their husbands have other children, especially if the arithmetic is not to their liking: "Mmm, we got married in 704 and this boy is sixteen years old... how many of these kids are there, and where will *you* be sleeping for the rest of your life dear?"

In families where there is property and/or titles to inherit, acknowledged bastards are entitled to some kind of inheritance. In order of seniority, acknowledged bastards usually follow the youngest legitimate heir, but dynamic bastards may do better than this. If a father's eldest child (or, in some cultures, the eldest son) is a bastard, the family may be torn apart in political battles for clan loyalty.

Some fathers are somewhat distrustful of bastard offspring, and not always without reason (Arthur's distrust of Mordred might be a good example).

SIBLING HEALTH MODIFICATIONS

Individual is older than life expectancy	–10
Abject Poverty/Unhealthy Region	–20
Peasantry Lower classes	+0
Middle Class/Reasonably healthy area	+10
Upper Classes/Good living conditions	+20

Note: Sindárin are not subject to human diseases; they are immortal, and the Khúzdul normally live 200–400 years.

Note: The Sibling Health Table might have the effect of (almost) wiping out everyone on the family tree.



COMMON DISORDERS (1d100) (ΣΙΝΘΑΡΙΗ ΔΟ ΗΘΕ ROLL)		
Male	Female	COMMON DISORDERS
01-10	01-10	Alcoholism Alcoholics unable to resist a drink may continue drinking until unconscious. Test 4×Will to resist the first drink, and 1×Will to resist each subsequent drink.
11-15	11-15	Allergy(ies) common allergies are to dust, animal fur, pollen and various foods. Allergies vary in severity often by season.
16-30	16-30	Birthmark(s) Self explanatory.
31-33	31	Colour Blindness red-green colour blindness is most common. The overall quality of Eyesight is usually unaffected.
34-35	32-33	Drug Addiction Because of the low availability of addictive drugs, this is normally latent. Re-roll at GM discretion.
36-40	34-36	Parasites Worms, ticks, etc. These are fairly common in medieval societies. Fleas and lice are common among the lower classes.
41-45	37-40	Obesity Character's actual Weight will be 1d6+1 × 10 percent more than Optimum Weight shown on Profile. This will NOT increase Strength, but may reduce Agility and Speed.
46-60	41-55	Pox Marks (healed) Character bears the evidence of a disease such as smallpox. Reduce Comeliness by 1d3
61-80	56-60	Scars/Healed Wounds/etc.
81-85	61-65	Multiple (roll twice more).
86-00	66-00	No Common Disorders.

RARE DISORDERS (1d1000) (ΣΙΝΘΑΡΙΗ ΔΟ ΗΘΕ ROLL)		
Male	Female	RARE DISORDER
001-005	001-005	Albinism pallid complexion, white hair, red eyes. Albinos often experience pain in bright light.
006-015	006-015	Deformed or Missing Body Part * Use strike location table (combat) to determine the problem.
016-025	016-030	Double Jointed A character may be double-jointed in arms (01-45), legs (46-90) or both of these (91-00). Dexterity/Agility may be increased as follows: Arms (Dex +2); Legs (Agl +2).
026-030	031-032	Falling Sickness The character has epilepsy and may have a seizure (test 5×Will) if traumatised. Increase Intelligence by 1d3.
031	033	Genetic Throwback * The character has one of the attributes of a genetic ancestor. A 1d100 roll may be made: 01-20 Protruding brow/etc.; 41-80 +1d3 Strength 21-40 abnormal hirsute-ness 81-00 Other/all.
032-035	034-040	Haemophilia * Character has bleeding sickness causing severe complications when wounded. Females have a 75% chance of passing it to their descendants, but do not suffer the effects.
036-037	041-042	Lycanthropy Character is a were-creature. Use only at GM discretion.
038-039	043-044	Organ Defect/etc * Character experiences heart murmurs, has a weak bladder/kidneys, etc.
040-041	045-046	Recessive Trait(s) Character has one of the preceding traits (roll again) and will (75%) pass it onto children, but does not suffer from the effects.
042-046	047-051	Multiple roll twice more.
047-000	052-000	No Rare Disorders.

* Ignore or moderate these traits if generated for PCs.

❑ Characters may begin play with one or more Medical Attributes. PCs often do not know their medical attributes; some or all may be latent and known only to the GM. The GM generates Medical Attributes secretly and then tells the player what s/he should know — eg., the symptoms as they manifest. A character with ulcers would, for example, suffer from bad stomach-aches. Use each table once. Supplementary roll(s) may be made to determine the severity of trait(s) or ailment(s).

MEDICAL ON THE PROFILE

The space marked *Medical* on the character profile is used to record diseases, scars and identifying marks acquired in the course of play.

The GM should roll Medical traits secretly, and reveal only what an affected PC should know.

RARE DISORDERS

Similarly, some rare disorders are automatically revealed to the players. It is pretty hard, for example, to reach adolescence without noticing that one is possessed of white skin, white hair and red eyes.

CHARACTER DEVELOPMENT 6



The Psyche space on the character profile is to record invented or randomly generated personality traits. The *Psyche Table* is used to generate psychological traits. Since the character and/or player are often unaware of the existence and/or nature of Psyche Traits. Psyche Generation Rules are included here in the GM guide rather than in the Players' Guide.

PHOBIAS

A phobia is an a-rational fear and/or aversion. If relief is impossible, s/he may faint, become hysterical or go berserk. A PC may learn of a phobia when the GM injects an appropriate effect: "You experience a sudden feeling of dread".

MANIAS & COMPLEXES

PCs should act out any manias/etc. If a PC's actions do not reflect his obsession, the GM may inject appropriate effects. It is appropriate for the GM to tell the player how her/his character "feels" from time to time.

RESISTANCE & TRIGGERING

For each trait, generate *Resistance* by rolling $(1d6-1) \times 5$ (Resistance will equal 0, 5, 10, 15, 20 or 25). A resistance of 0 signifies minimal resistance, while 25 indicates maximum resistance. Record Resistance next to the trait on the Profile. Eg: "Agoraphobia (15)". Under normal exposure to a phobia, the character tests SPIRIT + Resistance – Situational Penalty, if any.

ARGHHH! SPIDERS!

A few phobias can certainly make the game more interesting. It can be a lot of fun for a heroic warrior to retreat from a battle because he just noticed a large spider. Well... fun for the GM (and the spider) anyway.

PHOBIA TEST TABLE

Test SPIRIT + Resistance – Situational Penalty

- CF** Character faints.
- MF** Character flees in terror, or if this is not possible or appropriate, s/he may faint.
- MS** Character may be uncomfortable, but is not significantly affected.
- CS** Character is unaffected.

SITUATIONAL PENALTY

Situational Penalties are subtracted from the Phobia Test TARGET LEVEL (never added). A zero situational modifier indicates a very minor exposure (eg. A single spider seen at a comfortable distance going the other way). More immediate exposures should cause increasing penalties. Being immersed in a vat of spiders, for example, should inflict a situational penalty of 25 (or even 50, at GM discretion).

LIFE NOT SCARY ENOUGH FOR YOU?

There are, of course, many more phobias than we show on this list. We thought it best to leave out obscure possibilities like fear of cheese or of the colour heliotrope. The GM may, of course, expand the list until the cows come home (there's another one... fear of the cows coming home)....

PSYCHE GENERATION TABLE (ROLL 1d1000)

001–030 Acrophobia (heights)	212–231 Hydrophobia (water/drowning)	404–408 Photophobia (aversion to light)
031–040 Agoraphobia (open spaces)	232–236 Hypnophobia (sleeping/dreams)	409–413 Polydipsia (constant thirst)
041–042 Ailurophobia (felines)	237–266 Hypochondria (Imagined illnesses)	414–415 Poriomania (traveling mania)
043–044 Algoraphobia (pain)	267–286 Insomnia (sleep disorders)	416–420 Psychopathy (cannot tell right from wrong)
045–049 Aphasia (language disorder)	287–291 Kleptomania (compulsion to steal)	421–430 Pyromania (fascination with fire)
050–059 Arachnophobia (spiders/etc.)	292–296 Kronophobia (aging)	431–445 Pyrophobia (fire)
060–074 Astraphobia (thunder/lightning)	297–311 Martiophobia (weapons/combat)	446–447 Sadism (pleasure from inflicting pain)
075–084 Autophobia (aversion to solitude)	312 Masochism (enjoys pain)	448 Sex Mania (insatiable sexual lust)
085–086 Bulimia (eating mania)	313–317 Megalomania (exaggerated self-worth)	449–453 Sitophobia (aversion to eating/food)
087–121 Claustrophobia (confinement)	318–322 Melancholia (irrational moodiness)	454–473 Somnambulism (sleepwalking)
122–126 Cynophobia (canines)	323 Multiple Personality	474–478 Thanatophobia (death)
127–151 Demophobia (people/crowds)	324–333 Musophobia (mice/rodents)	479–488 Theophobia (the divine)
152–156 Dyslexia (perceptual, reading and/or learning disorder)	334–343 Neophobia (innovation/the new)	489–493 Toxicophobia (being poisoned)
157–161 Equiphobia (horses/etc.)	344–353 Nyctophobia (the dark/night)	494–508 Violent Temper (loses control)
162–166 Florophobia (aversion to plants)	354–368 Ophidiophobia (snakes)	509–523 Xenophobia (strangers)
167–171 Gamblomania (gambling mania)	369–378 Patriphobia (fear of or aversion to authority)	524–533 Yael/Lunaphobia (the moon)
172–176 Genophobia (sex)	379–383 Persecution Complex	534–543 Zoophobia (animals)
177–181 Guilt Complex (irrational guilt)	384–403 Phenophobia (supernatural)	544–599 Multiple Traits (roll twice more)
182–196 Haemophobia (blood)		600–000 No Traits/Peculiarities
197–201 Heliophobia (the sun Nólomàr)		
202–211 Heptephobia (bodily contact)		

Atánasir Parentage

The idea of a character, especially a PC, having a father who is one of the Atánasir² is an intriguing one. Atánasiri are male spirits who may impregnate mortal women as they sleep. Presumably, Sindárin, Khúzan and other women are also eligible. Having an atánasir as a father would probably increase certain attributes. Again the GM can do whatever s/he deems appropriate, but the following modifications might be in order:

MEDICAL: LIFE EXPECTANCY 1d100	
01–60	Increase Life Expectancy by 1d6×10 years.
61–80	Increase Life Expectancy by 2d6×10 years.
81–00	Immortal (of course if the mother is already immortal — e.g. a Sindárin — immortality is automatic).

MEDICAL: OTHER 1d100	
01–50	Immune to human diseases, imperfections and medical disorders.
51–00	Subject to human diseases, imperfections and medical disorders as a normal member of the mother's species.

APPEARANCE 1d100	
01–05	Unusual size increase Height by 2d6 inches, and Frame Roll by 3.
06–15	Unusual Colouring — GM discretion.
16–20	Comeliness +1d8
21–80	Roll twice using 1d20.
81–00	Size and Colouring (as above), and Comeliness +1d8

PHYSICAL 1d100			
01–50	Strength +1d6	17	Smell/Taste +1d3
04–05	Endurance +1d3	18–19	Touch +1d6
06–07	Dexterity +1d6	20	Voice +1d6
08–09	Agility +1d6	21–65	2 Rolls with 1d20
10–11	Speed +1d6	66–75	3 Rolls with 1d20
12–14	Eyesight +1d6	76–90	4 Rolls with 1d20
15–16	Hearing +1d6	91–00	5 Rolls with 1d20

PERSONALITY 1d100			
01–20	Intelligence +1d6	61–70	Increase 2*
21–50	Aura +1d8	71–90	All of the Above
51–60	Will +1d4	91–00	No Effect

* Increase two of INT, AUR, or WIL by the indicated amounts.

PSYCHE

Half-Atánasir characters have a tendency to mental instability. Make 1d6 extra rolls on the Psyche Table.

WHAT'S THE CHANCE OF THIS ACTUALLY HAPPENING?

Realistically, the chance of Atánasir parentage would be negligible, hardly even one in ten-thousand (less if you don't believe in Atánasiri) but GMs can set it anywhere they like. Of course the GM could simply make a character half-Atánasir on a whim, just to add spice (in this case hot pepper) to the game.

NOTE: VÁENASIR

The váenasiri are the female equivalent to the Atánasiri. Since it is the Váenasir who would become pregnant, the offspring of a mortal and Váenasir would be predominantly of the spirit world rather than mostly human.

It is, however, reasonable to assume that, in some cases, the product of such unions would be mostly mortal. Being unable to live in the "spirit world", the váenasiri mother might abandon the child in or near a human settlement where s/he would be adopted/fostered by a mortal couple, or some institution or individual. Perhaps, most likely, the mother would try to give the child to the father.

TRACING LINEAGE

In any event whether the child is the offspring of an Atánasir or Váenasir, there would be considerable difficulty in tracing its lineage... certainly an interesting opportunity for adventure...

IF ATÁNASIRI CAN DO THIS ...

It will no doubt occur to many of our readers that Terran mythologies are rife with tales of bawdy deities wandering about and causing all sorts of problems for the hard-working folks in charge of recording who begot whom. Zeus and Odin were not always paradigms of monogamy, and it is well known that Sárájin has fathered about fifty billion sons... As for demi-gods (or even wanabe demigods), well, their exploits are probably also legion.

In any event, the same tables can handle any kind of divine and/or demi-divine half-parentage.

MUMMY WAS A TEXTILE WORKER, DADDY WAS A HORNEÐ GOD

There is another side to this coin. A daughter of devoutly religious parents who became pregnant might feel that "Praise be, O my father thou seest before thee a maiden blessed of the god... yea verily, a great miracle indeed..." is a safer approach than, "Daddy, you know Mógrak the night-soil collector who you said was 37% less pleasant than his stock in trade? Well he's knocked me up..."

2 See *Bestiary* for information on the Atánasir (or Incubus).

PROCREATION

In the course of play, two characters may mate and attempt to have, or risk having, children. Pregnancy and parenthood interfere with lifestyle, and one wonders whether it is possible to go adventuring when one is 8 $\frac{3}{4}$ months pregnant. The section deals with the process from conception to the child's first birthday, a process that only a minority of medieval children survived.

FERTILITY ATTRIBUTE [2d6–2]

As necessary, the GM secretly generates a Fertility attribute for each partner by rolling 2d6–2 for Humans, or as indicated on the table for Sindárin and Khúzdul. The minimum Fertility score is zero: sterility.

Non Humans

Sindárin	2d3–3
Khúzdul	2d4–2

COUPLE FERTILITY

The fertility of a *couple* is its monthly chance of conception; it is that of the partner with the *lower* Fertility Attribute. Hence if one partner has Fertility 10 and the other has Fertility 2, the couple's Fertility is 2. Several factors modify individual or couple Fertility, but the overriding, minimum monthly chance of conception (with fertile partners) is 1%.

FERTILITY MODIFICATIONS

FREQUENCY: An occasional dalliance is less likely to induce conception than regular activity, but higher than "normal" frequency does not increase the chance of conception. *Normal* frequency between established partners, is considered to be once per 3–5 days. Halving frequency may halve the chance of conception.

BIRTH CONTROL: The most common birth control is rhythm. In cultures "in tune" with the cycles of nature, rhythm can be effective: if the couple is using rhythm, halve Fertility. However, some women, especially those at the beginning or end of their fertile lives, have irregular cycles (random generation optional). A couple practising rhythm, with a woman who has an irregular cycle, would reduce the chance of conception by only 25%.

Other forms of birth control include potions, charms and even primitive condoms. Any of these may be combined with rhythm. Potions and charms may or may not be effective according to the skill of the mage, alchemist, herbalist, charlatan or other professional who provides them.

NURSING: Nursing mothers have a lower incidence of pregnancy. Reduce the individual Fertility Attribute of a nursing mother to one percent (1%).

FERTILITY ENHANCEMENTS: It is possible to permanently or temporarily increase Fertility with potions or charms. Again, effectiveness depends on the maker. A competently made potion might increase fertility by 50%, and will very rarely more than double it.

LIFESTYLE MODIFICATIONS: Malnutrition reduces female fertility, but it is difficult to determine the degree. For gaming purposes, assume that the maximum effect of malnutrition is to reduce fertility by up to 50%. Male fertility does not seem to be affected by malnutrition. Poor nutrition may also inhibit or halt post-partum milk production.

ATHLETIC LIFESTYLE: Women who practice regular strenuous exercise (athletes, warriors, etc.,) seem to have reduced fertility, irregular and/or infrequent and/or halted fertility cycles and/or reduced or halted lactation. This factor might reduce fertility by up to 50%. An athletic lifestyle may also reduce the chance of miscarriage due to physical trauma (see below).

DISCLAIMER

This article is part of the rules for a game. Biological "facts" presented herein may apply to a fictional world and not to the real world. No real-world medical advice is intended, nor should any be construed.

NICE READING?

Someone who read this piece said, "ugh, that's gross". Medieval childbearing may certainly be sad, but this is true of many natural processes, including hacking up monsters. Perhaps this simply strikes closer to home. This section deals with events that come up in our roleplaying. Our criterion for including something is not whether it is pretty, but rather if it is useful.

HOW TO GET PREGNANT

The procedure for making babies is quite straightforward, although some cultures did not make causal connections that seem obvious today. Apart from this, it seems quite incredible that we are printing step-by-step directions for making babies.

MENARCHE/MENOPAUSE

Girls have their first periods at the age of eleven to fifteen, depending on health and nutrition. The medieval average seems to have been about thirteen. The end of the "curse" comes anytime after a woman's thirty-fifth birthday. Forty-five seems about typical, but this too depends on health and nutrition.

FERTILITY CYCLES

The GM *may* calculate female cycles if desired (good luck, it's not easy). Depending on time of month, there may be virtually no chance of conception — at least in theory.

REDUCED FREQUENCY

Reduced Frequency (less than once per 3–4 days) would also increase the chance of female offspring by about 5%.

INTER-SPECIES FERTILITY

Sounds like an oxymoron: One of the criteria that define specie is the fact that its members can only breed among themselves. It is probably pedantic to point out that elves, dwarves and humans are technically one species. So the assumption is that Sindárin, Humans and Khúzdul are inter-fertile. However, "inter-species fertility" is always halved. Male gârgún cannot impregnate females of other species (although this doesn't stop them trying). No human, Sindárin or Khúzan male has ever admitted trying to impregnate a gârgún female. We wonder if, (a) anyone ever would try, (b) the experience would be rewarding, and (c) the experience would be survivable. We greatly doubt that any eggs would be forthcoming. Of course, dark and musty magic can work... well, magic.

STAGES & PROCEDURES

1 Fertility	4 Labour & Birth
2 Conception	5 Infancy
3 Pregnancy	

MONTHLY CONCEPTION ROLL

With a “normal” amount of “dedicated cohabitation” the GM rolls (secretly) once per month to determine whether conception occurs. (Túzyn Reckoning is a lunar calendar so humanoid ovulation *tends* to occur once per calendar month). If conception occurs, a month or so later the GM informs the female that she has missed her period. Additional symptoms (morning sickness, increased appetite, sore nipples, swollen breasts, backache, etc.,) are reported as appropriate.

PREGNANCY

At the end of each month, use the *Pregnancy Table(s)* to check the health of each embryo or foetus. There is one table for each trimester of the pregnancy. The basic TARGET LEVEL for the roll is six times the Mother’s Endurance modified by health/nutrition and by the number of embryos or foetuses she is carrying.

An extra roll is made in the event of trauma (such as the mother falling off a horse, being wounded in the abdomen, or taking a potion that might terminate the pregnancy). What constitutes a trauma depends on the mother’s normal lifestyle — women who regularly ride horses are not usually traumatised by riding horses — pregnancy is not, however, a good time to take up jogging for the first time.

As a rule, the first trimester is most dangerous for the embryo or foetus and the third is most dangerous for the mother.

SETTING THE DUE DATE

Human gestation takes about 280 days — hence the due date can be set at conception + 280 days, plus or minus 1d20-1 days. Most babies are either early or late (most also seem to be born between three and five am). When the baby decides to come, it is always a surprise, so only the GM knows the due date in advance.

Since late babies present more of a risk to the mother, appropriately skilled physicians, midwives or herbalists may induce labour. This itself can be dangerous if the care-giver is inept.

In the case of a breach or late baby, a surgeon may attempt a Caesarean section. This can also be risky. The danger of infection to the mother is very real — there is far less risk to the baby.

NORMAL AMOUNTS OF DEDICATED COHABITATION...

So what’s normal? Despite hundreds of studies, thousands of theories, no one really knows. It is said that if newlyweds put a penny in a jar each time they make love in the first year, and takes a penny out every time thereafter, they would never empty the jar. Does this affect the chance pregnancy? Probably not, long as the couple hits a fertile spot once a month nothing else matters.

CONCEPTION ROLL TABLE

Test Couple Fertility (as for skill tests except that the minimum TARGET LEVEL is 1% rather than 5%).

- CF/MF** No pregnancy this month.
- MS** Conception occurs.
- CS** Multiple Conception — can occur in cases where couple Fertility is at least 5%. When twins are generated roll 1d20; on 20, increase embryos to three, roll 1d20 for quadruplets, and so on.

TINKERING WITH FERTILITY

On modern Terra, fertility drugs may increase the incidence of multiple birth. On Kéthira, the chance of multiple birth is already higher. This is partly because potions, charms and the like have been in regular use for centuries.

☐ Gestation: THE ELDER PEOPLES

Sindárin & Khúzan gestation may take longer; this is left to the GM.

PREGNANCY TABLE(S)

Test Mother’s CONDITION. 2/3 Embryos or Foetuses –15; 4+ Embryos/Foetuses–30

ALL TRIMESTERS

CS/MS No Problems/Complications.

FIRST TRIMESTER

- MF** The embryo/foetus miscarries. No harm to the mother.
- CF** Embryo/foetus miscarries. Minor haemorrhaging obliges mother to rest for several weeks to avoid risk of permanent damage or even death.

SECOND TRIMESTER

- MF** Minor problems (bleeding, loss of fluids, etc.) Bed rest required to prevent CF.
- CF** Foetus miscarries. Roll 1d100:
01–50 Minor bleeding requires bed rest;
51–00 Major haemorrhaging internal B1 wound (treatment required).

THIRD TRIMESTER

- MF** No Problem.
- CF** Miscarriage. Roll 1d100:
01–50 Major haemorrhaging internal B1 wound.
51–00 Major haemorrhaging internal B2

CHARACTER DEVELOPMENT 10

LABOUR & BIRTHING

When the due date arrives, the GM randomly generates a time and announces that labour has begun. The birthing process takes anywhere from half an hour to forever (or so we are told). The physical stress is enormous and has killed millions of women.

- 1 The expectant -mother tests her **CONDITION** and consults the *Labour Duration* Table to determine how long labour will last
- 2 The birthing mother tests her **CONDITION** again and consults the *Labour* table to determine how well *she* copes with labour. This is a survival and/or health roll for the mother. She may survive while the baby(ies) die and *vice-versa*.
- 3 Test **CONDITION** for each child as it is delivered (the child has no condition, so borrow the mother's) Consult the *Delivery* Table to determine the health of each child as it is born.

INFANT MORTALITY

In various places and times, infant mortality rates have reached as high as 90%. This means that only one in 10 births produce a child that lives to the age of two. These rules are not quite so harsh and in most cases, the success or failure of child rearing is more in the hands of the parents.

The first hurdle for the newborn to overcome is delivery. The *Delivery* Table produces new-borns that are stillborn, healthy or unhealthy. Short of revivification, there is nothing to be done for the stillborn. Unhealthy babies are likely to die within the first two years, unless medical intervention (which may well be unavailable) is forthcoming. Typical symptoms for "unhealthy" babies include jaundice or other "bad" coloration, low birth weight, respiratory difficulty, and so on. Six tests of (the mother's) **CONDITION** are made. One for each of six periods. The first test is made at birth to determine the child's health during the first 24 hours. The second test is made 24 hours after delivery to determine health during days 2 to 10, and so on. The second year of life is covered by one roll. See *Infant Mortality Tests* Table.

Each test is performed by testing the mother's **CONDITION** and consulting the *Infant Mortality* Table.

BREAST-FEEDING & WET-NURSES

It is the custom to breast feed a newborn to a gradually decreasing extent for as long as two years. Not all mothers are able, however, to produce sufficient milk for the purpose.

After birth, the mother tests **CONDITION** (modified by Standard of Living Modifiers). In the case of multiple birth, reduce TL by 5 times the number of babies. On MS/CS adequate milk is available. On MF, there is adequate milk for a month, after which, roll again. On CF, the mother is unable to lactate anywhere near the required amount. If the mother cannot provide sufficient milk, it may be possible to find a wet nurse. These are usually women whose own new-borns have not survived.

It may also be the case that the mother simply does not wish to breast-feed (an unusual attitude in mediaeval cultures).

Wet nurses may require payment.

If children are weaned early, infant mortality is affected.

LABOUR DURATION TABLE

Test mother's **CONDITION**: First pregnancy -10.

CS Less than 2 hours **MF** 1d3+5 hours

MS 1d3+2 hours **CF** More than 8 hours
(Intervention required)

We are reliably informed that labour is an aptly named process.

LABOUR TABLE

Test mother's **CONDITION**: Labour < 2 hours +10; Labour >8 hours -10; >2 foetuses +5.

CS/MS Mother has no problems with delivery.

MF Breach birth/minor complications — mother tests **CONDITION** +20 to survive. Intervention (midwifery/surgery) may improve odds.

CF Breach and/or major complications — mother tests **CONDITION** to survive. Intervention *may* improve odds.

Until quite recently, childbirth was the leading cause of death among women.

DELIVERY TABLE

Test mother's **CONDITION** for each baby at delivery. Modifications: Labour <2 hours +10; Labour >8 hours -10; >2 foetuses +5

CS/MS (Seemingly) Healthy Baby

MF Unhealthy Baby.

CF Baby Stillborn.

INFANT MORTALITY TESTS

PERIOD	ROLL
First day	Day 1 At Birth
First 10 days	Day 2-10 Day 2
First Month	Day 11-30 Day 11
First Three Months	Day 31-90 Day 31
First Year	Day 91-360 Day 91
Second Year	Day 361-720 Day 361

INFANT MORTALITY TABLE

Healthy Babies test (mother's) **CONDITION** +10. Unhealthy babies test **CONDITION**. Also Use *Standard of Living* Modifiers. If the child has been weaned, reduce TL by 10.

CF Infant gets sick and dies in this period. This is usually sudden and there may not be time for medical intervention.

MF Infant gets sick and may die during the period. In this case, there is usually time for medical intervention.

MS Infant not in jeopardy during this period (although one or more childhood illnesses may, at GM discretion, occur, and the parents may, of course, panic).

CS Infant seems healthy throughout the period.

STANDARD OF LIVING MODIFIERS

Poorest of the Poor	-20
Low Income	-10
Reasonably Comfortable	+0
Quite Wealthy	+10
Ostentatious	+15

HEREDITY

It is natural to expect that children should resemble their parents and/or grandparents. In roleplaying terms, this means that their attributes should somehow be derived from those of their immediate ancestors.

PARENTAL MEAN

For any attribute, it is possible to determine a Parental Mean by averaging the attribute for both parents. It is necessary to convert attributes to "raw" form by removing modifiers that may not apply to the character in question.

SPECIES

If the parents are of different species, the child is a hybrid. In the case of one Sindârin and one Human parent, for example, enter Sindârin–Human on the Character Profile.

DEALING WITH DERIVED ATTRIBUTES

Attributes dependent on other attributes should be recalculated as "raw" attributes. For example, a male character with Strength of 17, and an optimum weight of 200 lb. has a "raw" Strength of 14 (because there is a +3 Strength bonus for characters this heavy). Modifications for species are left in. Modifications for sex are removed.

Example: If the father's (raw) strength is 12 and the mother's is 16, the Parental Mean is 14.

TOWARDS THE SPECIES NORM

There is a tendency for children of tall parents (for example) to be closer to the species norm. Determine the norm for the species. Adjust the Parental Mean by averaging it with the species norm.

RANDOM MODIFIER

Determine each attribute by adjusting the Parental Mean according to the Random Modifier Table

GRANDPARENTAL MEAN

If the grandparent's attributes are known, it is theoretically better to use them than to use those of the parents. Ideally, perhaps, average the attributes of the grandparents with those of the parents (giving approximately three times as much weight to the grandparents' attributes. It all depends on how precise you want to be, and how much time you want to invest...

WE LIVE FOREVER THROUGH OUR CHILDREN, OUR SEED AS PLENTIFUL AS THE STARS OF THE FIRMAMENT...

This is another one of the unforeseen rule developments that the late Brad Carter talked me into many years ago.

I had a rule at the time, that when a PC died, its player's next PC could be a direct descendant of the deceased (if there were any). This was a good (if connived) rule; it caused PCs to seek security, marry and have children so that they could inherit their own wealth.

Having attained, after much hard work, lots of fighting, dedication to noble endeavours, mayhem, etc., considerable wealth and power (his own county), Brad decided to get married. He had a plan.

First he travelled to slave markets in distant lands and procured about fifty female slaves, all of whom were big, strong, beautiful, and of Ivínian descent. He then said, "I'd like to make character profiles for all these women." After he finished, he handed me the best five and said, "Now I will invite these women to become my concubines." The five he indicated had very nice attributes. I asked whether he thought the women would accept the idea of sharing a husband. Brad pointed out that they were of Ivínian descent and would accept the idea of polygamy since, for them, it was a cultural norm, and besides, they were slaves.

Incidentally, Brad emancipated the rest of the women, provided them with dowries, and encouraged them to marry his retired soldiers.

Now with a tidy little harem, he informed me that he would endeavour to have as many children as possible. "So," he said when the first child was born, "Is it not reasonable that the child's attributes be an average of its parents'?"

"Well I suppose so," I said, "with certain random variations." And that was why I started thinking about heredity.

Now of course, in reality, one's attributes are determined at least as much by one's grandparents, and that is why I had to get interested in family trees. It then occurred to me that the grandparent's attributes would be derived from *their* grandparents and so on. I toyed with the idea of generating profiles back 8 or 10 generations, but who needs 512–2048 dead characters and, besides I didn't have enough character profiles. So I finally decided to worry about the parents only; the random variation, I thought, would take care of it (it usually does).

So make what you will of the rules on heredity. You can even go for the grandparent approach if you want to...

EXPERIENCED CHARACTER CREATION

GMs often have to generate characters that are older and more experienced than a typical 21-year-old starting character. For this purpose, method(s) of improving character skills to reflect greater experience would be useful.³ What is needed is a “quick and dirty” guideline for GMs to improve characters once they are generated using normal HårnMaster rules.

THE PROBLEM OF SKILL IMPROVEMENT

The only real problem with a system like this is the law of diminishing returns built into the HårnMaster Skill Improvement System. The higher ML gets, the harder it is to improve. Therefore, the best method is to calculate the number of Skill improvements available to a character, then make each one individually.

As a basic rule, characters are entitled to *about* 36 Skill Development Rolls per year. Hence, a character who is 26 (five years older than a 21 year old starting character) would be entitled to 180 Skill Development Rolls. In practice, however, an active character would acquire Bonus Skill Development Rolls that could equal or even exceed this number. The degree of improvement would depend on the character’s “Activity Level”, for which the following table might serve as a guide:

Activity Level	SDR	SBI
Passive and/or Lazy	36/year	3/year
Normal	48/year	4/year
Active and/or Adventurous	60/year	5/year
Very Active	72/year	6/year

SDRs	Skill Development Rolls per year over age 21.
SBI	Skill Base Improvements per year over 21. Note that this figure is equal to a twelfth of SDR.

METHOD 1 (MAKE DEVELOPMENT ROLLS)

This is simple, fairly accurate, and easy to explain, but can take a while to actually do. The GM simply makes the appropriate number of Skill Development Rolls, distributing them as s/he deems fit over various skills.

Skill Development Rolls are done normally (in accordance with the basic HårnMaster Rules).

METHOD 2 (ADD SKILL BASE MULTIPLES TO ML)

Method 2 is quicker, but less accurate. Each SBI on the table is a Skill Base Improvement. The GM applies each SBI point to a skill (at GM discretion). To reflect the law of diminishing returns the *actual* improvement varies according to the Skill’s ML (at the instant it is improved).

Up to ML50.....	Increase ML by SB per SBI
ML51–75.....	Increase ML by ½ SB per SBI
ML76+	Increase ML by ¼ SB per SBI

RANDOM SDR/SBI VARIATIONS

The GM may randomise the actual number of SDRs or SBIs accruing by rolling 3d6. E.g.:

3d6	Variation
3–6	–20%
7–9	–10%
10–11	None
12–14	+10%
15–18	+20%

OPENING NEW SKILLS

A new skill may be opened by expending 6 Skill Development Rolls or half an SBI. Obviously, the normal kinds of restrictions on availability of skills should apply.

WHICH SKILLS TO IMPROVE

In general, this is left to GM discretion. After all, from the GM’s point of view, this is the most interesting and creative part of experienced character generation (and one of the easiest too). Of course, characters should improve the skills they use in proportion to the amount they are used. Hence, warriors should improve mostly combat skills, and so on. The Occupational Skills Table may be used as a guide, but the GM should consider the character’s own occupation, not those of her/his parent(s).

As a rule of thumb, half to two thirds of available improvements should be used on “vocational” (occupational) skills.

SPELLS

Either method may be applied interchangeably to Shèk-Pvâr spells and/or skills without increasing the amount of distortion.

³ At least, so you tell us; we have a had a *lot* of requests for this system...

AGING

Advancing age may have any of several effects. Physical or mental powers may decline, the character may suffer alarming illnesses, or die of old age. Despite the most carefully laid plans, no one lives forever, even in fantasy roleplaying games, well... so far. Most characters die from violence or accident, but some (especially NPCs) achieve ages at which their abilities should decline, and death by *natural* causes becomes possible.

It is reasonable to assume that attributes such as Strength and memory could decline with advancing age. Some diseases and disorders seem to inevitably strike those lucky enough to reach old age. These rules are, therefore, provided to assist the GM in aging PCs or NPCs.

LIFE EXPECTANCY

The GM may secretly generate a personal life-expectancy for each/any character. Life-expectancy is based on species and sex, as shown on the *Life Expectancy Table*.

AGE OF DEGENERATION

Age of Degeneration is derived from life expectancy and is the age at which the character is "eligible" for the effects of aging. It is read off the *Life Expectancy* table. Whenever a factor changes life expectancy, Age of Degeneration is increased or decreased by the same amount. That is, if an active lifestyle increases a character's Life Expectancy by 10 years, her/his Age of Degeneration is also increased by 10 years.

MODIFIERS

Once species and sex are taken into account, various other factors modify life expectancy and Age of Degeneration:

HEREDITY

If a character is from a long-lived family, increase both Life Expectancy and Age of Degeneration at GM discretion. Ideally, determine the average age at death of all four grandparents and increase life expectancy accordingly. Increase Age of Degeneration by the same amount. Similarly, if the character's grandparents died *younger* than average, this will *reduce* the character's Life-Expectancy and Age of Degeneration. *Note that the Age of Degeneration does not increase proportionately — it is increased by the same number of years as Life Expectancy.*

LIVING STANDARD

People who dwell in filth, squalor and decay and eat chicken bones, rabbit dung and old shoe leather are more susceptible to all manner of nasty ailments than those willing and able to look after themselves. If the character is of the middle class, has a fair to good diet, regular moderate exercise and reasonable hygiene, make no adjustment. Otherwise use the *Living Standard* table to determine the modifier.

LIFESTYLE (EXERCISE) MODIFIER

Physical fitness, mostly cardiovascular health, has a profound effect on life expectancy. The GM assesses the character's activity level and adjusts according to the *Lifestyle Modifier* Table (right).

THE AGING PROCESS

Even on 20th Century Terra, the aging process is far from fully understood. Certainly, older people, as a rule, get sick more often and more seriously, but psychophysical degeneration is a mechanism whose causal relationship eludes understanding. Some believe that old age is, itself, a disease for which a cure might one day be found. Therefore, it is the object of this section to point out some considerations and provide some rationales for the GM.

LIFE EXPECTANCY (FOR INDIVIDUALS >1 YEAR OLD)

Human Male	[30]	60
Human Female	[32]	64
Sindárin Male/Female	[n/a]	n/a
Khúzdul Male/Female	[250]	300
Gârgún (all) Male/Female	[30]	35

Overall life expectancy generally includes infant mortality (live births dying before the age of one). These figures do not. With the infant mortality rate being quite high, once a child has its first birthday, life-expectancy can more than double. These figures also ignore the risks of bearing children. Getting pregnant is one of the greatest health risks.

Figures in square brackets [] are "ages of degeneration" — the earliest ages at which physical or mental powers may decline.

LIFE EXPECTANCY MODIFIERS

STANDARD OF LIVING	SLI	MODIFIER
Poorest of the Poor	0–45	–10
Low Income	46–70	–5
Reasonable	71–90	+0
Quite Wealthy	91–115	+5
Ostentatious	116+	+10

Standard of Living Example: A character with a Standard of Living Index of 48 (Low Income) reduces Life-Expectancy and Age of Degeneration by five years. See *Household* article for an explanation of the Standard of Living Index (SLI).

Heredity Example: Kalis is a male-human. His grandparents died at 68, 71, 51 and 81 (average 67.75, rounding to 68). Kalis' life expectancy is, therefore, 68 and his age of degeneration is 38.

LIFESTYLE MODIFIER

Activity Level	Modifier
Completely Sedentary	–15
Mostly Sedentary	–10
Moderately Active	+0
Active (Regular Activity)	+10
Regular Strenuous Activity	+15

Lifestyle Example: A character with an active lifestyle (which might be considered typical for a PC) would increase Life Expectancy and Age of Degeneration by 10 years.

CHARACTER DEVELOPMENT 14

PROCEDURE

- From time to time, ideally at the beginning of each game-year, the GM should flip through PC and NPC character files to see whom, if anyone, might be suffering the effects of advancing years. Alternately, the GM may check randomly, eg., whenever the character is brought into play, or when s/he thinks of it.
- Any character that has not reached the Age of Degeneration may be passed over.
- For each character that has reached the Age of Degeneration, roll 1d100. The roll is modified by certain considerations, and the result is read from the *Age Effects* Table.

DEGENERATIVE (CHRONIC)

Any (relatively) slow/chronic, persistent ailment. Chronic ailments may be life threatening (such as cancer or ulcers) or non-life threatening (such as arthritis, rheumatism, ulcers, or sensory degradation). There is rarely any question that the patient will survive in the short term, but such ailments lead to gradual loss of function(s), and sometimes death. Sometimes the effect has no symptoms other than attribute reduction. One of the simplest ways to handle chronic ailments is as follows:

- 1 The character (permanently) loses the ability to improve Condition;
- 2 Each month, roll 1d10: on 8, 9 or 10, reduce Condition by 1;
† On 7, roll for Attribute impairment.
- 3 When Condition drops below 1, the character dies.
- 4 GM discretion determines the effect(s) of physician/etc., intervention;

CATASTROPHIC

A catastrophic illness is immediately life threatening. Such events are typically episodic and include such events as strokes, heart attacks, and embolisms. Clearly, the first consideration is whether the patient survives the episode (which depends largely on condition and/or intervention). In the event of survival, the patient is almost invariably weakened/impaired in some way.

AGE EFFECTS TABLE

00–20	No (new) Age Effects
21–40	Impairment (Attribute Reduction) — use the Attribute Impairment table to select an attribute.
41–80	Weight Gain (applicable only if the character is reasonably well fed).
81–90	Degenerative/Chronic Illness
91–00	Catastrophic Ailment (Stroke, Heart Attack, etc.)

AILMENT SEVERITY

	Roll 1d100 as seems appropriate
01–25	Minor
26–50	Moderate
51–75	Serious
76–00	Grievous

CATASTROPHIC EPISODE SURVIVAL

	Test CONDITION (+SI of attending physician)
CS	Character survives without impairment
MS	Character survives with minor impairment (often to ENDURANCE). Reduce character's CONDITION by 25 points. *
MF	Character survives with major impairment(s). Reduce character's CONDITION by 50 points. *
CF	Character dies.

* If this reduces CONDITION below 0, character is dead.

ATTRIBUTE IMPAIRMENT

Test CONDITION for N° of impaired attributes							
CS	0	MS	1	MF	3	CF	6
Roll 1d100 to identify impaired attribute(s)							
01–08	Strength			51–65	Eyesight		
09–25	Endurance			66–80	Hearing		
26–31	Dexterity			81–85	Touch		
32–41	Agility			86–90	Voice		
42–50	Speed			91–00	Intelligence		

Do *not* reduce SKILL BASE as a result of attribute impairment(s) in the contributing attributes.

- ☐ Reduce ML of each skill that depends on the attribute by 5.

COSMETIC ISSUES

The following types of degeneration are more or less automatic with age, and may be introduced at GM discretion.

- Weight gain/loss (strength modification not involved).
- Complexion (wrinkles, pigmentation variations etc.)
- Loss of Hair or Hair pigmentation.
- Comeliness (this is rather subjective).



DEATH AS PART OF THE STORY

So a player creates a player-character, and plays it, and everything goes well, and the character improves and gradually becomes skilful and comfortably wealthy, and then... Comes the dragon, or the better, meaner warrior, the nasty mage who's been having a bad day, or the unfortunate reminder of Newton's discoveries, and a combination of little things that add up to a string of very bad luck. Maybe the GM has a tendency to favour the character, after all, the player is doing everything right, but even with the favouritism, the PC dies.

I've seen people burst into tears in this situation. I've seen dice (and larger objects) converted instantly into projectile weapons. I've seen things break. Obviously, if the PC is 'new' if the player hasn't had time to grow attached, the situation is not as bad, and it's worst the first time it happens, but it's hardly ever 'nice'. The player has lost a friend. Perhaps the GM has too.

As a good GM, you cannot remove the threat of doom, death and disaster; you cannot preserve a PC against all reason. Lack of tension spoils the game, and the most important source of tension is the prospect the PC shall his quietus make. No pain, no gain.

Yes, we all know it's just a game. We know that we are not our players; if PCs lose limbs, the players are not supposed to feel the ghost pain... but somehow, sometimes they can.

A WORK OF ART

Roleplaying allows us to look at a life (albeit a fake one) as if it were a work of art: birth, the struggle to survive and develop, the meticulous construction of a life. At each stage the player makes his PC grow into a more complete 'object'. This is a 'virtual' object; it consists of some attributes and a story. It's the story that matters, and the thing that always seems to matter most is the ending. Was it a 'good death' what did the character achieve? What is the effect of the character's life on the world? Did it leave a mark?

When a beloved PC dies, the player's first impulse is to quit roleplaying completely. This kind of reaction is actually an indication that the game is a success. The point is that if the player-character does not *matter* to the player, then the player cannot have as much fun *doing* the roleplaying; if the PC *does* matter to the player, then the ending matters. There is danger here too. If the character matters *too much* to the player, if the player forgets that the character is unreal, or identifies too closely with her/his player, there can be serious psychological consequences; they are rare, but they do happen.⁴

⁴ I once had a player who drove a grade-all for a living. He told me that once, while he was at work, he suddenly realised he was praying to Haléa. As a GM you have to take this as a compliment, but it does make you wonder... I have from time to time wondered what a psychiatrist would think of some of the high-tension situations during roleplaying sessions.

METHOD ACTING & ROLEPLAYING

Ideally, while playing the game, the player is 'in character'. S/he speaks in a manner appropriate to the milieu, and begins to think like his/her PC. This can be a lot of fun... in the session, when they start doing it outside the game, acting like Arlún the Barbarian in the supermarket, or like a Mōrgáthan cleric in church, there can be a problem. There's nothing wrong with dressing up for the part, but let's try to remember the right time and place.

We have all heard the stories about role-players who get too immersed in their roles and go nuts. Now it is generally accepted that such people were going to go nuts anyway, but it still gives us a little shiver.

Unfortunately, unless you the GM also happen to be a professional in the field, you cannot really monitor the mental health of your players...

If you are a mental health professional and a GM, you probably have some great stories... and probably cannot tell them...



CHARACTER DEVELOPMENT 16

THE LAY OF GÝTHRÚN

Brad Carter's first character was named Gýthrun⁵-alri-Alrámasen. He was honest, direct, brave and honourable. He did a very good job of putting across the mystique of the chivalric knight... Followers flocked to his banner, and he was able to drive the gârgún and wild tribesmen out of one of the kingdom's lost provinces, and take it for his own. The king was impressed and showed him favour. Eventually, he became Téllor-Gythrun-alri-Alrámasen-al-Sitrú (Duke of Sitrúa). He built his 'perfect city' Telúr-Vakúm, on top of a large mesa⁶, and populated it with retired soldiers and immigrants from Ivínia and elsewhere... Of course, when the people moved in is when it stopped being 'perfect'.



By any measure, this was a highly successful life. If there was one characteristic that made Gýthrun stand out above the others, it was probably his bravado.

When Gýthrun was slain fighting a truly horrible and unique monster (by some freakish chance) his goddess, who was quite impressed, stepped in and offered to revivify him (after a suitable rest in heaven). After only a few moments thought, Brad turned the offer down.

Brad looked at Gýthrun life, examined it as a work of art, and decided that the end was good and appropriate to the beginning and the middle. Now, he thought, it is time for Gýthrun to collect his divine rewards. There will be stories sung, and deeds done in his honour. What better end could there be?⁷

REVIEW THE STORY. WRITE THE STORY

Perhaps the GM needs to comfort a player in distress. Review the life story, rejoice in the achievements, laugh at the foibles, and help the player find the meaning. Some players can do this by themselves, some only think they can. Like any good story, there must be high points, low points and many points between. The player must be made to *care*, if this is to happen, the GM has to care too. It is a simple fact that since the story is that of a life, it can end in only one way, and when death breathes on or near us, we must grieve.

The best way to ease the pain is to write the story. The player should do this, but the GM can certainly help. This is one of the reasons I have always asked all my players to keep journals. Writing it out is a good way to deal with the loss. Writing the story is a good way to end the chapter and close the book. If it was a good story, the player will be more eager to start a new one, but maybe not right away.

⁵ Brad actually chose the name "Guthrum"; Gýthrun is the *Nushénic* rendering.
⁶ The city was accessible only by a long ramp in the west. It was divided into distinct quarters: one for the nobility, one for retired soldiers, etc. The temple quarter is located in the southwest. It was never quite filled... Note the shanty villages to the south (Brakúri tribesmen) and north (miscellaneous). The quality of the map is not very good. It was hand-drawn in about an hour around 1978.

⁷ Of course, Brad had also used his breeding programme to produce a bevy of suitable heirs. Several of these had *very* nice attributes, and Brad wanted to see how he could do with a truly exceptional character...

THINGS TO CONSIDER BEFORE THE PC SUFFERS IT...

Is there some advice you can offer to get him/them out of this situation, and should you give it?

Is the story served by the death, or would it be better to manipulate events to save the PC?

The GM cannot cheat; whatever the GM does is strictly according to the rules (after all, it is the GM who implements, interprets and enforces the rules)... that's what "GM discretion" means.

Did he remember to call for divine intervention?

Have you been 'saving' too many dead characters lately? Do we *have* a quota?

How's his luck.

We make some of these rolls secretly... if we don't like the result, we can change them. The GM serves the story, not the PCs and certainly not the dice.

THINGS TO CONSIDER AFTER THE PC SUFFERS IT...

Is it necessary to stop the session?

Why did the PC die?

Can the player take on the role of an NPC in the group? This would let him continue the same story with a different viewpoint.

Does the PC have heirs (blood relatives, ideally a child) that he can play to continue the story?

What are the good things about the PC's life and death? Let's discuss them... Do we want to involve the whole group in the discussion?

Did he die bravely? Did his companions appreciate him? How well did the player play his character?

Is there a bard handy to immortalise his deeds?

Were his deeds worthy of song and legend? If they were, point that out. This was a good life, and a worthy ending... well done :-)

Do you want the player to stay and kibitz the rest of the session, the rest of the adventure, or the rest of the story? Does the Player?

Now the player gets to attend his own PC's wake...

I don't mean to sound too callous here... (actually, yes, I do).

CREATION

Although there are geographical and historical variations, all western Lýthians have held the same basic beliefs about creation since the earliest times, and most educated Hårnians share a common view on the origin and continuation of Keléstia.

The story of creation can be traced to several distinct sources of divine revelation. These are the metaphysical beliefs that the gods of Kèthîra have *revealed* to Hårnians and wish them to hold, regardless of how true they are. Many have questioned these beliefs; these people are often called heretics. Sometimes they are ignored. Sometimes they are persecuted. It all depends on whether they are regarded as evil-doers or simply misguided fools.



THE LIBRAM OF THE PANTHEON

At the end of Lóthrim's reign, around TR120, the basic beliefs of Hårnians were collected into a single tome by a secular scholar, *Nála-Uróh of Elkáll-Anüz*. He called his book the *Libram of the Pantheon* and it has become a metaphysical reference source for all major present day religions. Uróh based his efforts on earlier works, none of which seem to have survived. The Libram has since received confirmation from various churches which have all cited divine revelation as the reason for their surety. Uróh went far beyond a simple description of creation, even undertaking personal descriptions of the gods, an undertaking that few theologians have had the temerity to duplicate.

THE NATAL WARS

The Libram describes a universal chaos, where time and space had no meaning, and there was no fixed reality. From this arose the *First Gods* who were the only beings able to keep their "shapes" against the chaos, and who were really ineluctable, underlying "principles" of power rather than gods in any conventional sense. The First Gods included Time, Fate, Chance, Light and Darkness and were never worshipped since they have never been clearly understood. The Libram says that these gods made war upon each other and threatened to destroy the cosmos:

And the First Gods made war upon each other for dominion of the All... And some say that this restored the chaos that had been and some say that the war and the chaos were one and the same, for time was not then as settled in its habits as now.... And the First made the Lesser Gods to wage battle for them, but these had less of the power to keep their shapes, and could be broken by force that even they did wield.

Thus came into being the *Lesser Gods* who are now worshipped on Hårn.¹ These new gods, while they were able to reproduce themselves, were not invulnerable; under some circumstances, they could be destroyed. The new gods were more like men, and would be easier for men to understand. When it became apparent that the war of the First Gods threatened the very existence of Keléstia, the First Gods made peace. Each was to have his own realm and to participate in the government of the whole:

...they stood upon a different part of the chaos and imposed their wills and forms...that some parts be ruled by one [of the First Gods] alone, and some be ruled by several, and some would be the kingdom of all, and some would be the domain of none....

By imposing themselves upon the chaos, the First Gods created worlds and universes in more or less their present form. However, peace was not yet achieved since the Lesser Gods were now released from service to do as they pleased. They had multiplied and they,

...did lack the wisdom of their creators...and they vied still...for dominion over all the worlds. And some dwelt in small parts of worlds, and some cast reflections across many worlds...and they made battle...they had the power to destroy the ordering of all...the First Ones did know that, even though they might be moved from where they stood [and the nature of Keléstia changed] they could not be broken [personally destroyed, at least not by the lesser gods]...

CONCORDAT OF THE ILLIMITABLE TOME

So the First Gods simply watched, knowing that Keléstia could only be changed, not destroyed by the War of the Lesser Gods. Any damage that was done could be repaired. After many of the lesser gods had been destroyed, the survivors were able to make a *de facto* truce, in effect a concordat to fight each other only in ways that would not threaten their personal existence.

The Concordat of the Illimitable Tome, the Kélha-Hý-Vår-Hyvrák, made peace of a kind among the gods and their followers. It made laws to govern the ways in which the gods could intervene in the affairs of mortals and laws to govern the ways in which the gods could compete for supremacy, an uneasy peace, but peace nonetheless.

KELÉSTIA

Keléstia is the Hårnic word for everything that exists, the sum total of all universes and all realities, the *cosmic all*.

Each gamemaster using Keléstia will, of course, personally determine the exact details of her/his version of reality.

Gods Moving in MYSTERIOUS WAYS

The complexity of the laws laid out in the Concordat is cited as the main reason that the ways of gods are often inexplicable to mortals. When a deity intercedes to aid an impious scoundrel after denying the pleas of a loyal saint, observers may well shrug their shoulders and say, "ah, 'tis the *Concordat* and not the will of the god".

¹ They, and/or their descendants; religious texts have never been particularly clear about this. Apparently, the gods have never been particularly forthcoming on the subject.

THE ILLIMITABLE TOME

By accident or design, many new creatures, the sapient mortals among them, had been created in the course of the War of the Lesser Gods. They had been allowed free access to knowledge (the ultimate power) but had also been placed under various constraints to serve the gods. Even then, they had succeeded in destroying several of their masters. The mortal creatures (and among these are numbered races like the Sindárin who may be killed but will not die of their own accord) lacked the wisdom to control their knowledge. Now that the lesser mortals were to be given command of their own souls, the gods...

...made the divine law that knowledge should be a god's burden. ... And so did they hide it in diverse ways, saying that only such of the lesser creatures as were able [of their own cunning] to discover it were fit to have knowledge...

The gods had concluded that the greatest danger to themselves, and to the mortal creatures they had created, was the unfettered spread of knowledge among those who lacked the wisdom of restraint. They chose the god Sávè-K'nôr to maintain the Vâr-Hyvrák (the Illimitable Tome), wherein would be written all the knowledge of Keléstia. Some have suggested that Keléstia was actually divided into provinces, each of which contained a number of worlds, and that a different god was given responsibility for each province. Certainly, the spread of knowledge between such provinces is virtually non-existent. Hence, establishing the truth of this idea is almost impossible. In any event, for Kéthîra and its neighbours, Sávè-K'nôr is the keeper of the "Holy Writs".

COMMON & UNCOMMON BELIEF

These stories of the First and Lesser Gods, of the Natal Wars and of the Concordat are taken as fact by most Kéthîrans. Hârnians who have any metaphysical beliefs at all also share a common belief in the ten major gods (there are slight variations on the rest of Kéthîra). Most ordinary Hârnians have not formed specific opinions about the nature of Keléstia beyond what is given above but there is a minority of educated folk who, from wider experience, have facts on which to base more detailed views.

THE METAPHYSICAL ECOLOGY OF ETHEREAL TRAVEL

Inter-world travel is simply not spoken of. People may hop frequently between worlds, but they do not file flight plans and they seldom report their experiences. There are a few tomes on the subject in the chantries of Mælderyn and Emélrenè, but hardly anyone is allowed to read them. There are good reasons for this: the more people who know about and use the "ways between the worlds", the more risk there is of cultural contamination, or ecological or metaphysical catastrophe. Some scholars believe that whenever an entity moves from one plane to another, bits of other-world essence leak each way. Eventually, they argue, so much essence will have leaked that all the worlds will be the same. It would be difficult to predict what would happen then, but an end to distinctiveness could hardly be considered desirable. Others assert that the amount of leakage is so small that Keléstia will have died of entropy long before the effect is noticeable.

TOPOLOGY OF KELÉSTIA

In three-dimensional space, worlds in the same universe are far apart. Physical laws restrict travel between them to speeds too slow to be practical, even for technological civilisations. Consequently they are, to all intents and purposes, inaccessible to each other. Most mortals perceive themselves as part of a three dimensional reality travelling through time. What they really experience is four dimensions of a multi-dimensional universe. Each universe has its laws, but there are master laws which govern Keléstia as a whole. While a world may be inaccessible to the other worlds in its *own* universe, it is possible to cross into another universe and reach other worlds by means of inter-planar travel.

TEMPORAL FLOWS

Time is not consistent from one world to another. Time on Yasháin seems to pass more quickly than on Kéthîra; time on Midgaad seems slower. Herl of Núrisel reported that she visited Yasháin for a century, yet when she returned to Kéthîra it was only a day after her departure. On other occasions, different ratios applied. She also spent one year on Yasháin, but this time two weeks had passed when she returned to Kéthîra. Other travellers have had similar experiences. No one has constructed a theory on these temporal relationships, except that when one returns to the original world, time has always advanced, even if only for an instant.

Much as physical terrain is distorted by natural forces into folds of hills and valleys, the space-time is warped. Worlds can be unimaginable distances apart — even in different universes — yet the distance between them can be small using higher dimensional paths, referred to (somewhat imprecisely) as *ethereal travel*.

FAMILIAL WORLDS

When adopting an *ethereal view*, worlds are arranged in groups that are called *families*. Although there is no apparent limit to the number of worlds in a family, they are usually grouped around a parent world or *nexus*. The nexus world gathers the lines of ethereal force and warps space-time to incorporate other worlds into the group. This distortion of space-time is thought to be a largely random process. The worlds in a family need not be similar; they may, in fact, be quite dissimilar. Travel between worlds is never easy. Because the "wrinkles" in ethereal dimensions are centred around the nexus world, travel between the nexus and others in the family is usually easiest. Some scholars have attempted to organise ease of access into four grades: moderate, intermediate, hard and impossible. However, recent evidence suggests that the grades fluctuate over time, and no one has sufficient experience to detect a pattern.

BIRTH WORLDS, NATURAL WORLDS & AFTER-WORLDS

Travellers seem to have an affinity for their birth or 'natural' worlds. One never feels completely at ease in an alien world, and it is often somehow easier to get home than to another world. Often, when a mortal creature dies, its 'natural' world somehow changes to its 'after-world' (eg. in the case of a Kéthîran, its natural world usually becomes Yasháin).

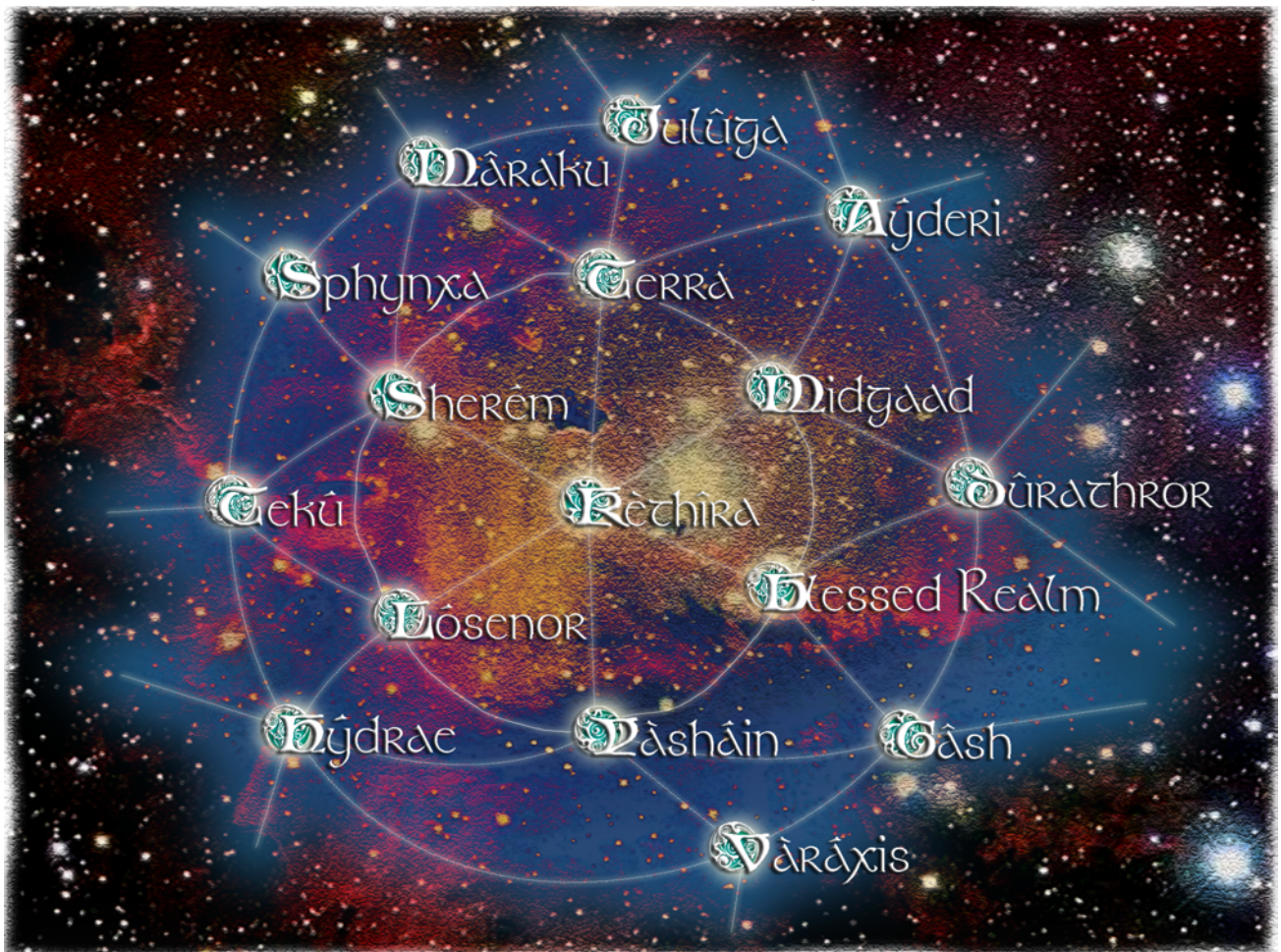
KÉTHRIAN FAMILY

Kèthîra, and the six “closest” worlds (Terra, Sherém, Lósenor, Midgaad, Yàsháin, and the Blessed Realm) are known as the “Seven Worlds” or the “Kéthrian family”. Kèthîra is somehow, the *nexus* or crossroads. The extent of the family is moot. Some scholars hold that only the ‘seven worlds’ are properly members of the Kéthrian family. The expression “all the Seven Worlds” is often used to indicate ‘just about everywhere’. The other extreme view holds that the Family extends infinitely in all conceivable, and no few inconceivable directions. This “map” shows an ‘extended Kéthrian Family’.

Inter-world travel can be achieved by a mage of moderate ability, by persons with talents, or by anyone who stumbles across an appropriate artefact. However, skill does increase the chance that it will be a round trip. Only in the chantries of arcane lore can one find maps of the Kéthrian family, and permission to view these maps is not freely given. The map presented here is merely a diagram of *ethereal proximities*.

The lines connecting worlds purport to show traversable routes, but these are nebulous. There is strong evidence that it is possible to journey from Kèthîra directly to Varáxis or Sphýnxa (for example) without first visiting the intervening worlds.

One interesting aspect of inter-world travel is that many modes entail indirect routing. It is not generally possible to travel, for example, from Kèthîra to Terra, without first visiting as many as seven other worlds on the way. This has obliged some travellers to be inter-world explorers rather more than they might otherwise intend. Time is significantly variable in multi-world ‘adventures’, especially when the traveller is envisioning a specific destination. In such cases, the traveller is rather more likely to arrive in a place decades, centuries, or even millennia in his relative past or future. It is difficult to evolve a theory to explain these phenomena since prevalent concepts of time, space and causality do not always seem to apply. The theory exists that inter-world travel actually ‘creates’ causal bifurcations in such a way that the traveller, by each movement or action is, in essence, making a new world at every step. This theory at least avoids the ‘grandfather’ paradox. However, some scholars have wondered about the effect of the unlimited creation of new worlds. Is it possible to fill the cosmic all so full of actualised possibilities that it collapses under the weight of its own confusion? Will this be the cause of the end of all things? One scholar, believed this to be the case. He felt that those who walked the ways between worlds were too rapidly destroying Keléstia. He laid lethal traps for inter-world travellers and managed to send some to lava pits on Yàsháin, the incandescent vacuum of Lósenor, or the flames of Gâsh, before he himself was tracked down and forced into one of his own traps. Brief descriptions of the worlds of the ‘extended family’ follow:



TYPES OF WORLD

Worlds are of two basic types: (1) Fully Realised worlds are essentially whole planets with geology, ecology, and all the other attributes which make a "world" a "world". (2) Microverses are smaller and simpler. Varáxis, for example, exists wholly within the mind of the (demi) deity Várax. Creating microverses is relatively simple. While PCs may not visit them often, it doesn't hurt to keep a few handy.

AÝDERI



If any of the mages of Mèlderýn have visited this world, they have not told of their experiences. Aýderi has a special relationship with Terra. Divination has suggested that Aýderi is the place where the magic and magical creatures of Terra went when they were driven out by science and technology. If this is the case, Aýderi would be an

interesting place, populated by the creatures of Terran legend.

BLESSED REALM

When the god Siém left Kèthîra, this is where He came. It is also the eventual destination of the elves when they leave Midgaad. The Sindârin of Kèthîra still sometimes "set sail" for the Blessed Realm (the elven heaven). It is believed that all Sindârin are given free, one-way, passage. The god Siém personally governs the Blessed Realm, which has several other names including *Eald*, *Ealdor* or *Ealdwood*, *Aman*, *Faerie*, the *Realm Beyond* and the *Uttermost West*. Siém has considerable control over access to his world. None of the common access routes can be used without his knowing and he is able to close them at will. Consequently, one can only reach the Blessed Realm with Siém's permission or by taking an unusual or special route. Siém generally bars access to all but his own folk. It is not clear whether the Khúzdul are among this number, or whether the dwarves come here when they die. A few mortals have been allowed to visit, but memory fades quickly.

DÛRATHRHOR

Said to be the universe of ultimate evil whence waves of darkness extend to pollute Keléstia, Dûrathrhör lies beyond the Blessed Realm and is probably closely watched by Siém. Few travellers intentionally visit Dûrathrhör; it is half-jokingly suggested that even Mòrgath avoids the place. Dûrathrhör may be a microverse, albeit a large one.

GÂSH

Gâsh (pronounced *Garrsh*) is an ethereal microverse beyond the Blessed Realm and Varáxis. Said to be a realm of primal fire, the inhabitants are like fiery elementals whose activities are difficult to fathom. The few visitors have reported a world of dancing flames and rapid activity; they also say it is one of the most beautiful places in Keléstia.

HÝÐRAE

A great water world where giant, gelatinous creatures drift gently from one inexplicable activity to another. Visitors to Hýdrae return unsure whether Hýdrae is a complete world or a microverse since the ocean seems to go on forever.



JULÛGA



Julûga is a microverse consisting of a great plain which seems to go on forever. Here, mighty juggernauts majestically roll hither and thither for no apparent purpose, except, perhaps to draw sustenance from the ground itself.

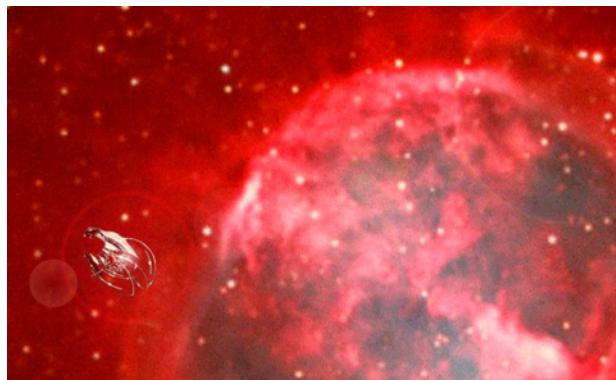
While the mighty creatures, if creatures they are, seem indifferent to visitors, it is well to step carefully lest one is unceremoniously crushed.

KÈTHÎRA

Naturally, the mages of Mèlderýn know most about the world on which they live most of the time. Scholars consider Kèthîra essentially a "magic-weak" world, but only in comparison to places like Yasháin. Many types of magic work very well here in harmony with "rational" physical laws.

LÓSEÑOR

A traveller who comes to Lósenor, finds incandescent red gas with no worlds. Lósenor is presumed to be a lost world in a destroyed universe. Many who go there are unable to survive in what is left. Scholars conjecture that when the Earthmasters came to Hárn, it is Lósenor from which they came. Some believe Lósenor is the Ancients' native continuum.



Élkal, a mage of Mèlderýn, believed that the fireball of Lósenor is confined to a small part of its universe and that if one could survive long enough to leave the gas cloud, evidence of Earthmaster origins might be found. He mounted an expedition which while it failed to exit the cloud, was able to survive and return. Élkal became inexplicably ill and not even the advanced medical techniques of Mèlderýn could save him. So rapid was the progress of his illness that he was unable to tell of what, if anything, he had discovered. His last hours were spent in delirious ramblings that were so fantastic that none gave them credence. However, in keeping with Shèk-Pvâr practice, his last words were duly recorded and filed in the archives.

MÂRAKU

A place where trolls and dragons and strange native beasts share the world with more familiar, and friendly creatures.

MIDGAAD

Midgaad translates as "Mid" or "Middle Realm", a world where magic is moderately strong. Midgaad is where the Sindârin of Hârn (probably) originated, and probably the Khúzdul as well. To reach the Blessed Realm from Midgaad, some Sindârin come by way of Kèthîra, and many chose to remain, at least temporarily. The reason for the Khúzan migration to Kèthîra is more obscure. Khúzan myths tell of sweeping wars in Midgaad between incredible forces of good and evil. There is some intimation of a dark secret in Khúzan past, so terrible that no Khúzdul will discuss it. The Khúzdul seem condemned to wander.

SHERÉM

Little is known of Sherém. In some ways it has more magic than Kèthîra, in some ways less. Its physical laws vary accordingly. Sherém is known by a large number of names; none of them convey much of the nature of the world. One traveller described the place as

...so akin to Kèthîra, and yet so jarringly unfamiliar that I did hasten home to renew and restore the o'er-pulled threads that with our roots bind us and remind us whence we derive....

SPHÝNXA

Sphýnxa is a microverse, an environment "less than a whole world". Sphýnxa lies at the edge of everything, in the mists between universes. The legendary sphinx is thought to be its only inhabitant, a pleasant enough creature, but stern and unyielding. The origins of the master (mistress?) of riddles is, perhaps the greatest riddle of all. From Sphýnxa, it is said that one can go anywhere, but first it is necessary to satisfy the supreme riddler.



TEKÚ

Tekú is a world of great empires and strange, alien races. The principal activities are politics and intrigue and the penalty for failure is often impaling. The great empires vie constantly for hegemony under the starless sky, and hostile aliens confuse already complex issues, often beyond human comprehension.

TERRA

Terra is the only near-zero-magic world in the group. Terrans have built their societies with culture and artifice through cultural evolution, rather than magic and personal development. Some theorists believe that magic and science are incompatible, and not just because they produce variant societies. Terra once had magic in quantity but with the growth of mass-education the laws that govern the use of magic were weakened. Mikaad, a sage of Yàsháin, has argued that when technology and magic come into contact, magic will weaken and eventually be driven out. This theory contradicts the long held belief that although magic and technology are incompatible, there is a principle of parity that keeps them in relative balance. The fear that technology might eventually destroy magic has caused Terra to be regarded as something of a plague world. Might the future hold a savage technological jihad sweeping out of Terra?

VARÁXIS

Varáxis is a microverse on the edge of Yàsháin. Its ruler is sagely Várax, a puzzling servant of the god Sávè-K'nôr (?). Few mortals have learned what Várax does here, but it is known that his "world" is best avoided; few care to visit without good cause.

YÀSHÁIN

Yàsháin, is a world that runs on arcane power. Yasháinian kingdoms have gods and goddesses for monarchs; demons, demigods and dead heroes for barons. The personalities of rulers are not only stamped on the political and social structures, but also on the geography, ecology, geology and climate. When one crosses from one kingdom to another, one may also be crossing from lush forest to stark desert. The kingdoms of Yàsháin seem to always be at war: good against evil, chaos against order.

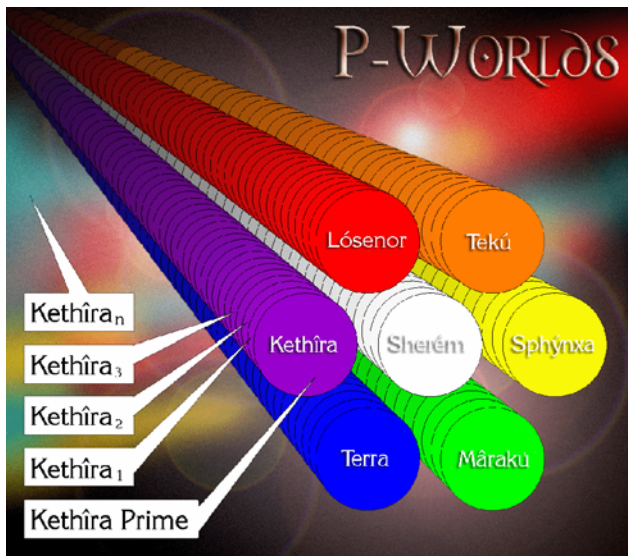
KÈTHÎRA AND YÀSHÁIN

Kèthîra and Yàsháin have a unique relationship; there are numerous, constant, point-to-point correspondences. The realm(s) of the elves, Évaèl and Fáya, are one example. Earthmaster sites on Hârn and some of those on Lýthia also exist (in some form) on Yàsháin, as does Aráka-Kalái. Such places seem to exist simultaneously on both worlds.

Yàsháin is Kèthîra's *afterworld*, the realm of the dead. Hâmians believe that when they die they are reborn in Yàsháin, where everyone is immortal and from where, if they are lucky, they can find their way back.

P PARALLEL WORLDS

Familial worlds account for only some of the places that travellers from Kèthîra have reached. Variations between visits have caused travellers to posit the existence of layers of variants. These layers are true parallel worlds (p-worlds) which at some point in history diverged from the prime causality track. One traveller reported reaching a version of Kèthîra where in TR650 the Coráni Empire was still in existence. Apparently, the prophet Bálsha had been murdered by a street thug before he became famous. Another traveller claimed to have visited a world where, as of TR531, an immortal Lóthrim ruled all of Hârn and a good part of Lýthia. Others have seen versions of Hârn without the Sindârin, Khúzdul or gârgún. One mage boasted that whenever an event he did not care for occurred, he simply moved to another Kèthîra where it had never happened. This seems an idle boast; no one else has ever claimed to have found a way to choose specific p-world destinations.



Perhaps all inter-world travel involves p-worlds and one can never visit the same version of the same world more than once. Even when one believes that one has 'returned', one has only reached a *similar* p-world. A few travellers have met with some success in reaching p-worlds that *seem* exactly where they were aiming. Since it is impossible to examine every facet of an entire world the case is moot. Some scholars believe that p-worlds are created by inter-world time-travel, that each new world is the result of a causal bifurcation created by a decision made by a traveller. Others suggest that, if this is the case, then natives might also create p-worlds with their actions and decisions.

TIME TRAVEL

Travel to p-worlds can accomplish a form of time travel since history on different p-worlds progresses at different rates. One could arrive in a society centuries in the past. This form of time travel seems to side-step the *grandfather paradox* since there is still no chance of meeting one's grandfather (although one might meet the grandfather of one's p-self).

The laws of the arcanists which govern interference in societies are not uniformly applied to cases involving p-worlds. Certainly, a p-culture is as deserving of respect and protection as one's own culture, but the very existence of parallel cultures seems to suggest that significant interference has already taken place. Because of this, many arcanists who might react violently at interference with their native cultures, would at least hesitate to prevent intervention in p-cultures. There is also the fact that acting to prevent interference might itself be a form of interference. In practical terms, if there is to be guardianship of cultural integrity, it is generally left to the natives.

MEETING ONESELF

No one has ever met himself on a p-world. Travel to a location where a p-self is living simply appears to fail.

There is a story that one Kâsil of Thay wanted to visit a particular world so much that he hired an assassin to kill his p-self. In this way he hoped to gain passage. He described the moment of his other self's death as "watching my shadow die". The guilt he felt did not prevent him from taking his planned journey.

GUARDIANSHIP OF CAUSALITY

The mages of Mèlderýn keep a close watch on the cultural integrity of Hârn, and other groups and individuals watch over the time-lines in other regions and on other worlds. It seems a simple matter of self-preservation.

In the past, there have been 'invasions' by 'offworlders' and 'outtimers'. In at least some of these cases, the guardians have detected the penetrations and acted swiftly to counter any threat. The response can be polite and conciliatory (the interlopers are escorted to the nearest exit) or curt and fatal.

There is a legend among the Shèk-Pvâr that, somewhere on Mèlderýn there is a chamber; in the chamber there is an orb, and ancient enchantment which focuses and displays the natural progress of entities through Kèthîran time and space. Any alien penetration is immediately revealed, and remains prominently displayed within the sphere as long as it is present in the world. Greater powers (greater threats) are more prominent, but all threats are visible. Someone watches the orb at all times.

SIMILARITY & PARALLELISM

Kèthîra, Terra, Sherém, Midgaad and several other worlds are *similar* in that they appear to share some species, some physical laws, even some language elements, but they are not considered *parallel* worlds. Parallelism seems to require a much higher geographical correspondence: 'duplication' of places, histories and entities, and an overall similarity in *feel* and *essence*. Nevertheless, there are elements of parallelism between these similar worlds.

Scholars have suggested that just as worlds split apart because of some difference in an event, so they can "join" back together when different histories produce identical outcomes. One problem with this theory is that it supposes that the living memory of the places are somehow synchronised. This would require that one world 'forgets' some of its past and remembers the past of its 'mate'. This might be possible since if history has changed, the entities doing the remembering would also have changed.

INTER-WORLD TRAVEL

There have been a variety of methods used to venture the shadowy, ethereal paths between worlds. None can be called certain or even safe.

GODSTONES

The Earthmasters have left their ineluctable marks on Terra, Sherém, Lósenor, Kéthira and Yasháin and probably on a multitude of other worlds. It is generally supposed that the Godstones were created by the Earthmasters, but there is no way of proving the issue. Godstones are the easiest route between the worlds. Anyone who steps through may emerge on another world. Controlling the destination is another matter. Godstones have built-in safeguards to ensure that those who pass through will have the attributes to survive at their destination, assuming, of course, that the godstone is functioning properly. After 15,000 years, it is testament to the lore of the Earthmasters that any of them work at all.

The Earthmasters also created other artefacts, some of them portable, which were (and are) able to open ways between the worlds, but the process seems to benefit from being anchored, at least at one 'end'. Such artefacts are far less reliable than the fixed, immutable godstones.

SPELLS

Accomplished mages have developed spells to open temporary gates of various kinds into other worlds; the effort required is considerable. The mage Ôrlith is said to have collapsed and died after opening a personal gate to Sherém in 633. The gate only stayed open for two seconds. Others have been more successful, notably Kemdál (believed to have been a Sindárin who dwelt on Harn in the seventh century BT) who seemed to be able to open other-worldly routes almost at will. The difficulty in such spells is the learning of them, during which it is necessary to cast them 'experimentally'. Many a Shèk-Pvár has disappeared, never to return. Spells that transport unwilling victims offworld are rare, since it is generally easier to kill the victim outright.

THE LEGACY OF GOLOR

Golor the Quick, a particularly irritable mage, perfected a spell with which he banished over sixty victims to various worlds before it was reflected back at him. He also placed the enchantment in a variety of artefacts. Most of these have been destroyed, but a few probably remain as a testament to his malice.

DIVINE INTERVENTION

The gods are generally able to step from one world to another. If and when gods intervene to protect their adherents, it may be by transporting them to safety in other worlds. Inter-world transportation may also be used as retribution; one who annoys his/her deity overmuch may have to battle demons in Yasháin for a decade or two. Sometimes this falls into the category of a 'fate worse than (or exactly equal to) death'.

NATURAL ABILITY

Some elves, and a few others, possess the innate talent to move between worlds. There is a special trans-ethereal relationship between Sháva Forest on Harn and the realm of Fáya on Yasháin. Fáya and the Sháva can be thought of as *shadows* of each other. It is said that there was a time when every elf had the power to step freely back and forth, but this skill has declined, and only those of the high bloodlines retain the ability.

TRENDS

Historically, the frequency of travel seems to have risen and fallen in cycles. The Earthmasters were clearly the most travelled. The Sindárin and Khúzan migrations also involved inter-world travel. There seems to have been a burst of activity at the time of Lóthrim (c. TR110); it is generally accepted in educated circles that the Foulspawner imported at least the breeding stock for his gârgún from another world. The last brief burst in inter-world travel occurred around 550-600; Génin is known to have made several off world trips in this period.

DEATH

Death is the ultimate form of inter-world travel. The souls of those who are born and die on Kéthira, are typically drawn to Yasháin where they spend the afterlife in the service of their deities. Because there are other modes of moving between worlds, some folk are able to find their way back.

TECHNOLOGICAL METHODS

It is possible, some believe likely, that technological societies can develop a scientific basis for psionic effects and inevitably develop machines that let them move between worlds. Ándawk Yvónt, a scholar of Trierzòn is convinced that earlier (now extinct) societies have left such devices somewhere in the Kéthrian family and has spent his life searching for them. Most scholars feel his search is futile, and that were he to find such mechanisms, he would be unable to recognise them for what they were.

PERSONAL METAMORPHOSIS

Whenever a corporeal entity passes between worlds, its physical body dematerialises and is remade at the destination

A traveller to a 'strange' world, may find itself installed in an outlandish body. Worlds seem to act upon travellers' auras to give them more *appropriate* forms. The exact nature of the metamorphosis is inconsistent. A person may be an ordinary human in Terra and a gelatinous leviathan on Hydrae.

Since physical form is also a manifestation of aura (the immortal soul) the physical form always reflects aura, at least in the details, and only varies from one visit to the next if the entity's personality has changed in the interim. Of course, people do change. One traveller visited Yasháin where he manifested as a handsome unicorn. On a later visit, after a terrible ordeal in his native Terra, he materialised as a short, ugly man.

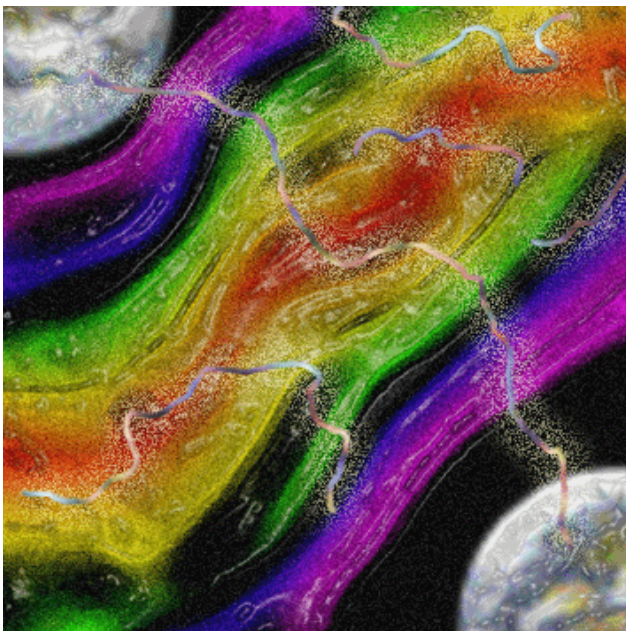
Even when the physical form remains constant, the inter-world traveller's attributes are not constant from one world to the next. Mages who visit Terra find their abilities curtailed. One mage arriving in Kéthira from Yasháin was heard to complain bitterly that only about half of his spells still worked and those only at reduced strength. Those with magical abilities often have to relearn their arts when they visit other worlds.

BARÁSI

The mage Barási conducted a partial survey of what he called 'soft gates' around BT190. They have also been called 'world wells' and 'correspondence points'. Barási determined that the points were the termini of channels between worlds. He divided the channels into three types: those fixed at both ends, those fixed at one end, and those without fixed termini. He was exploring the possibility of channels with more than two termini when he went missing in BT103. Barási envisioned the channels as 'filaments' which come into being and expire as a natural process. While they exist, their natural tendency is to undulate and thrash about wildly. He speculated that the filaments might be ethereal life forms.

Barási channels have no existence in any 'real' world, and are, therefore, exceedingly difficult to detect unless one end becomes fixed to form a soft gate which may then be detectable by psionics, magic, or divine revelation. Barási was unsure whether a terminus might become fixed to a point in a real world naturally, but did believe that, once fixed, at one end, the filament would naturally attach its other end to a 'similar location' on another world. He also speculated that a godstone was a device which fixed one end of a channel, and enabled a user to fix the other terminus to a specified location.

It is also possible that the spell invented by the great mage Kemdál works by capturing one end of a Barási filament. Once captured, the caster visualises a location and projects it upon the captured terminus. The Barási point believes that its end is fixed to that location, and naturally seeks out a similar location to which it can affix its other end. Once the connection is made, the mage steps through, the illusion is broken. The filament becomes 'confused'; it either cuts itself loose at both ends, or keeps the second connection and looks for a third connection to match it.



MAGIC VS. TECHNOLOGY

As may be apparent from the descriptions of the member worlds of the Kéthrian Family, there are wide variations in the status of magic on these worlds. What exactly magic is, as opposed to technology, has never been clearly established. It may be assumed that magic is a local *violation* of physical laws, while technology is *exploitation* of the same laws.

Magic must be directed by persons adept in magical techniques, and probably possessed of natural talent. This limits the general use of magic. Technology seems to have no such limitation. Once an advance has been made it can be used or misused by all. Machine guns and telephones are used by people who have no knowledge of their workings.

The practice of magic requires considerable effort and causes anything from mild fatigue to death for spells that exceed the capabilities of the caster. Technology can command immense power with a push of a button. Technology also has the advantage of being easily communicated to succeeding generations. This can result in the technological knowledge of a society growing exponentially. Magic on the other hand follows a pattern similar to that of artistic technique. While it can grow and improve, it requires each student to practice extensively and repeat much of the work of preceding generations. Training techniques for mages have not improved significantly in millennia.

Magic does not require an industrial base and the involvement of large parts of society to evolve. Consequently, magic matures much earlier than technology. Thus as Terra, a technological world, staggers from one techno-scientific revolution to the next, the mages of more "primitive" worlds have for countless aeons been travelling between worlds and exerting their influence from afar.

MAGIC AND THE ETHER

Whatever the true nature of magic may be, it is clear that magic involves *ethereal* phenomena and that most magical effects are fundamentally ethereal in nature.

Most Shèk-Pvâr ascribe to the view that the physical is a manifestation of the ethereal. If this is the case, it follows that ethereal phenomena can readily affect physical objects/processes. The fact that a fireball is "not of this world" does not mean that its victims will not get badly burned.

THEREAL PLANES

Between each world and its neighbour, there stand many shadowy continua known as ethereal plane(s), or several other names. The worlds are separated by, and connected through these ethereal continua. Ethereal planes are not worlds; they are the intangible strata between mundane worlds. Corporeal living things extend into multiple layers of reality, among these are an undetermined number of ethereal continua.

All living things extrude into ethereal continua. Those which also extend into a corporeal plane are corporeal entities. Living entities which do not naturally extend into a corporeal plane are *ethereal* entities. Entities which do not extend into any ethereal plane, are inanimate.

THE ETHEREAL PLANE

While Keléstia contains multiple ethereal layers, for most purposes the *Ethereal Plane* may be thought of as a place with a geographical correspondence with the material world.

NAMING THE UNNAMEABLE

Arcane scholars have identified two planes of existence and posited the existence of many more. Broadly speaking continua are of two types: the *corporeal* and the *ethereal*. Most scholars presume there are a vast number of ethereal planes and some believe that the corporeal plane (the 'real world') is itself divided into multiple layers, but that limitations of perception render proof unattainable.

Ethereal continua are called by a variety of names, whether describing all ethereal planes as a whole, or an individual ethereal continuum. Popular names include *half-worlds*, *ethereal planes*, *quarter-worlds*, *dream worlds*, *dream places*, *dreamtimes*, *astral planes* and *spirit worlds*.

The corporeal world is also described in a generous variety of terms: the *real world*, the *corporeal plane* or realm, the mundane plane, the material world/plane, are just a few of the terms which scholars, reaching perhaps for meaning beyond the words, have applied to an aspect of reality which is yet to be fully understood.

AN INSTANT OF REALITY

It was the kind of dream that is seen by the inner eye and felt within the beating, vital heart. It was the kind of dream wherein shadows exchange their natures with the sensible, which redefines the compass of daily life, the myriad of small perceptions, as facets of something larger and more refined. This dreaming does not say that life is illusion. It says that nothing is illusion but that which we perceive beyond the moment.

It was but a moment in the great scheme, a tiny, insignificant thought that comes and is here and passes within the span a single breath. It was the perceptual quintessence of being, the sum of realisation; it was reality, distilled from the entirety of a restless, rocking sea into less than a drop of dew that could not linger upon the tongue nor withstand the hard dry wind of intellect nor the sublime fire of emotion. It could not have passed unnoticed even 'though its wake was but a ripple in churning waters...

Whence it came, whether of some generous, ineluctable scheme of gods, or born of the heritable recollections of a thousand generations of men behind us, or whether from the nature of the All itself, may matter less than the truth of the moment. The moment was the world, and the moment was spread, transcendent beneath my transitory wing. I saw reality, and in the face of that vision, speech and intellect fail.

All that was, lay spread layer upon layer beyond what any one man might yearn to see. All was in motion, layers upon layers, each of minute thickness, together so thick as to be infinite. And I saw creatures moving, transcendent within the layers; some spanned many layers, some a few only. In some they were bright, scintillation's of pure being, in others they cast pale shadows.

And I looked upon them, and some looked upon me, and in that meeting glance I knew them in a breadth of revelation that near took my soul. Thus, stretched beyond the compass of mortal men, I usurped godly aspect. Yet, too, that glory, as all glory, slipped quiescent into the downy gloom of a new morning.

Anonymous (sometimes attributed to Génin).

PERCEPTION

An entity whose perceptual focus is on the ethereal plane can “see” the ethereal plane and one whose perceptual focus is on the physical plane can see the physical plane. This is the simplified (or practical) view. Since an entity’s perceptual focus typically spans multiple layers of the “reality spectrum”, the real picture is somewhat more complex. An entity’s perceptual focus does not entirely depend on its ethereality, but most corporeal entities are focused on the physical world, and most ethereal entities on the ethereal plane.

It is possible to extend the perceptual focus to span both the physical and ethereal planes, but this dilutes the perception, making *both* planes shadowy and indistinct. Some individuals have a wider range of perception than others, and some are more sensitive to specific types of manifestation. Those, for example, who are able to perceive the auras of others, or who are sensitive to enchantment and/or psionic phenomena, have *selectively* extended perceptual focus. A person who is able to hear higher pitched sounds has an analogous ability. Everyone is different.

Arcanists have defined three degrees of perception, and theorised about an infinite number of additional degrees. For most corporeal mortals and for most natural ethereals, it is possible to experience only one degree at a time.

FIRST DEGREE OF PERCEPTION

This is the normal focus of a corporeal entity. Viewing the physical world is a matter of empirical observation. Since most of our readers are likely to be human (or near human) and, consequently corporeal entities, it may suffice to describe the “real” world as *the kind of place they think they live*.

SECOND DEGREE OF PERCEPTION

The second degree is defined as the range of perception wherein both the physical and the ethereal world are visible. This is generally the highest degree that can be attained by a naturally corporeal entity. The physical world (the geography) becomes dim and shadowy, and ethereal entities and events become visible, often as amorphous, iridescent clouds. Magic, ethereal entities, psionic events, etc., stand out like beacons.

THIRD DEGREE OF PERCEPTION

At the third degree, the physical world is completely invisible and ethereal events are bright and easily discernible. Because there are no physical referents, naturally corporeal entities that achieve this degree of perception are very likely to get lost. The ethereal planes do have their own ‘geography’ and ‘landmarks’ but often bear no obvious relation to those of the mundane world and have to be relearned. Another problem for naturally corporeal travellers is that the geography tends to be fluid. While native entities can deal with this, mundane creatures have to achieve some kind of conceptual catharsis in order to cope.

FOURTH AND SUBSEQUENT DEGREES

It is theorised that there are (perhaps) an infinite number of additional degrees, but that no corporeal entity is equipped to perceive them. Each additional degree would reflect an additional ethereal plane. While corporeal entities can and do travel through these “super-planes” they can never see them. For the typical corporeal entity super-planar travel appears to be a “whiteout” with colours optional.

Some entities (the gods for example) have perceptual foci extending over multiple planes of reality. Humans do not communicate with them easily. It is also supposed that there are creatures living in super-planar realities with whom mortals will never be able to communicate.

PROCESS AND PERCEPTION

Some processes are physical and some are ethereal. Thought, emotion, psionics, magic, etc., are essentially ethereal processes while physical, chemical and biological processes are corporeal.

Perception is a function of planar locale as well as of personal structure/nature. It is an interface between the ethereal personality and the physical world. It is through this interface that the ethereal soul is able to manifest a corporeal form.

No one clearly understands the processes by which entities are able to perceive planes which are alien to them. A corporeal entity who travels to and/or shifts its perceptual focus to the ethereal plane can “see” its surroundings as if it were viewing its home village; this is not happening. An ethereal entity has no eyes to see, ears to hear, skin to feel nor nose to smell.

Perception on the ethereal plane is direct; it relies on some other range of senses. To a mind used to dealing in terms of sights, sounds, odour, and touch, however, the experience of direct perception is alien. The mind of the corporeal traveller deals with its surroundings in ways that are more akin to its habits.

While the ethereal plane may seem alien to a corporeal entity, the ways in which it is perceived are comfortably familiar.

To an ethereal entity, used to direct perception, who materialises a corporeal component in the physical world, the sensations are, presumably, reversed. The ethereal continues to perceive its surroundings in terms of direct perception, rather than acquiring the five physical senses. However, in effect, the ethereal would possess normal physical attributes. Interestingly, if one covers the eyes of a physically manifested ethereal entity, it loses its ability to “see”.

What this comes down to is that perceptions seem to be automatically “translated” into processes the perceiver can understand.

However, a traveller who ventures too far from its native continuum (the fourth and subsequent degree of perception) finds itself in an environment so alien that it loses the ability to perceive its surroundings altogether. Instead, it experiences kinds of sensory overload or deprivation.

In order to travel ethereally from one mundane world to another, one passes through ethereal planes which demand the fourth and higher degrees of perception; consequently, the middle part of the journey is ‘non-perceptual’. The traveller lacks external sensory stimulation and creates her/his experience. To most travellers, this seems like floating through mist or darkness.

FEATURES OF THE

ETHEREAL PLANE

As in the physical world, perceptions may not match reality. It is impossible for any entity to know whether, or to what degree, its perception of its surroundings matches the reality of those surroundings. The best that can be hoped for is a hypothesis that *works*.

While it would be an oversimplification to say that magical effects *exist* in the ethereal plane(s), their nature is ethereal. Consequently, magical phenomena become visible in the ethereal plane.

The corporeal components of corporeal entities may or may not be visible. If they are, they are translucent to transparent. Their *auras* do, however, show up quite nicely, usually as amorphous clouds of multi-coloured light. The auras of corporeal entities tend to maintain shapes suggestive of their physical forms. Hence, a humanoid tends to have an aura that suggests a humanoid.

Entities in the ethereal plane fly (or drift), but naturally corporeal entities tend to stay near the “ground”, probably out of habit (or because they are ‘attached’ to mundane objects in the mundane world). The rate of ethereal motion varies according to the mover’s nature. Natural ethereals tend to be faster and more manoeuvrable than naturally corporeal entities. Ethereals can easily pass through mundane materials such as the “ghosts of buildings” but may have more difficulty interpenetrating with living entities.

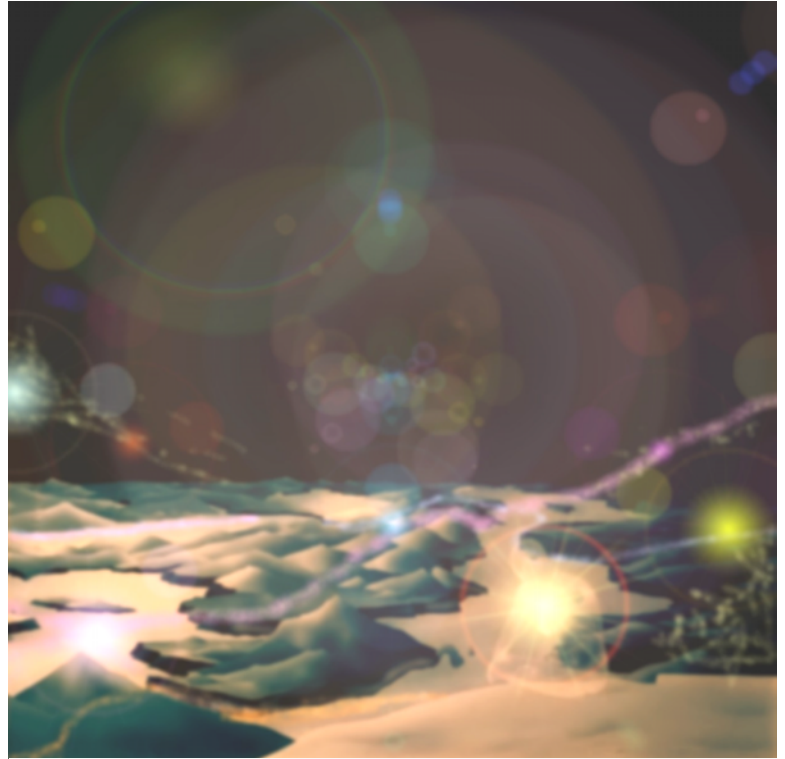
LIGHTS & COLOURS

Some ethereal, high-energy nodes seem to be associated with physical world features such as *godstones* or *chantries*. It is likely that a high-energy node is a good location to build a chantry. Barási filaments and godstones show up as vertical lines of force (something like tornado funnels made of light and darkness) stretching infinitely up into the “sky”.

Some lights in the “sky” are thought to be remote nodes of ethereal energy and/or ethereal entities inhabiting other planes of existence. Some of them move rapidly, some appear to remain stationary for decades or centuries. Some may be other worlds.

CURRENTS & GRADIENTS

The ethereal plane is a dynamic place. Lines of ethereal force (akin to rivers that flow *above* the ground) span huge distances, between high-energy nodes. Unway travellers may become caught in the lines of force, or the *currents* associated with them, and be swept vast distances in a few seconds. This is a good way to get lost. The main difficulty is that there is no way to map the rivers and currents; the pattern(s) are too transitory.



The *Second Degree of Perception*. Moderate/faint lines of force (ethereal “rivers”) can be made out. The points of light are probably life-forms and/or enchantments. Some of the landscape glows due to the presence of living vegetation.

WHAT THINGS LOOK LIKE AT THE SECOND DEGREE OF PERCEPTION

Corporeal Objects, such as walls, appear dark and translucent, like shadows.

Plants glow to some degree, but a plant’s corporeal form is not usually apparent on the ethereal plane. A grassy slope on the corporeal plane may appear as an amorphous, slightly undulating “hill”. The ethereal component of a tree usually *suggests* its corporeal form.

Animals glow, usually more brightly than plants, and their ethereal forms are usually more suggestive of their corporeal forms. The aura does, however, fluctuate according to mood, health etc..

Godstones appear as small voids of darkness. From the godstone, a line of force like a tornado made of light rises into the “sky”. If the godstone is set to a specific destination on the same world, it may be possible to see the line of force curving back down to the destination in question. If the godstone is set to a different world, the line of force rises into infinity. If the godstone is not set, the line of force will have a loose end, floating about (sometimes whipping about frantically) some distance above the godstone.

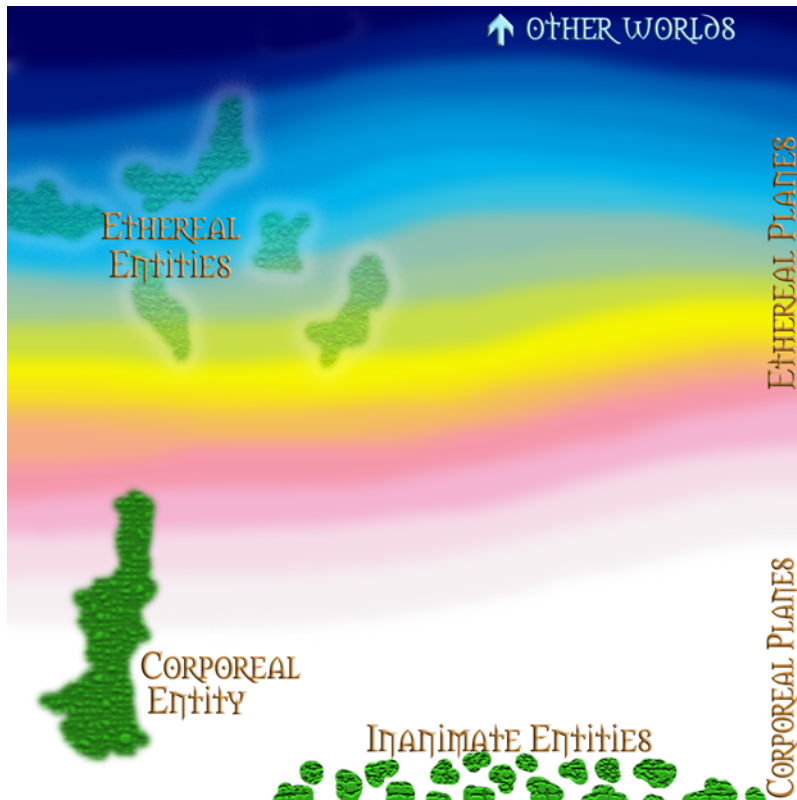
Barási Points appear as lines of force rising infinitely into the “sky”. They undulate gently or flail about madly.

Chantries and other places of arcane art *may* appear as scintillating nodes of coloured light into which and from which lines of force are flowing.

Enchantments, such as those laid by the Shèk-Pvâr, appear as glowing forms of various shapes and sizes.

Types of Ethereal

An ethereal is an entity possessed of personality attributes, but no physical form, a living entity that does not extend into any material plane. This definition may also apply to the ethereal component of a corporeal entity that is separated from its mundane part(s). All living things have ethereal components (auras/souls). There are many different types of ethereal. They fit into several broad classes:



Astral

An astral is an ethereal with a corporeal body which it doesn't happen to be using...

An astral entity is a disembodied spirit, typically created by the use of the talent **DISEMBODIMENT**. An *astral* maintains strong empathy with its native, mortal body, to which it always knows the distance and direction. A vacated body appears to be in a deep sleep or coma with a greatly reduced metabolism, slowed heartbeat, breathing, etc., and is subject to normal physical injury.

A vacated body can die in the absence of its astral; left unattended it may also be subject to *possession* by an alien entity. (Any ethereal may take possession of a vacated body, but will be at a disadvantage if/when the native spirit returns to contest possession.)

If its body is vacant when it returns, an astral may repossess without difficulty, except that a Shock roll is necessary once repossession is achieved. If, however, another ethereal has occupied the body in the astral's absence, **MENTAL CONFLICT** occurs, although the native spirit retains its advantage. When an astral reclaims its body, the FP/IPs of spirit and body are combined into a single total.

Definitions

Astral Entity: the disembodied spirit/soul (ethereal component) of a corporeal entity that has the ability to separate its ethereal component (astral) from its corporeal component (body).

Corporeal Component: that part of an entity which exists in, or extends into a mundane plane. Also known as the "body".

Corporeal Entity: an entity that exists primarily in a mundane plane but part of which extends into ethereal continua. All living things in a mundane plane are corporeal entities.

Ethereal Component: that part of an entity which exists in, or extends into ethereal continua. Also known as the "soul", "spirit", "ego" or "aura".

Ethereal Entity: an entity that exists only in ethereal continua, and which has only an ethereal component.

Inanimate Entity: a non-living entity that exists only in a mundane plane, that is, an entity which only has a corporeal component.

Living Entity: an entity that has a soul or spirit that extends into ethereal continua. It is not enough to have just an ego and an aura, like some magical artefacts; the entity must be "alive". Both corporeal and ethereal entities are living entities.

Medium: a corporeal entity able to shift her/his perceptual focus into the ethereal world.

Multi-State Entity: an ethereal entity able to manifest and de-manifest a corporeal component.

Perceptual Focus: the sense of place of an entity. Corporeal entities tend to focus on the mundane planes in which their corporeal components are situated. Some corporeal entities can, however, shift their focus to one or more ethereal planes. In fact, perceptual foci extend over several continua simultaneously.

Shade or Ghost: the disembodied spirit/soul (ethereal component) of a corporeal entity, whose corporeal component (body) has perished, or whose connection (umbilical) to its corporeal component is permanently severed.

DREAMER

A dream-walker is an astral without control, although some people have learned to direct their dreams...

When they dream, some people enter the ethereal world for a while. It is believed that most people have ethereal dreams from time to time; they are usually of a type that is not remembered in the morning. *Dream-walking* is akin to astral travelling, but typically the dream-walker lacks the skill/discipline to exercise volition while in the dream-world. Apart from this, a dreamer is pretty similar to an astral. Some dream-walkers (especially shamans) have learned to exercise a degree of volition, and to *direct* their dreams to an extent — such dream-walkers are essentially astral travellers.

SHADE/GHOST

A shade is an ethereal that used to have a corporeal body which it lost somehow...

A shade or ghost may be created when: (1) the physical body of an astral traveller dies; (2) a corporeal entity dies and her/his spirit is unclaimed by any of the gods; or (3) a corporeal entity dies in circumstances such that there is some “great wrong” to be righted before the spirit can “rest” If there are any firm rules on the creation of shades, no one has ever discovered them. Some may wander the worlds and planes, but they frequently haunt the scenes of their deaths until the “great wrong” is righted or they are admitted into an afterlife by one of the gods. Shades are the weakest type of ethereal, but, as a general rule, the higher a living entity’s aura, the stronger its shade.

NATURAL ETHEREAL

A natural ethereal never had a corporeal body, although it may be able to manifest one from time to time...

These are entities whose natural state is ethereal. For the most part, they originate on ethereal planes, or are manifested by powerful sorcery or divine intervention. For most entities, the balance between corporeality and etherealness varies according to the continuum (plane) they are currently occupying; they are corporeal entities on some planes and ethereal on others.

Some natural ethereals are able to manifest corporeal bodies by act of will. The effort is quite tiring and very few can sustain physical forms for more than a few minutes.

MULTI-STATE ENTITY

A multi-state entity is an ethereal which is able to manifest a corporeal body, or a corporeal entity who is able to dematerialize its corporeal component...

Some natural ethereals are able to manifest corporeal bodies by act of will.

Corporeal entities consist of two components, the corporeal and the ethereal. The balance between the two components varies from time to time and from one creature to another. A “natural corporeal entity” may be thought of as an ethereal that has a *natural* physical manifestation.

Some corporeal creatures are able to dematerialise their physical bodies and become ethereal under certain conditions, some by a simple act of will. Full dematerialization, has the advantage (over astral travel) of leaving no body vulnerable to physical harm while the spirit travels.

THE ICEBERG ANALOGY

An iceberg exists in two continua: water and air. To one whose *perceptual focus* is in the air, only the upper part of the iceberg is visible. To one whose perceptual focus is underwater, only the underwater portion of the iceberg is visible. An ethereal entity may be likened to a fully submerged iceberg, an inanimate object to an iceberg floating *above* the water, and a corporeal entity as an ordinary iceberg. Multi-state entities may exist in either or both continua.

The ability of some entities to dematerialise and materialise at will, or as they travel from one plane/world to another (by *godstone* for example) is cited as evidence that (at least some) entities live simultaneously on multiple planes.

In regard to the link between the physical and ethereal components of entities, the iceberg theory probably raises more questions than it answers.

STATE OF ETHEREALITY

While some scholars argue that there are degrees of ethereality, even that there are different “textures” to each state, such refinement is of mainly academic interest. For most purposes, *ethereality* may be thought of as a character attribute.

SOUL MIGRATION

When a human (or other mortal creature) dies, its soul (or Aura) migrates through the ethereal planes to find rest in another mundane world. For dead Kêthîrans, the afterlife destination world is usually Yâsháin, but some get lost on the way. A lost soul that does not wander very far from the mundane plane becomes a *shade*. For such entities, the cord that binds it to the physical body has not been properly severed, and the “ghost” must be put to rest.

It has been suggested that most living animals, such as humans, exist primarily on the ethereal planes, but that their *focus* is material, and that, therefore, they perceive themselves as being mundane. Most arcane scholars hold that the physical body is merely a *manifestation* of the aura.

†ACCIDENTAL DISEMBODIMENT†

Extreme psycho-physical trauma might cause almost anyone to become unintentionally disembodied and perhaps even to undergo dissolution. Death may be thought of as a kind of involuntary disembodiment, usually associated with terminal abuse to the physical body

CONTRIVED DISEMBODIMENT

The Lyáhvi Shêk-Pvâr, among others, have spells with which they can dematerialise themselves. The psionic talent DISEMBODIMENT can achieve a similar effect.

ETHEREAL ATTRIBUTES

Skills and Attributes that concern physical processes are physical attributes, while those that involve ethereal processes are ethereal. Some attributes are both. Ethereal entities, whether they are natural ethereals, or the ethereal components of corporeal entities, do not have physical attributes. All living entities have ethereal attributes.

MOVEMENT

Ethereals “fly”, they can move in any direction.

Ethereals move by force of will, therefore, *Ethereal Mobility* equals SPIRIT (subject to physical penalty/fatigue). An ethereal can move any distance up to SPIRIT feet per turn.

The ethereal plane has currents that affect entities who are not firmly and closely anchored to corporeal components. An ethereal’s movement is the combination of local drift and personal movement. Depending on locale, an ethereal may have to use at least half its mobility just to stay in the same place. Currents so strong that ethereals cannot fly “upstream” are far from uncommon.

FATIGUE & INJURY

Ethereals are not (normally) subject to physical harm. They are immortal and indestructible.

- Ethereals do not accrue injury points. Any injury points acquired by ethereals are converted into fatigue points.
- Ethereals may acquire fatigue from enchanted weapons, magic, psionic talents, divine intervention or AURAL SHOCK.
- Ethereals accrue fatigue by using spells or talents, and from various other activities.
- An ethereal’s PHYSICAL PENALTY consists of its fatigue point total.
- If an ethereal is obliged to make a SHOCK roll, it tests SPIRIT instead of CONDITION.
- Like corporeal entities, an ethereal has a fatigue recovery rate equal to one sixth its endurance (or ☐ one sixth its Spirit).
- When an ethereal becomes EXHAUSTED (this occurs when its fatigue points exceed its SPIRIT) it suffers dissolution.
- An ethereal that fails a SHOCK roll suffers *dissolution*.

DISSOLUTION

Dissolution is the scattering of the ethereal’s “substance”.

- In the dissolved state, the ethereal is invisible, unconscious, and largely undetectable.
- A dissolved ethereal gradually reforms in 125–Spirit hours. Only when the process is complete does the ethereal regain consciousness. The site of recovery will be the location of the corporeal component (if it has one), otherwise a random location.
- After recovery from dissolution, an ethereal has no fatigue points and may be lost (insofar as being “lost” has any meaning).

ETHEREAL ATTRIBUTES

Some character attributes are ethereal, some are physical and some are both. The following attributes, skills, talents and/or factors have application in ethereal environments and can therefore be considered *ethereal attributes*:

Intelligence	Endurance
Aura	Fatigue Recovery Rate
Will	Condition
Morality	Awareness
Psyche	Spirit
Piety	All other Talents
Other Personality	All/Most Spells ‡
	Physical Penalty

- ☐ An ethereal cannot use talents or spells which involve physical action/effects.

ETHEREAL FATIGUE ACCUMULATION

Activity	Fatigue
Visibility (for those that are naturally invisible)	1FP/Min.
Occupation of inanimate object, dead body, etc.	0FP
Animation of Inanimate Object	+3FP/Min.
Animation Dead body (zombie)	Page 16
Possession Living Body ☉	0FP
Materialisation see table:	Page 15
Staying Material Can dematerialise at will.	1–10 FP/Min

- ☉ Considerable fatigue may be accumulated in the course of *achieving* possession if the body is occupied by another spirit and mental conflict occurs.
- ☐ After (24–Aura) hours, the occupying spirit of a live body may benefit from the natural fatigue eliminating properties of the host body. The invading ethereal’s FPs are transferred to the host. Thereafter, the occupying ethereal becomes a corporeal entity for the purpose of fatigue accumulation until the relationship is severed.

INTERPENETRATION

Passing through solid objects (sometimes called *frooshing*) is, for many ethereals, unpleasant and/or tiring. A corporeal creature *frooshed* by an ethereal usually experiences an eerie sensation akin to having “someone walk over one’s grave”.

Visibility

An entity located on the ethereal plane is not naturally visible on the corporeal plane; hence invisibility is the natural state of most ethereals. Some/most natural ethereals are able to become visible at will (the effort accrues fatigue).

Some/most natural ethereals are able to shift to the *first degree of perception*. This causes them to become visible (translucent) on the corporeal plane. The effort accrues fatigue. When an ethereal becomes visible, it is able to generate sound and thereby “speak”. It is also able to perceive sounds, sights, odours etc. Without becoming at least partly sensible (detectable) to corporeal entities, ethereals are generally unable to interact with the material world.

Ethereal Communication

Ethereals communicate by means of direct perception. Any entity with its perceptual focus on the ethereal plane can perceive and communicate with entities in reasonably close proximity on the same plane.

This includes the ethereal components of corporeal entities (the mind is essentially an ethereal entity). If the corporeal entity has its perceptual focus in the first degree, such communication is generally with the subconscious mind. This is, essentially, ambiguous, one-way communication; it enables ethereal entities to influence the subconscious and dreams of corporeal entities, and permits ethereals to cause great mischief.

Full, two-way ethereal communication requires that the communicators share the same degree of perception *above the first degree*. Ethereals in an ethereal state, or any entity experiencing the second (or higher) degree of perception, can communicate with any other ethereal it “sees”. This form of communication involves direct perception (and enables mental conflict).

The “rules” for communication between ethereals and corporeal entities are amorphous. Communication that works properly on one occasion may not function on subsequent occasion(s). The application of generous amounts of GM discretion makes for a more interesting game.

Materialisation

Some ethereals are able to (temporarily) materialise corporeal components (extruding themselves onto the corporeal plane). When they do this, they acquire physical attributes, are subject to physical harm, and are generally able to interact with the corporeal world. For *most* ethereals, the effort to materialise and stay material is tiring, but for some multi-state entities it is a natural, and relatively simple process. When a materialised natural ethereal becomes exhausted (PHYSICAL PENALTY exceeds CONDITION or SPIRIT) it dematerialises and suffers dissolution.

Dematerialization

Dematerialization is the extinction of the corporeal component. The act of dematerialization may be thought of as “moving wholly off the corporeal plane and onto the ethereal plane”.

A natural ethereal who has materialised a corporeal component is generally able to dematerialise at will. Some corporeal entities (such as those proficient (ML76+) with the talent *Disembodiment*) can also dematerialise. Spells and divine intervention can also achieve dematerialization.

MATERIALISATION TABLE

To materialise a corporeal component, test
SPIRIT:

- CF:** Ethereal acquires 100 FP (this often causes dissolution).
- MF:** No Effect. Accrue 10 FP. (Try again?)
- MS:** Ethereal accumulates 1d10 FP and materialises.
- CS:** Ethereal materialises without fatigue.

- † A natural corporeal entity adds 20 to EML when attempting to (re)materialise.
- † A natural corporeal entity accumulates 50% of the indicated fatigue when attempting to (re)materialise.

OCCUPATION/INTER-PENETRATION

For most purposes, the ethereal component of a corporeal entity may be considered co-extensive with its corporeal component. In actuality, the ethereal component (aura) extends several inches beyond the corporeal component, and it does infuse the whole corporeal component.

OCCUPATION OF INANIMATE OBJECTS

An ethereal entity is able to penetrate a material object, and exist co-extensively with it, or within part of it. Most ethereals are able to anchor themselves to the object without substantially affecting it. This enables the ethereal to rest without *drifting* on the currents of the ethereal plane. Ethereals may “hide” within inanimate objects. Some ethereals spend most of their time “resting” within favoured object(s). This, however, is not possession.

Ethereals are able to rest comfortably within inanimate material objects (because they have no ethereal components). They are also able to occupy material objects with “weak” ethereal components (such as plants, or dead animals). The native aura is (a) not strong enough to interfere with the resting ethereal and (b) not necessarily incompatible with the ethereal.

ANIMATION OF INANIMATE OBJECTS

Ethereals may attempt to animate egoless articulated objects (such as flails) that they are occupying. Inanimate objects cannot be made to perform actions of which they would not normally be capable; iron rods cannot be made to stretch and bend and rocks cannot be made to fly.²

PSEUDO-LIFE

Some mages (and others) are able to create forms of pseudo-life. Such “life” forms possess only minimal sets of personality attributes, and are characterised by having *ego* instead of *Will*. They are, nevertheless, ethereals and/or ethereal components (whose corporeal components are artefacts). They can be engaged in mental conflict. It is possible for ethereals to *possess* inanimate, enchanted (major) artefacts if they possess EGOS. In such cases, the contest of wills is waged against the object's EGO, which has no native spirit advantage.

ZOMBIES

Once a corporeal entity dies, its ethereal component is divorced from its corporeal component that becomes an (articulated) inanimate object. An ethereal may occupy and animate a dead body thus creating a *zombie*. A zombie has the personality attributes of the occupying spirit, and physical attributes *derived* from those of the occupied body. Discarded corporeal components (dead bodies) are fully articulated objects with the *habit* of animation. As such, they are the easiest type of inanimate object to animate.

As time passes, however, the efficacy and completeness of a dead body tends to diminish. The *Physical Attributes of Dead Bodies* table may be used as a guide to physical attribute deterioration. The table assumes a moist temperate climate. Drier climes may slow decay. Bodies tend to decompose more rapidly in rain and/or tropical weather.

VEGISPRITE

Some minor ethereals seem to have a symbiotic relationship with certain plants and animals, such that they easily, and comfortably take up (non-possessive) residence therein. While we call this a symbiotic relationship, it is far from clear what benefits either party derives...

GOLEMOLGY

A golem is an inanimate, articulated object, usually a mannequins or puppet, constructed for the purpose of animation by ethereals. Golem-building is a very demanding (and disappearing) art, one with which most of the current generation of mages lack the motivation to preserve and develop. golem-building consists of several steps.

(1) Constructing a suitably durable object. Why go to all the trouble of building a golem if it is going to keep breaking? Mages typically use enduring materials such as clay, stone, or wood *and* reinforce them with magic.

(2) Constructing a properly articulated physical component is important, and very difficult, considering the materials that are typically used. Often, the golem-maker builds a rigid form and articulates it with additional magic (this is probably more difficult than building a properly articulated “well-oiled machine”, but appeals more to the mage's sense of craft than “common” engineering.

(3) Attracting an ethereal. While it is possible to animate a golem with an artificial life-form, it is usually much better to employ a natural ethereal (since they can follow more complex instructions). The golem maker must find such an entity and induce it to take up residence. Most ethereals do not want to live as corporeal entities (at least not most of the time).

(4) Ethereals, especially those unused to having a physical component (which is most of them) generally find it difficult to animate large heavy objects. Consequently, most golem-builders include an enchantment to enhance and/or focus the ethereal's power and control. (It is difficult to do this with an artificial entity, since each enchantment counts as a *power*).

(5) Ethereals find the animation of animate objects extremely fatiguing. Consequently the golem-maker (unless the golem is only required for a very short period of time, must find an extremely powerful ethereal, or enhance it's ability to recover from fatigue. This is often the most difficult enchantment of all, but it can be done.

Because of the difficulties of the art, *golemology* is considered a rather specialised field of magic.

PHYSICAL ATTRIBUTES OF DEAD BODIES

Time Dead	Attributes	Ani.FP
1 Day or less	81%–100% [1d20+80]	1/min
2 Days or less	61%–80% [1d10+60]	2/min
4 Days or less	51%–60% [1d10+50]	3/min
8 Days or less	41%–50% [1d10+40]	4/min
16 Days or less	31%–40% [1d10+30]	5/min
32 Days or less	21%–30% [1d10+20]	6/min
64 Days or less	11%–20% [1d10+10]	7/min

Ani.FP: Fatigue cost to animate.

² Unless the animating ethereal is capable of telekinesis or telekinetic magic (etc.).

OCCUPATION OF ANIMATE ENTITIES

Occupying a *living thing* involves inter-penetration of its ethereal component (aura); this is generally an uncomfortable experience for both parties³ generally causing confusion and psychic instability. Inter-penetration of an ethereal and/or ethereal component is usually undertaken only as a prelude to mental conflict and/or possession.

POSSESSION

Possession is more than occupation/penetration. An ethereal may attempt to possess a live body by waging *MENTAL CONFLICT* with the current occupant (if any). Possession of a live (occupied) body causes it to be simultaneously occupied by two spirits (native and invading). In theory, multiple spirits could occupy a single body.⁴ Only one spirit, however, can be dominant at any given time. The dominant spirit is, essentially, the one that won the most recent mental conflict. A possessed body acquires the personality attributes of the dominant spirit, while physical attributes are unchanged.

A live body vacated by its rightful owner may be possessed without conflict.⁵

ENDING POSSESSION

Ethereal possession can end in only two ways. (1) The ethereal departs voluntarily; (2) the ethereal is forced out (exorcised) by mental conflict — exorcism always causes the ethereal's *dissolution*.

In general, the native spirit is not able to exorcise its native body once the invading spirit has achieved victory in one mental conflict. It may be able to maintain a dominant position most, or even all of the time, but until the invader is properly exorcised, it has the option to bide its time, waiting for an opportunity to seize the dominant position.

EXORCISM

Spirits in possession of alien bodies or objects may be exorcised by means of *Mental Conflict*. If sharing the body with the native spirit, they may only be exorcised when they are in the dominant position. When an ethereal is exorcised it suffers dissolution. A native spirit cannot be exorcised.

☐ ETHEREAL DISEASES

Some, "minor" ethereals insinuate themselves into corporeal entities where they draw sustenance from the host's aura or body. This produces symptoms that can be mistaken for mundane disease. This is a little-studied field of medicine. In such cases, the ethereal spends its efforts staying hidden, and makes no effort to possess the victim. This can make it difficult to find, let alone exorcise. Once it is found, the exorcism is usually easy (because these ethereals tend to be weak). If the ethereal is not exorcised, and if it does not leave of its own free will the victim may die in days, months or years.

I am Hôrab ál Ardîris. My peers know me as a physician of skill, and are wont to call upon me for advice on difficult cases. I have lore to fathom ailments most rare.

There was one case which had us baffled. It seemed as cancer, spreading rapidly from one body part to another. First it was in the shoulder, then the neck, the chest, the belly. The patient had all the symptoms, although the disease did seem to spread more rapidly than is usual. We concluded that the poor fellow had some virulent form of cancer, told him that he had only a few months to live, and sent him on his way, with our regrets and condolences.

I was surprised when I encountered him years later, in the peak of health, seeming as if the illness had never been. At first I thought it might be a different fellow, but he remembered me, and thanked me for my effort on his behalf those years before.

His story was strange. When given what amounted to a sentence of death, he settled his affairs and walked into the wilderness. There he encountered a shaman of the barbarians, who told him he was possessed. This shaman said many such spirits make such mischief and offered to exorcise him for a price. The patient, with plenty of coins, and seeing naught that he might lose, agreed. The ordeal was painful, and lasted two days, but when it was over, the patient was cured.

The power of the mind to effect cures upon the body is well known, although not even the greatest of my profession, have plumbed its full depth. The arcane scholars do claim that the body is but a manifestation of the soul, so it should not surprise us when the mind alone affects a cure that my craft cannot attain. Mayhap 'twas the faith of the patient that banished a mundane disease. But I wonder, could this disease have been of the spirit world? Should I cultivate an exorcist as a consultant? And if one disease were ethereal, how many more are of like manner?

Hôrab ál Ardîris, Golótha 718

³ On the ethereal plane, while it is possible, ethereals generally do not willingly interpenetrate. Inter-penetration may initiate some sort of reproductive process.

⁴ And this may be related to some types of multiple-personality disorder.

⁵ Most astral travellers would consider this rather less polite than breaking into someone's house, eating the food, drinking the wine, trying on the clothes, bedding the spouse, and beating the servants. The prospect of having a stranger attempt to establish squatter's rights in the "temple of one's body" is, nevertheless, deemed one of the greater hazards of astral travel.



THE PURPOSE OF REALITY

A fundamental design principle of our fantasy worlds is that each entity, event and process is unique. This ghost is different from that one, no two spells are exactly alike, the same spell never turns out *exactly* the same way. All things are never being equal. No matter how many times a mage casts a spell, he really does not know how it will come out on any given occasion. The same goes for a cleric performing a ritual invocation (miracle) and for a talented person using his psionic talent. It is also true for a warrior swinging his axe or someone hammering a ploughshare into a sword (or *vice versa*).

It is possible to construct rules to govern events, but the outcomes are never fixed, and this can put a strain on rules that are too rigid, or on a Gamemaster who is too rigid.

This should affect the way that the GM looks at the world, and at the rules which embody its physical and ethereal laws. In a sense, the GM has to know (somehow) when to apply the rules to the letter, and when to chuck them out and 'wing it'. We don't know how to teach this. It seems to be an ability that GMs evolve over time... or don't.

Typically, rules are written authoritatively: this is what happens; this is how it works; this will be the outcome. Sometimes, the attitude this embodies is useful. Our design philosophy, regardless of the tone and exactitude of our rules, is flexible. We do not see the rules as the ultimate authority (that authority belongs to the GM). Rather, the rules are a safety net to catch the GM when a fall is imminent

We recognise that some GMs will honour the rules as if they were carved in stone and brought down from the mountain by some great prophet,⁶ and this is one reason we take considerable care constructing rules that work together, and work well with the *reality* of the gaming environment. The test of our success is whether what happens seems *logical*.

We also acknowledge that some GMs will manage their games, mostly without rules; They may even consider such rules as we offer as a mild inconvenience. For such as these, we hope that our rules will form a useful reference to handle situations (at GM discretion of course).

We suspect that most GMs will fall somewhere between the two extremes. No two GM's are exactly the same either...

The main objective of role-playing is to have fun in a creative way. One of the things that makes it so interesting is the different ways in which people have fun. Some people don't care much about the world, they just want to persecute monsters and gather treasure. We enjoy the

game most when there is a detailed consistent environment governed by rules which are just as detailed and consistent. By consistent, we do not mean that any two entities, events or processes are identical. We simply mean that, for people who accept the world on its own terms, there is a *reasonable* degree of predictability, a *logic* to everything that happens.

We never object when people modify our world, or our rules. We only ask that people think about and understand what they are doing. This article is supposed to help with that.

This *reality* article is an attempt to explain the metaphysical substructure of Keléstia. To reveal the foundation upon which everything else is based. Once the GM understands this, s/he can judge for her/himself whether everything else does in fact flow logically from its source.⁷

BELIEF IN REALITY TABLE

☐ Use at GM discretion. Roll 1d100.

01-00	Reality is a matter of perspective. No one can tell me what to believe, this article is meaningless gobbledegook.
01-00	Reality must have some foundation. There must be an absolute reality of some sort, but it's probably unknowable.
01-00	In a fantasy world, absolute reality can be knowable, at least to the GM because is understanding of his world is definitive. Therefore this article is useful.
01-00	Perhaps the absolute reality of a fantasy world <i>can</i> be known by its arbiter (the GM), but this article is still gobbledegook...
01-00	Perhaps reality is a matter of perspective, perhaps there is an absolute reality, perhaps there is a common reality shared between various groups of individuals. Perhaps this applies to fictional worlds, perhaps it does not. Perhaps the GM is the only person who can fully understand the nature of reality... but this article is still gobbledegook.

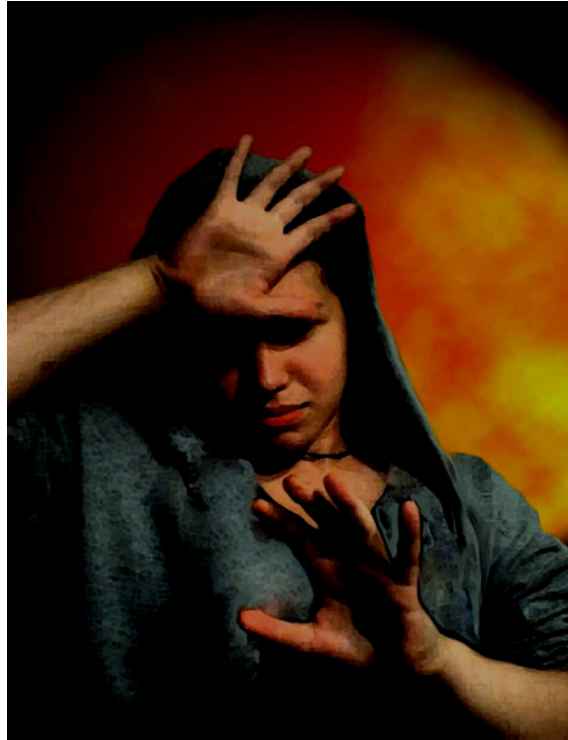
⁶ We know that some games will run perfectly well in that mode.

⁷ Or, then again, maybe not?

MENTAL CONFLICT

These rules on *ethereal combat* are available to GMs to resolve any situation in which two or more personalities wage direct, personal conflict without resorting to physical force.

Mental Conflict (or Battles of Wills) occur when two or more personalities become directly linked and/or fused and one or more attempts to achieve dominance and/or control, or cause the dissolution of the other.



Linking Minds

In order for two minds to engage in mental conflict, they must be able to perceive each other directly. This direct perception is termed *linkage*. Minds/Egos/Personalities may link in several ways. Examples of mental linking include:

- A character tries to invoke a major artefact's power(s) The type of Mental Conflict that results is called an *Artefact Control Check*.
- An ethereal (bodiless individual) attempts to possess a corporeal entity that is already occupied by its native (or some other) spirit.
- A character attempts to exorcise (banish) a possessing ethereal from a body it is occupying.
- An entity uses telepathy or some similar power to "invade" another character.
- Two entities with their perceptual focus on (more or less) the same ethereal plane/degree do battle (mental conflict is the ethereal equivalent of unarmed combat).

Mental Conflict does not automatically result from mental linkage, but mental linking is a prerequisite to mental conflict. Not all mental linking and/or possession is hostile; some can be benign — some healers, for example, use mental linking as a diagnostic tool.

SPIRIT TALENT

Mental Conflict depends on *SPIRIT* talent (*TALENTS* 7). For a living entity, *SPIRIT* is a psionic talent, for an artificial personality, Spirit is 5×EGO. A character earns a development roll for *Spirit* talent after engaging in Mental Conflict.

MENTAL CONFLICT RULES

These Mental Conflict rules are intended to provide a more interesting and somewhat more uniform system to regulate all forms of psycho-spiritual conflict, including psionics, possession, Shèk-Pvâr Magic, and some forms of divine and semi-divine intervention.

DEGREES OF MENTAL LINKAGE

Mental Linkage is not a black & white state. There are four basic degrees and (at GM discretion) various shades of each degree.

Direct Awareness occurs when one mind directly *perceives* another. Direct awareness can be uni, or bi-directional (one mind may be directly aware of another that is unaware of it). Two entities sharing the same degree of ethereal perception are directly aware of each other.

Contact occurs with Direct Awareness when conscious (surface) thoughts may be transferred (or read) between the parties. The amount of intercourse possible is akin to that achieved with verbal conversation.

Semifusion occurs with contact. Communication is, to some degree subconscious and/or emphatic. More than just "verbal equivalencies" can be transferred. One (or both) party/parties may be able to "feel" the other's emotions.

Fusion The next stage after semifusion. Distinguishing between the participants becomes difficult; each knows and feels all the other(s) do(es). Fusion is the most intimate of relationships — a rare state.

SPIRIT TALENT EML MODIFICATIONS

Artificial Personality (no Modification)

Living Entity Modification + 10. This bonus may be ignored if there is no artificial personality in the conflict.

Native Spirit (Home Ground) Advantage + 10 (conflict is being fought over a body to which one of the combatants is indigenous).

Spirit is subject to **PHYSICAL PENALTY** (sum of all Injury and Fatigue Points) For an ethereal entity (one without a corporeal component) Physical Penalty equals Fatigue.

Reduce the Spirit EML of an **unconscious** or **semi-conscious** participant by 10 or (at GM discretion) more.

One party has **superior knowledge** of the other (GM discretion) modify by 5-15 according to the degree of superior knowledge.

MENTAL CONFLICT PROCEDURE

The procedure for resolving Mental Conflict is that each party tests Spirit. Whichever party achieves the higher success level wins the conflict. If the parties achieve equal success, neither wins a dominant position, and their relationship (whatever it was) is unchanged. If, after a draw, both parties (or the only *live* entity) want a rematch, it occurs immediately.

TIME REQUIREMENT

The more stubborn and evenly matched the parties, the longer Mental Conflict takes. Determine the number of seconds required for Mental Conflict by means of the formula: $a-d=t$ where (a) is the average of the participants' SPIRIT SI, (d) is the difference between the participants' SPIRIT SI, and (t) is the time requirement in seconds. The minimum time requirement for mental conflict is one (1) second. The GM may wish to round the time requirement to the nearest ten seconds to make it fit better into combat resolution.

FATIGUE FROM MENTAL CONFLICT

Mental conflict can be tiring, especially against stronger opponents. Each participant accrues Fatigue Points equal to its opponent's SPIRIT SI (SKILL INDEX) plus or minus the difference between the parties' SPIRIT SI; hence the party with the higher SPIRIT SI acquires less fatigue. The minimum fatigue in a (session of) Mental Conflict is one (1) FP.

ARTEFACT FATIGUE RECOVERY

An artefact or dominated entity, or any entity without an Endurance Attribute recovers from fatigue at a rate of 1 Fatigue Point per minute.

CONTROLLED ARTEFACT FATIGUE

Any fatigue accrued by a *controlled* artefact or entity is passed on to its controller; FP acquired before it was dominated, including that acquired during the conflict in which it became dominated, are not passed on.

MENTAL CONFLICT: CONTROL DURATION

Control/dominance terminates when *contact* is broken (Eg. When Brålon re-sheathes Oathbreaker and breaks skin contact) or when the dominated entity wins a rematch and breaks free.

After a suitable lapse, a dominated entity may initiate another Mental Conflict to break dominance. The normal minimum lapse is equal to 10 minutes \times dominator's Will, but some artefacts/entities will wait longer than this, until the dominator is fatigued, injured, or off guard to "make their moves"; this depends on the suppressed entity's Intelligence/cunning (if any).

MENTAL CONFLICT EXAMPLE

Brålon is battling his foe Mong the destroyer, using his possessed sword Oathbreaker. He needs to control the sword, using mental conflict, to use its powers against Mong.

Brålon achieves MS and Oathbreaker MF so Brålon controls the sword's powers and can use them against his opponent, Mong the Destroyer. If Oathbreaker had rolled CS, it would have won and would probably have acted subtly against Brålon: Most likely, Oathbreaker would inflict 6 points less impact than normal, but the sword could choose another way (GM discretion); Who knows what evil lurks in the "hearts" of swords? Especially swords with names like this one... Brålon and Oathbreaker each roll MF - a draw. Brålon really wants Oathbreaker's powers because he is having difficulty penetrating Mong's armour, so he initiates another Mental Conflict; he can do this unilaterally because he is the only live entity in the conflict. This time he wins.

CONCENTRATION

Mental Conflict demands less concentration than, for example, spellcasting, so Brålon can attempt to invoke Oathbreaker while he is fighting Mong. However, since Mental Conflict generates fatigue, Brålon may tire himself, and this could render control of Oathbreaker somewhat moot (and Brålon somewhat meat). By the way, Oathbreaker is really too Egoistic for Brålon to safely handle; he would be wise to give the sword away as soon as possible, but probably not to a close friend.

Note that it is possible to engage in mental conflict with an opponent or a weapon-artefact while fighting, because it is *appropriate* to the situation. However, it probably would not be possible to control/use an 'unrelated' healing artefact on a friend while fighting an enemy.

TIME REQUIREMENT EXAMPLE

Brålon's Spirit SI (8) and Oathbreaker's spirit SI (6) average 7, less the difference (2) is 5. Therefore, each conflict between them takes 5 seconds.

FATIGUE EXAMPLE

Brålon (Spirit ML 83) engages in mental conflict with his possessed sword Oathbreaker (Spirit ML 60): Brålon SPIRIT SI is 8; Oathbreaker's SPIRIT SI is 6. Brålon accrues $8-2 = -4$ fatigue points since the minimum is 1, he accrues 1 FP. Oathbreaker accrues $8-6+2 = 4$ FP.

DURATION EXAMPLE

In other words, Brålon only has to win control over Oathbreaker once, at the beginning of his battle with Mong the Destroyer, provided Mong did not disarm him, and as long as the battle lasted less than 140 minutes.

Psionic Talents

Psionic talents are native psychic abilities which some characters may possess. Characters are typically born with all the talents they will ever have, although it is possible to acquire a new talent in the course of play.

The GM secretly undertakes talent generation during or after character generation and/or the Pregame. All talent generation, and talent use and maintenance in the course of play is done in secret by the GM. Characters may notice some or none of the effects (if any) that are produced by psionics, but are not told that they possess a talent unless the talent in question is developed to ML21 or more.

GENERATING TALENTS

Use the *Talent Entitlement* Table to determine the number of Talent generation rolls for a new character: cross-index 1d20 with Aura. For each entitlement, roll on the *Psionic Talent (Skill)* Table.

Talent Entitlement Table											
Aura ↕	1d20 ⇒	1	2-5	6-10	11-12	13	14	15	17	18	19 20
1-9	—	—	—	—	—	—	—	—	—	m	m 1
10-12	—	—	—	—	—	—	—	—	m	m	1 1
13-14	—	—	—	—	—	—	m	m	1	1	2
15	—	—	—	—	—	m	m	1	1	2	2
16	—	—	—	—	m	m	1	1	2	2	3
17	—	—	—	m	m	1	1	2	2	3	4
18	—	—	m	m	1	1	2	2	3	4	5
19	—	m	m	1	1	2	2	3	4	5	6
20	m	m	1	1	2	2	3	4	5	6	7
21+	m	1	1	2	2	3	4	5	6	7	8

□ m indicates 1d2-1 MINOR TALENTS

Only characters with AURA can have talents. The maximum number of talent-rolls possible is 8 (21+ Aura and a roll of 20).

Psionic Talent (Skill) Table					
1d100	SKILL	Attributes	Sunsign	OML	Description
01-02	□ Amplification	Aur Aur Wil	Fen/Ang + 1	SB1	TALENTS 4
03	□ Charm	Aur Aur Wil	Tai/Nad/Tar + 1	SB1	TALENTS 4
04-10	□ Clairvoyance	Aur Aur Wil	Tai+1	SB1	TALENTS 4
11-13	□ Disembodiment	Aur Aur Wil	Hir/Nad+1	SB1	TALENTS 5
14-15	□ Extratemporality	Aur Aur Wil	Hir/Nad/Tai + 1	SB1	TALENTS 5
16-25	□ Healing	Aur Aur Wil	Mas/Sko+1	SB1	TALENTS 5
26-29	□ Hex	Aur Aur Wil	Ahn+1	SB1	TALENTS 5
30-37	□ Medium	Aur Aur Wil	Tai+1	SB1	TALENTS 6
38-45	□ Mental Bolt	Aur Aur Wil	Ahn+1	SB1	TALENTS 6
46-54	□ Negation	Aur Aur Wil	Fen+1	SB1	TALENTS 6
55-62	□ Prescience	Aur Aur Wil	Tai/Tar+1	SB1	TALENTS 6
63-71	□ Psychometry	Aur Aur Wil	Tai/Mas+1	SB1	TALENTS 7
72-77	□ Pyrokinesis	Aur Aur Wil	Ang/Ahn/Nad+1	SB1	TALENTS 7
78-86	□ Sensitivity	Aur Aur Wil	Tar/Tai+1	SB1	TALENTS 7
—	□ SPIRIT	Aur Wil Wil	—	SB3	TALENTS 7
87-89	□ Telekinesis	Aur Aur Wil	Nad/Ahn+1	SB1	TALENTS 7
90-96	□ Telepathy	Aur Aur Wil	Tar/Tai/Sko+1	SB1	TALENTS 8
97	□ Transference	Aur Aur Wil	Tar/Tai + 1	SB1	TALENTS 8
98	□ Transmutation	Aur Aur Wil	Tar/Tai + 1	SB1	TALENTS 8
99	□ Wild Talent	Aur Aur Wil	n/a	SB1	TALENTS 8
00	□ Unique Talent	Aur Aur Wil	GM Discretion	SB1	n/a

The first time a talent is generated it is opened at SB1. If the same talent is generated a second time, increase the ML to SB2, and so on.

- Each *Unique* Talent is designed by the GM and included in the game at GM discretion. If the GM is not including unique talents, re-roll.

Talents are included in the game at GM discretion. HårnMaster works with or without them. Since talents are administered in secret by the GM, their inclusion may impose a burden on the GM. Novice gamemasters are, therefore, advised to postpone the inclusion of psionics until they have achieved a degree of comfort with more essential aspects of the rules.

WHAT? I WAS PSYCHIC?

Players whose characters are generated with talents may learn of them later in the course of play either because they develop (by chance) to ML21+ or because another character able to sense the talent informs them of it. Characters may live and die without ever knowing they possess talents. Some talents remain dormant and/or undiscovered forever.

TALENT SKILL BASE

All psionic talents are based on the attributes AURA, AURA and WILL. Sunsign modifiers vary by talent and are shown on the *Psionic Talents* table.

TALENT GENERATION EXAMPLE

Mardisa has Aura 17 and the GM rolls a 19, so Mardisa gets 3 Talent Generation Rolls. Using the *Psionic Talents* Table, the GM rolls 39, 17 and 20, generating MENTAL BOLT once, and HEALING twice. Mardisa opens Mental Bolt at SB1, and Healing at SB2.

TALENT SKILL BASE EXAMPLE

Mardisa has Aura 17, Will 13, and was born under Áhnù. Therefore, her SB for Mental Bolt is $(17+17+13)/3 = 15.66$ rounding to 16, + 1 (for the astrological modifier) = 17.

First Edition Entitlement

Each character gets one talent per point of Aura over 12.

- Roll 1d2 for each talent: on 1 the talent is a *minor* talent, else it is a *major* talent.

DEVELOPMENTAL STAGES

Psionic Talents have several stages of development which are reached as various Mastery Levels are attained. These stages are outlined on the *Developmental Stages* table.

DORMANCY

Talents at ML20 or less are *Dormant* and *unusable*. A character with a dormant talent is unaware of its existence. Even if a player realises that the PC has one or more talents, the PC cannot take advantage of the knowledge.

DEVELOPMENT OF DORMANT TALENTS

No conscious use or development of dormant talents is possible. However, exposure to powerful psionic events or artefacts may stimulate a dormant talent, causing a development roll, at GM discretion. If the Player is unaware of a dormant talent, the GM simply reveals psionic episodes if/when they occur. Eventually, the talent may reach ML21 and the player is (at GM discretion) informed of the talent.

PSIONIC EPISODES

A dormant talent may manifest unpredictably, involuntarily, and/or randomly — always at GM discretion. Such manifestations are called psionic episodes. They are usually confusing, distracting, and brief. They can certainly add spice to life. Some common manifestations include:

- Vivid or Alarming Dreams and/or Nightmares
- Very strong hunches or brief flashes of insight.
- inexplicable feelings of disquiet or euphoria (akin to manic depressive).
- Objects catching fire without apparent cause.
- Objects moving by themselves.
- Dreams about drifting around outside one's body.
- Brief Hallucinations or Illusions.
- Feelings of being watched or followed.
- Frequent *Deja vu* and/or *Jamais vu*.
- People having bad luck or displaying unusual clumsiness in the character's presence.
- Sudden dizziness and/or headaches.
- Headaches in nearby persons.
- Occasional rare insight or empathy into the thoughts or motives of others.
- Hearing voices.
- Insomnia and/or Somnambulism.

Any/all of these manifestations occur to everyone, whether or not they have dormant talents. Because of this, they make dubious clues. It is difficult for a character to determine whether or not he has talents. In the later dormant stage, episodes can occur frequently. This may lead to the apprehension that the character is insane, and may cause well-meaning observers to attempt cure(s) or confinement. This can be awkward, especially since the character does not know the root of his troubles.

DEVELOPMENT OF TALENTS

Once a talent has developed past the dormant stage, it may be developed more or less normally. To make one skill development roll the character must meditate for at least 35-Will Hours and expend 15 SMPs.

DEVELOPMENTAL STAGES

ML	DEVELOPMENTAL STAGE
01-10	DORMANCY — psionic episodes once every 30-60 days — no control and no awareness.
11-20	DORMANCY — More frequent psionic episodes, (perhaps one every 5-10 days) but no awareness or control. Character may guess something is not "normal" at this stage.
21-50	RUDIMENTARY — Frequent psionic episodes (every few days) — Basic awareness, but little control. Character has almost certainly guessed that he has a talent. If he has, he can attempt conscious development.
51-80	COGNIZANCE — Psionic episodes are rare except in the case of very strong stimulus. Character has a fairly good control of his talent.
81+	MASTERY — Psionic episodes very rare, or absent. Character has fine control.

❑ EXTRA DEVELOPMENT

After each use of a post-dormant talent make one skill Development Roll. (Many GMs do not allow this rule as it is perhaps (in some cases) a bit over-generous. In many campaigns, Psionic talents are the hardest of all skills to develop.)

Psionic Talents are subject to PHYSICAL PENALTY.

FATIGUE

Characters accrue **FATIGUE** after a conscious talent use, and sometimes (at GM discretion) after a psionic episode. A character accumulates fatigue by *attempting* to use a post-dormant (ML21+) talent, whether or not the attempt succeeds. Each Talent description includes a fatigue formula in the format **(15-SI) x FM** where **SI** is the applicable **SKILL INDEX** and **FM** is a *Fatigue Multiple*. As the character becomes more proficient (increased SI) the talent is less tiring. If **CS** is achieved, fatigue cost is halved. On **CF** fatigue is doubled. Fatigue is accrued whether or not the talent works.

FAILURE

When a talent attempt fails, an **AURAL SHOCK ROLL** is required (this roll *does* include FPs accrued for using the talent that failed). Aural Shock rolls are made secretly by the GM; the player is only told obvious results (such as “you fall unconscious”).

Talent use results are often ambiguous. The player often does not know whether an attempt has succeeded or failed (this is why the GM rolls secretly). Losing consciousness and suffering a few hours of psionic blindness are, however, a clear sign of failure.

PASSIVE TRIGGERING

MEDIUM, **PRESCIENCE**, and **SENSITIVITY** are perceptive talents which may (at GM discretion) be stimulated when their possessors encounter appropriate phenomena. This is called *passive triggering*. Medium may be triggered by the presence of ethereals, Prescience by imminent danger, and Sensitivity by the presence of any psionic or magical residue or effect.

Whenever such phenomena are encountered, the GM secretly tests the appropriate talent (no fatigue is accumulated) to determine whether its possessor is alerted. If the stimulus is weak only **CS** has any effect, but some phenomena are so strong that **MS** will alert the character. When passive triggering occurs, the owner of the talent is given minimal information. The GM might say, “you have a feeling of disquiet”, or “excitement”. If the character wants more information, s/he may use the talent actively (with fatigue).

USING & INTERPRETING TALENTS

The talent descriptions are intended only as guidelines and should not be considered substitutes for common sense or the GM's instinct for plot development. In almost all cases, the GM makes talent rolls secretly.

Psionic talents are not intended to be hard, fast and clear. They are meant to work unpredictably and add a touch of mystery to the game. The GM should exercise considerable discretion to make sure the same talent/procedure does not necessarily work the same way each time.

IMPORTANT NOTE

Many of the Enriched Magic rules (from Shék-Pvâr second edition) are potentially applicable to psionics. While psionics are more instinctive than spells, concepts such as Foci, Joint “casting”, Noise, Detection, etc. may all have application at GM discretion.

TALENT SPECIALITIES

We have not included any talent specialities, since we do not deem them necessary. However, the GM is free to break talents into specialities if desired.

TALENT

SPECIFICATIONS

AMPLIFICATION (15-8I) × 2

A talent which does nothing itself, but which increases the power and effect(s) of other talents, spells or esoteric phenomena. The effect is unpredictable at best, wild at worst. Amplification does not increase the ML/TL of a phenomenon, but once the event is happening, it can be used to increase its power and effect. With the basic talent, the user is able to activate the power, which acts generally on some or all phenomena within about twenty feet. The talent does not detect events.

ML66+ The user can specify a single event to amplify (touching a companion who is casting a spell, for example, will increase the power of the spell).

ML76+ The user may be generally aware of 'amplifiable' phenomena in his vicinity (within about twenty feet), but not of their nature.

PSIONIC EPISODES may involve dizziness, burred vision, and feelings of surplus energy.

In the dormant stage, the talent may self-trigger in the presence of esoteric phenomena, causing unexpected results.

MISFIRE often causes the object event to misfire, aural shock is also common for the user.

CHARM (15-8I) × 1

A talent by means of which its user attempts to *influence* a victim. Charm effects vary at GM discretion, but the usual effect is to *freeze* the victim in place for a short period of time.

This talent is most common in rare creatures such as dragons and some ethereals. Creatures with Charm are indicated in the **BESTIARY**. In such cases a ML is provided. Range may be given in the bestiary. If no range is given, eye contact is necessary. For most purposes, the range of the effect (effective eye contact) is equal to the charmer's height or length.

The Charmer tests **CHARM** and the victim test **SPIRIT**. The resulting success levels are cross-indexed on the Charm Matrix and the result is read.

The effect of charm is usually no more than a 10 second pause, which might seem a minor effect and a minor talent, were it not for the fact that the pause usually occurs in a life-threatening situation.

PSIONIC EPISODES may involve *Jamais vu*, *Deja vu*, dizziness, headaches, and burred vision.

MISFIRE effects include severe incapacitating headaches, temporary true-blindness, and **SHOCK**. The effects tend to be relatively minor.

CHARM MATRIX

Charmer tests **CHARM** victim tests **SPIRIT**. Cross-index the charmer's success (red) with the victim's success (green).

	CF	MF	MS	CS
CF	Charm Misfires	Charm Misfires	Charm Misfires	Charm Misfires
MF	No Effect	No Effect	No Effect	Charm Misfires
MS	Frozen 1	Frozen 2	No Effect	No Effect
CS	Frozen 1	Frozen 1	Frozen 2	No Effect

Frozen 1: the victim cannot move until the charmer's next turn.

Frozen 2: As Frozen 1, but the victim is able to defend itself.

CLAIRVOYANCE (15-8I) × 1

The ability to visualise events currently occurring at a remote location. Clairvoyance may be used in either of two ways:

1. The clairvoyant enters trance for one minute to transfer the point of perception up to ML yards away; MS enables him to watch (CS also to listen and smell); or
2. The Clairvoyant enters trance for 10-60 minutes and attempts to focus on a specific remote object or person whose location may or may not be known. With MS the clairvoyant gains a vague vision of the object's current situation, activities, etc. There are no range restrictions with the second form.

Marginal Success, with either method, usually produces blurred or misted, intermittent vision. With CS, vision is clearer.

PSIONIC EPISODES usually involve vivid dreams of faraway people and things often accompanied by dizziness and/or headaches (these are often taken for hangovers). Blurred vision and mirage-like hallucinations are also fairly common.

MISFIRE effects include severe incapacitating headaches, temporary true-blindness, etc.

Talent	Specifications
<p>DISEMBODIMENT (15–8I) × 2</p> <p>The ability to detach the ethereal component from the corporeal component. With success, the character's spirit is detached and his body is left in a state of metabolic suspension (unconscious). See <i>Astral</i> (REALITY 12).</p> <p>‡ At ML 76+, the user is able to dematerialise its corporeal component form (leaving no vulnerable body in the material world until the spirit returns and remanifests).</p>	<p>PSIONIC EPISODES include dreams of floating through space, various "altered mental states" jamais vu, light-headedness, peculiar shivers ("someone is walking on my grave"), dizziness and a feeling of being watched.</p> <p>MISFIRE effects commonly include extreme weakness and dizziness, disorientation, and loss of balance.</p>
<p>EXTRATEMPORALITY (15–8I) × 2</p> <p>The ability to "step outside of time". This talent is triggered by extreme stress. Its effect is that the character's surroundings seem to slow down. This gives the character time to think and, with CS, limited time to act. In a combat situation, CS might generate a Tactical Advantage with a 50% EML bonus. With MS, the effect might include a "moment of clarity", a profound understanding to the present situation (possibly involving advice from the GM).</p>	<p>PSIONIC EPISODES blackouts, profound quiescence, vivid dreams of past (and sometimes future) experiences (being "unstuck in time"); altered mental states including a feeling that one does not "belong"</p> <p>MISFIRE effects include weakness, dizziness, extreme disorientation, temporary loss of motor function and/or cognitive facility, shock/coma.</p>
<p>HEALING (15–8I) × 1</p> <p>This ability may be used in any of five ways. A healer cannot use his talent on himself. All five options require skin contact between the healer and patient:</p> <ol style="list-style-type: none"> 1. EMPATHETIC DIAGNOSIS An attempt to diagnose the patient's emotional state and/or physical well-being; acquired information depends on the level of success. 2. INVIGORATION An attempt to remove fatigue; CS eliminates all FATIGUE POINTS, MS removes 50%. 3. HALT BLOODLOSS An attempt to stop a single wound bleeding. CS stops bleeding completely. MS reduces bloodloss by 1 BP, eliminating B1 bleeding, or reducing B2 to B1. 4. HASTEN HEALING An attempt to increase the healing rate of one identified ailment. CS increases healing rate by 2, MS by 1. If this brings healing rate to H5 (or more), any infection is defeated. <p>Cannot be applied to the same injury ‡more than once; or ‡more than once per day.</p> <ol style="list-style-type: none"> 5. ‡REVIVIFICATION An attempt to restore life to a dead patient. The healer accumulates double normal fatigue. EML is reduced by the number of hours the victim has been dead. The victim is brought back to life with any success, but remains in shock with MS. Revivification does not heal injuries; this requires further treatment. ‡Revivification can only occur with CS. 	<p>PSIONIC EPISODES include emotional empathy (crying at the distress of others) and sympathy pains (someone else hurts his hand, the healer feels pain).</p> <p>MISFIRE sometimes the healer acquires some or all of the patient's ailment(s) — thus creating two patients in place of one.</p>
<p>HEX (15–8I) × 1</p> <p>Sometimes called the <i>evil eye</i>. A successful hex halves EML the next time the victim attempts to use any skill, talent, spell, etc. If the hexer achieves CS, the situation when the hex is applied may be specified by the hexer. CF with Hex rebounds the curse on the hexer, a fact that is kept secret until it manifests with the hexer's next attempt to use a skill/etc.</p> <p>If the hexer has in his possession a part of the victim (nail pairings, lock of hair etc.) increase EML by 20. Such items may be used only once. The talent takes 15–SI minutes to use.</p>	<p>PSIONIC EPISODES usually include the character and/or the character's companions having unusually spells of good (or more likely bad) luck.</p> <p>MISFIRE usually results in rebound. In extreme cases, the character may experience a long run of bad luck without necessarily realising it.</p>

TALENT

SPECIFICATIONS

MEDIUM (15–SI) × 1

A medium is able to shift its perceptual focus from the corporeal plane to the ethereal plane. A medium who is viewing the ethereal plane, adopts the *second degree of perception*, and is, therefore, far less aware of corporeal reality (REALITY 10) The medium also acquires direct perception, and is able to communicate (and/or engage in mental conflict) with any perceived ethereal entities/components.

Use of this talent does not create an astral entity. The medium's ethereal component remains anchored firmly to its corporeal component. The medium is, however, subject to fatigue/dissolution.

This talent is subject to *passive triggering*. A Medium in the presence of significant ethereal phenomena may have a sense of disquiet. The more powerful the presence, the more distinct the feeling.

PSIONIC EPISODES include very scary nightmares, the dim perception of "ghosts" here and there, a dread of graveyards etc.

MISFIRE sometimes has the unfortunate effect of releasing itinerant ethereals into the world. This is particularly hazardous when such entities are hostile, violent and/or in search of bodies.

MENTAL BOLT (15–SI) × 1.5

The ability to project a blast of mental energy at any single mind within 5 × SI yards. The victim makes an AURAL SHOCK ROLL.

- † With CS, the victim's Aural Shock Roll TL (Spirit EML) is reduced by twenty points.

PSIONIC EPISODES include devastating headaches, dizziness, etc., for the character and innocent bystanders.

MISFIRE usually take the form of misdirected effects/backfires. The talent-user, or random bystander(s) suffer the full effect.

NEGATION (15–SI) × 1.5

The negator enters a trance for 15–SI seconds and makes a success roll. Success creates a spherical psionic field, centred on the negator's head, whose radius is one foot times the negator's Will. The field lasts SI minutes, but may be dissolved at will by its creator. Any attempt at enchantment or psionics within, into, or out of the field, which results in CF, MF, or MS is converted to MF; CS is converted to MS and eliminates the negating field. The field requires great concentration to maintain; the negator is limited to simple activities, like walking

PSIONIC EPISODES spells/talents may tend to go wrong in the character's presence.

MISFIRE is usually fairly harmless with this talent.

PRESCIENCE (15–SI) × 1

The ability to divine the *fate* of a group, person, or item. Prescience is subject to passive triggering. There are two forms:

1. **SENSE OF DANGER** An attempt to assess danger(s) in a specific location: the character enters trance for about a minute and asks, "is this path safe?". **MS**: vague feelings of danger if there is danger within SI yards. **CS**: improves detail. **CF**: random true/false results.
2. **PRESCIENT VISION** The character specifies a subject and enters trance for 12–SI hours, during which time prescient vision(s) occur. Reduce EML if the subject is hidden by magic/etc. Normally, the dreamer lacks control over the dream, but with **CS**, it may be possible to partly direct the enquiry. **CF/MF** produce visions too vague to understand. Prescience can only reveal the GM's estimate of probable events; the future may be altered.

- † In some cases prescience may be limited. A prescient character may only be able to predict the manner of a person's death, facts about a person's next life, romantic matters, matters of prosperity etc.

PSIONIC EPISODES often involve a kind of passive triggering of the sense of danger. Violent dreams and/or nightmares about loved ones dying or having severe difficulties are also common.

MISFIRE is usually fairly harmless with this talent.

TALENT	SPECIFICATIONS
<p>PSYCHOMETRY (15–8I) × 1</p> <p>The ability to divine information about persons by touching an object which they have been in contact (eg. to determine a person's location from a piece of her clothing). Psychometry requires a trance for 15–SI minutes.</p> <p>Psychometry may also be used to divine the history/properties of the object itself, perhaps to learn the identity of the artefact's maker or owner(s), the age/powers of an artefact, etc. Psychometry can <i>never</i> be used to divine the future and works best when queries concern the present or recent past. EML should be reduced for inquiries in the distant past, or if the knowledge is magically hidden.</p> <p>MS usually answers any reasonable yes/no question. CS tends to provide bonus information.</p>	<p>PSIONIC EPISODES are varied — feelings of <i>Jamais vu</i> in connection with various objects are common.</p> <p>MISFIRE is usually fairly harmless with this talent.</p>
<p>PYROKINESIS (15–8I) × 1</p> <p>The ability to raise the temperature of a combustible object to flash point and start a fire. The talent does not usually work on animals or people. Once the object begins to burn, the talent user has no control of the fire. The talent may be used simply to warm objects to a desired temperature less than flash point, but CF on such attempts may cause ignition. This is a “wild” and highly variable talent, although higher EML should improve control.</p>	<p>PSIONIC EPISODES When the character is in a condition of stress, things sometimes burst into flame in his vicinity.</p> <p>MISFIRE usually causes the wrong object(s) to ignite; this can be very awkward.</p>
<p>SENSITIVITY (15–8I) × 0.5</p> <p>Sensitivity is subject to Passive Triggering (p. 3) and may be used actively to scan for magical/psionic effects. EML is adjusted to reflect the proximity and strength of such effect(s). The effectiveness of the talent depends on success level; CF produces random results. A <i>sensitive</i> character may receive Telepathy (below) without accumulating fatigue.</p>	<p>PSIONIC EPISODES are varied — “chills” and “shivers” associated with feelings of <i>Deja vu</i> are common.</p> <p>MISFIRE is usually fairly harmless with this talent.</p>
<p>SPIRIT (SEE MENTAL CONFLICT)</p> <p>Spirit is the personality equivalent of CONDITION. The ability to wage Mental Conflict, resist <i>aural shock</i>, etc.. This skill is “semi-automatic”; it is calculated and opened when the character is first exposed to Mental Conflict or <i>aural shock</i>. Spirit SKILL BASE = (Aura+Will+Will) ÷ 3. For <i>Artificial Personalities</i>, SB equals EGO. Mental conflict takes several forms. The basic resolution procedure is for each party to the conflict to test Spirit and compare results.</p>	<p>PSIONIC EPISODES n/a</p> <p>MISFIRE n/a</p>
<p>TELEKINESIS (15–8I) × (OUNCES MOVED)</p> <p>The ability to move objects without touching them. The integrity of objects cannot be violated (it is not possible to move <i>part</i> of an object). Solids/liquids cannot be made to occupy the same volume of space. MS allows objects to be moved up to SI yards per second. CS allows instant transfer (teleportation) if desired. CF causes the object to be thrown or teleported in a random direction (possibly into another world). Objects to be moved must be within SI yards. The maximum range an object can be moved is ML × 10 yards.</p>	<p>PSIONIC EPISODES are varied — objects moving by themselves, getting lost, etc., are fairly common effects.</p> <p>MISFIRE usually involves objects moving by themselves in odd directions and at unpredictable speeds.</p>

TALENT

SPECIFICATIONS

TELEPATHY (15–8I) × 1.5

The power to transmit thoughts or emotions. With **MS**, messages/emotions may be received by anyone with Sensitivity talent. With **CS**, the messages/emotions may be received by anyone whose Aura exceeds 11. A character who receives an emotion will feel it himself – this can have an interesting effect. Transmission range is SI leagues, but clarity diminishes with range. If the sender's SI exceeds 7, the message/emotion may be directed at, received by, a specified individual.

Note: Telepathy is redundant in the second and subsequent degrees of perception (since entities in such states are capable of direct perception and communication).

PSIONIC EPISODES are varied — broadcast of thought or emotion, especially sharing dreams, is common.

MISFIRE often involves misdirection, releasing the wrong thought/emotion, etc. Sometimes misfire has an effect similar to Metal Bolt.

TRANSFERENCE (15–8I) × 4

The ability to detect and employ *Barási points* to translate oneself from one world to another. The talent is fairly common among the older bloodlines of the Sindârin, but is quite rare among other (demi)mortals. The character does not necessarily know where the terminus of the transfer will be, but, by definition, it will generally be quite similar to the origin point.

A Character using transference may bring along possessions carried within Aura inches of skin, and any living entity with which skin contact is maintained. At lower levels of mastery the talent is quite unreliable, the character may arrive missing possessions and/or companions.

PSIONIC EPISODES are varied — the usual kinds of headaches and dizziness — there may also be rare bouts of semi-translucence. *Deja vu* and *Jamais vu* are also very common.

MISFIRE often causes the character to arrive at an unexpected destination.

TRANSMUTATION (15–8I) × 4

The ability to change one's physical form (shapeshift). In nearly all cases, only one target form is available to a character with this talent. Forms are always animate entities, and hardly ever ethereal forms. Animals are most common. Time to use: 1d6×5 minutes.

PSIONIC EPISODES headaches and dizziness — there may also be rare bouts of semi-translucence.

MISFIRE facial disfigurement, skin discoloration, etc..

WILD TALENT

A rare talent which may change into a different talent each time it is used. Each time the talent is triggered, regenerate a new talent (the same talent may repeat).

PSIONIC EPISODES: As for the current talent.

MISFIRE: As for the current talent.

MINOR TALENTS (SPECIAL ATTRIBUTES)

Minor Talents are abilities or attributes which a character either has or does not have. There is no skill base, no mastery level and no development.

Minor Talents may affect the SB and/or development of other skills. Most Minor Talents are fairly unimportant little abilities (or disabilities) but can be useful, awkward or sometimes dangerous. Some of them can barely be considered *psionic* talents, some are by no stretch of the imagination psionic. Minor talents are included in the game at GM discretion.

ASSIGNING MINOR TALENTS

The GM may assign minor talents on a discretionary basis and/or may use the *Minor Talent Generation Table*.

TESTING A MINOR TALENT

Sometimes it may be necessary to test a minor talent as if it were a normal skill. When this is the case the GM may assign a temporary ML determined primarily by environmental factors. The range might typically run from ML25 for a difficult situation to ML75 for an easy one.

†GM may assign SB/OML/ML to each Minor Talent. However, the occurrence of development rolls may not follow the normal pattern for (major) Talents.

MINOR TALENT GENERATION

01-05	<input type="checkbox"/> Anamnesis
06-10	<input type="checkbox"/> Animal Antipathy
11-15	<input type="checkbox"/> Animal Empathy
16-20	<input type="checkbox"/> Aural Affinity
21-25	<input type="checkbox"/> Aural Perception
26-30	<input type="checkbox"/> Aural Pole
31-35	<input type="checkbox"/> Black Thumb
36-40	<input type="checkbox"/> Dowser
41-50	<input type="checkbox"/> Familial Empathy
51-55	<input type="checkbox"/> Finder
56-64	<input type="checkbox"/> Gift of Tongues
65-70	<input type="checkbox"/> Green Thumb
71-75	<input type="checkbox"/> Immunity
76-79	<input type="checkbox"/> Linguistic Antipathy
80-81	<input type="checkbox"/> Loser
82-85	<input type="checkbox"/> Regression
86-90	<input type="checkbox"/> Sense of Direction
91-00	<input type="checkbox"/> Other (GM discretion)

RECORDING SPECIAL ATTRIBUTES

When interesting things like minor talents are introduced into a game, the bookkeeping burden inevitably increases and the GM has to keep track of more stuff. Do not try and do this in your head; write it down on the character profile where possible, and on a supplementary card/form otherwise. It is better to have five or six cards/pages on each character than to forget something. These are GM notes: once you have them (they will build up gradually) take the time to *read* them before each session.

ANAMNESIS

Persistent or intermittent remembrances of a previous life or lives. Inclusion of this phenomenon presumes that some characters experience reincarnation (in a traditional sense). Anamnesis would likely manifest in two ways:

- (1) Vivid dreams about past life/lives. This can be useful or embarrassing — it would always be rather distracting.
- (2) Exceptionally strong Feelings of *Deja vu* in association with places, people or things visited in past live(s) — such episodes would be less vague than “normal” *deja vu* and would usually be associated with clear memory chains including obscure visions.

In some cases, hypnosis, etc., could be used to recall the past life/lives, but information gained in this way would normally be inconclusive.

This talent may be extremely hard to isolate and identify since, in some cases, ethereals, particularly shades, might communicate by dream-vision elements of their own lives. Hence, most cases of anamnesis might well be stray emanations from wandering ghosts. This phenomenon is most commonly associated with strong personalities (often famous people). Consequently, most people who remember past lives, tend to remember being someone famous.

ANIMAL ANTIPATHY

The opposite of animal empathy. (Natural) animals dislike and/or mistrust the character — predators tend to threaten, attack or flee, other animals to evade/flee. (This more or less rules out animal husbandry as a career). Halve OMLs and/or development rolls (at GM discretion). This “talent” is particularly interesting when the character fails to recognise the situation for what it is (most of the time).

ANIMAL EMPATHY

The character likes and is liked by most (natural) animals. Ferocious predators ignore him, and placid creatures have no fear. This would have a beneficial effect on all Animalcraft/Riding skills (Double OMLs and Development Rolls at GM discretion).

AURAL AFFINITY

This is actually an attribute possessed by two persons, not necessarily relatives (see also Familial Empathy) in relation to each other. Persons with Aural affinity may be termed *soul mates*. A soul mate of the opposite sex makes an excellent mate, (although they can be of the same sex, of different species, etc.). In theory, everyone has at least one soul mate.

When two persons with mutual Aural Affinity come into contact (or near proximity) their auras interact causing excitement, empathy, gratification, pleasure (sparks fly). If this concept is introduced into the game, there are numerous ways to handle it.

☐ AURAL PATTERN

One option is that each character be assigned an extra attribute called *Aural Pattern* (a kind of spiritual fingerprint). It would consist of sunsign plus a number generated by rolling 1d10,000. Hence, there would be 120,000 distinct aural patterns. When two characters have the same Aural Pattern, they are soul mates. If the GM wishes this concept to play a more or less major role in the game, the die roll may be changed to 1d1,000 or 1d100,000 respectively.

☐ NEAR MISSES

There might be a lesser degree of affinity when aural patterns are of the same sunsign and fall within five or ten points of each other.

☐ AURAL ANTIPATHY

It follows that sparks would also fly (in a far less pleasant way) when aural patterns are diametrically opposed. This would be the case when the sunsigns are opposite and the pattern numbers are the *same*.

OF ALL THE BARS IN ALL THE WORLD...

There is no reason why two soul mates should ever meet, although it may be argued that soul mates are drawn together over great distances. It can also be argued that Aural Affinity can have a significant effect on plot development and this is an adequate reason to bring it into play.

A GM who really wants to bring Aural Affinity into play will *assign* (some) aural patterns to reflect the demands of plot development. There are two basic options: A close, and trustworthy companion; An enemy. This is perhaps the more interesting option since the character will find itself opposed to an entity for which it has natural affinity. The possibilities are endless.

It is unlikely that two characters with aural affinity would stay strangers once they had met.

OPPOSITES ATTRACTING

☐ Aural compatibility based on having the same sunsign, might be counter-intuitive. Therefore one's soul mate might be someone with the same pattern number but of the diametrically opposite sunsign, or:

☐ Simply someone with the same pattern number.

AURAL PERCEPTION

The ability to see the aura of living things, usually as a vague, hazy, dynamic, multi-coloured halo. This is usually intermittent and does not work well in strong light. When the talent works, the user can usually judge the relative strength of the aura, and often the general health, well-being and/or mood of the individual as well. This is a limited form of the talent *medium*.

AURAL POLE

A natural affinity for a particular convocation of magic (determined by sunsign at GM discretion). The character exerts a (usually) minor elemental influence (one of the six convocations) upon the immediate environment (see *Shèk-Pvâr*). The effect is like that of a *focus* or *sanctum*, and diminishes with range according to the *Aural Polar Effect* Table. Magic of the same or secondary convocation as the pole is enhanced, that of a diametric or tertiary convocation is penalised by the amount(s) shown. Neutral magic is unaffected, although the GM may allow for neutral poles or for poles that act for/against all magic.

BLACK THUMB

The opposite of Green Thumb. Almost any plant the character tries to grow sickens and often dies. Rules out a career as a gardener. At GM discretion, halve Agriculture (etc.) OMLs and Development rolls.

DOWSER

With the aid of a forked hazel twig (etc.) the character can usually find underground (or hidden) water. Some dowsers can find gold, silver (or some other resource) instead of water.

FAMILIAL EMPATHY

Siblings, especially twins/triplets, sometimes have a special bond which resembles the talent *Empathy*. The nature of this bond is that it is exclusive. It works only between the persons involved. For two or more characters who are closely related by blood (sibling-sibling or parent-child) the Familial Empathy Table gives the percentage probability that a bond exists. Where such a bond exists its form may be determined with the Empathy Type table.

FINDER

The character is particularly good at finding (naturally) lost articles. This might double Foraging (and some other) OML and Development Rolls.

GIFT OF TONGUES

The "knack" of picking up languages. Double Language OMLs and Development Rolls (at GM discretion).

GREEN THUMB

A gift for growing plants. Double Agriculture OMLs and Development rolls.

AURAL POLAR EFFECT

RANGE	Effect on Magic			
	PRI	SEC	TER	DIA
Contact	+25	+10	-10	-25
10 feet	+15	+5	-5	-15
15 feet	+10	+5	-5	-10
20 feet	+5	+0	+0	-5

FAMILIAL EMPATHY TABLE

Parent Child	5%
Sibling-sibling	10%
Twin-Twin or Triplet-Triplet	25%

EMPATHY TYPE TABLE

01-65	Mutual Empathy — Each party senses the other's strong emotions if they are within about a league of each other. In the case of very strong emotions, range may be unlimited.
66-75	Mutual Empathy — As above but range is unlimited. In addition, each party is able to "call" the other to express a single emotion (such as fear).
76-85	Short Burst Telepathy — As above and, each party is able to send a short (two or three word) message to the other. The effort is tiring.

Immunity

Some people are simply immune to certain inimical events that can quickly bring ordinary people down: Immunity can be partial or complete (at GM discretion). An immunity can be major or minor:

All types of immunity demand GM discretion. Some may be psionic talents some are simply mundane (although remarkable) attributes. A list of some possibilities appear to the right.

Linguistic Antipathy

The opposite of Gift of Tongues. The character has great difficulty in learning language. At GM discretion, halve OML(s) and/or development rolls.

Loser

The character is always losing things ("damn, I put it down somewhere... I'd lose my own head if it weren't screwed on...". This might halve Foraging (and other) OML and Development Rolls (at GM discretion).

Regression

The character has a tendency to revert to personalities and/or traits of past lives. This "talent" presumes a cycle of reincarnation and requires that the GM (to some degree) develop a series of personality profiles (or fragments). The phenomenon would manifest as altered behaviour, dreams/visions/hallucinations, and might be triggered by stress, fatigue, or at random. The GM/players can have a lot of fun with this one.

Sense of Direction

Character always knows which way is north and can usually find the way home.

☐ This talent may be reversed as "No sense of Direction". This can be very awkward, especially if the character is unaware of it

Immunities

- Immunity from Disease (natural immunity) all elves have natural immunity.
- Immunity from Possession: because of the unusual configuration of the character's mind, no ethereal can take hold.
- Immune to Fear the character never feels fear (this can be an advantage and a disadvantage).
- Immune to Reason: the character cannot be persuaded/dissuaded by any degree of Rhetoric.
- Immune to Emotion: the character is not swayed by emotion. Her/his decisions are based on logic. (It is hard to imagine such a thing, but I suppose it is theoretically possible.)
- Immune to Poisons/Toxins (can be very useful).
- Immune to Magic (usually to a particular convocation or type).
- Immune to Bleeding (very rarely total). The character does not bleed significantly, even the worst cuts and punctures coagulate and seal within seconds.
- Immune to luck: the character cannot be affected by magic, spells, curses which are supposed to increase or decrease luck.
- Immune to Beauty: the character has no real sense of aesthetics.
- Immune to Lust: the character cannot be swayed by lust.

Minor Talents

Minor Talents (good and bad) are designed to add interest to character development. We have attempted to give a selection of some of the more interesting phenomena that can be easily incorporated into roleplaying. There are probably hundreds more than could be designed and implemented by the GM.

ADVENTURE PLANNING

Roleplaying is conducted in sessions, usually of four to six hours duration. The characters' activities may vary greatly from one session to the next. Sometimes there is a clear objective, often there is not. Perhaps the band of brave adventurers will first have to attend to basic necessities like food, clothing or shelter. In a well-run game, mundane activities take up less of the players' time than adventure. A dull game month may be glossed over in a few minutes of real-time, while the group may opt to resolve a tense battle that lasts only two game-minutes in an hour or more of real-time. The definition of "boring" depends entirely on the group. Some players fall asleep if they have to go to the market and buy a loaf of bread. Others haggle over prices for hours...

Activities unfinished at the end of one session can be taken up at the next. Some "quests" can be completed in an hour or two, others require many sessions. In fact, there is a lot to be said for breaking a session at a 'cliff-hanger' point. It insures that: (1) everyone will remember where/when to restart (minimising preparation at the next session); (2) players are eager to resume play because they want to know the outcome. Some players may complain about quitting at the "most exciting part", but the benefits tend to outweigh the drawbacks. Each mystery, when solved, tends to pose new questions. Each objective, once met, seems to suggest more possibilities. Roleplaying games can take on lives of their own, developing a natural flow that leads GMs and players to delightfully unexpected places.

LINEAR ADVENTURES

Published adventure modules usually contain linear scenarios. The characters are given a rationale for undertaking the adventure, and the pre-planned plot virtually forces them from one episode or challenge to the next. It can be thought of as an un-branching hallway segmented by a series of doors, each of which is a clue, creature, battle, or other challenge. Deviation from the plot is difficult and undesirable because there is little or no environment developed off the linear track. If the PCs do wander off the path, a lot of careful planning may be wasted and the GM may have to frantically create new places to go and NPCs to meet. Consequently, most Linear Adventures are carefully programmed with physical or moral constraints. The GM can design her/his own linear adventures, or s/he can buy adventure modules. Most GMs seem to buy adventure modules and adapt them significantly because:

1. The players may have read the published material; or
2. GMs find feature(s) in most adventure modules that they deem:
 - a) Incompatible with the world where the adventure is to happen. (The module calls for 12' supra-intelligent mutant geese, the GM has neglected to include them in his world and feels they might not fit);
 - b) Inappropriate to the GM's style of roleplaying (the GM is horrified by the prospect of operating NPCs who are 12' tall supra-intelligent mutant geese); or
 - c) Downright silly (what would you call 12' tall supra-intelligent mutant geese).



The GM's Idea of a 'Fun Adventure' does not always coincide with the Players' hopes and aspirations. It is not the GM's job to make everything easy... even the laziest player would agree with that.

The HårnMaster system does not stress linear adventures because it seems unnecessary to lead PCs by the nose. It also seems a bit wasteful to spend so much effort on a module only to throw half of it away.

Perhaps the most important thing to remember when using a linear adventure is that the "plot's the thing". The GM must not let the scenario's intrinsic restraints stifle creativity. Either the GM, or the players may have a "stroke of genius". If a great idea comes along ("mmm... a wandering sage to help the PCs along, or maybe a 12' tall supra-intelligent mutant goose would really liven things up about now") by all means use it, even if it means abandoning the linear plot.

ADVENTURE 2

When designing a linear adventure, the focus has to be on the constraints: Why should the PCs undertake the adventure in the first place, how are they to be kept at it, and how are they to be prevented from striking out on their own... turning off the carefully paved highway that has been prepared for them onto an interesting, but dusty or muddy rural track?

Nevertheless, linear adventures certainly do have their place. They can be clean, simple or complex, and they can provide challenges carefully tuned to the characters' abilities and interests...

A carefully crafted linear adventure does not have to *seem* linear to the adventurers. If each clue or challenge leads the players to the next carefully programmed episode, and eventually to a clear goal, the players may still have the *feeling* that they *might* have wandered off the path, had they been a little less clever or a little less competent. The fact that the players are being manipulated along a predetermined course should not necessarily give them the *impression* that they are being so manipulated.

Another advantage of linear adventures is that they are probably the easiest to design. One simply designs a goal, a motivation and inserts challenges along the way.

LINEAR ADVENTURE STRUCTURE

Goal: Convey a cargo from point A to point B;

Motivation: payment on delivery;

Challenges: Thieves, monsters, etc. along the way.

To prepare such an adventure the GM has only to work out:

- The person(s) who want the job done and why they want it done;
- Why they want the Player-Characters to undertake the task;
- How the PCs will be approached and convinced to do the job;
- How much money it is worth;
- The consequences of success and failure;
- Sufficient development along the route;
- Sufficient challenges along the route.

Once these matters are taken care of, and some of them can be developed 'as needed', the designer can add in plot 'twists'. This is where he can really start having some fun:

- The employer does not really want the cargo to arrive and has arranged an ambush;
- The cargo is contraband and customs officials at the destination have been informed to watch for it;
- One of the group works for the employer's rival(s) and will pass information or sabotage the expedition;
- The expedition is a decoy for the *real* group which consists of competent individuals instead of PCs;
- The employer may not want to pay the characters even if they successfully complete the task;
- When the adventurers reach the destination, they discover it is not there...

The possibilities are endless. Most plot twists involve intrigue between the player characters and one or more non-player-characters. Good plots revolve around interaction between people (or what passes for people in RPG games). Most of these twists can be inserted while still keeping the adventure essentially linear in structure.

LINEAR ADVENTURE

A Linear Adventure leads the adventurers through a series of challenges along as direct a path as possible to a specific goal.



Non-Linear Adventures

Non-linear adventures are typically more difficult to plan because the planner does not know where or when the PCs will go.

PROBABLE SITE DEVELOPMENT (SCATTER PLANNING)

This approach is a lot of work. The GM simply develops all the sites the PCs *might* visit. There are two problems:

- (1) the PCs may visit sites that are *not* developed.
- (2) It is almost certain that the PCs will not visit one or more of the developed sites (thereby wasting considerable GM effort).

In theory, the ideal approach to probable site development is to develop all the sites in a region. In practice, however, this cannot be done, so the GM has to resort to Ad Hoc development.

The trick in designing a scatter plan is that the GM has to plant required elements at each location, and insure that there by finding each elements at each location the adventurers will be able to assemble a full picture,

Non-Linear Adventure: Definition

What distinguishes a non-linear plot structure is that it usually does not matter in what order the investigator examines the various informants, clues or challenges.

In the example, it would be necessary to interview more than just the useful informants to get to the necessary information. The essential process is to gather and assess information until the information is sufficient to solve the mystery.

A non-linear adventure is structured, but the structure is not a straight line connecting motivation to goal via challenges. All the elements of the linear adventure are there, but there are several alternate, equally valid routes to success. The players get to decide what to do next, and their decisions are likely to affect the outcome. This gives them a greater degree of freedom and, more importantly, a stronger *impression* that the fantasy is real.

Plot Twists

The “murder mystery” example also provides several opportunities to include plot twists. Here are some examples:

- A friend of the suspect plants false evidence or gives false testimony;
- The suspect has friends in high places who move to protect him;
- One or more of the informants refuse to cooperate with the investigation.
- The suspect bribes one of the investigating team;
- Someone wants the whole thing hushed up for extraneous reasons.
- Someone starts killing off the witnesses;
- Someone decides to use the investigation to “mask” some other (possibly unrelated) nefarious activities...

Again, the possibilities are endless...

Non-Linear Adventure

A non-linear adventure has the same basic elements as a linear adventure, but multiple paths can be followed from motivation to goal.



EXAMPLE

The adventure is a murder mystery and each location is an informant;

- Informant A (the victim's wife) provides a list of the victim's business rivals (motive);
- Informant B (one of the suspect's employees) knows that the suspect had means (he always carried a dagger he had custom made);
- Informant C (the suspect) claims that he lost his dagger some days earlier;
- Informant D (a patron of a local tavern) knows that the suspect had opportunity because he saw the suspect and the victim leave together that night;
- Informant E (a weapon crafter) made the weapon for the suspect and can identify it as his;
- Informant F (a mercantylor) purchased the suspect's weapon from a street urchin (whom he can identify);
- Informant D (a street urchin) saw the suspect hide the murder weapon.

This is a complete, and fairly simple murder mystery. To solve the crime, all the facts are required, and some facts depend on other facts. For example, the investigator will not go looking for the street urchin until the mercantylor gives his evidence.

ADVENTURE 4

RANDOM ADVENTURING

AD HOC DEVELOPMENT

If the GM has the kind of imagination that works best under pressure, this is a great approach. Forget pre-design. Just create places, people and things as the PCs encounter them (or just minutes or seconds before). It helps if the GM is able to maintain one or more plot threads to tie the whole together, but some groups do not require this. The advantage is that the PCs can go anywhere and do anything without artificial constraints.

The disadvantage is that the PCs will ask “so what’s in this room?” and the GM will not know, at least not for a few minutes. This in itself is no problem except that players can often detect when the GM making it all up on the spot, and they may not like it.

All GMs have to handle Ad Hoc adventuring from time to time. With judicious use of random encounter generation tables, and swift thinking, perhaps with a few pre-developed “semi-generic” places, situations and characters handy, it can be made to work. The highly detailed HårnWorld environment is a big help.

UNSTRUCTURED ADVENTURE:

USING ENCOUNTER TABLES

HårnWorld & HårnMaster publications contain numerous Encounter Tables used to generate the occurrence, identity and activity of random-met entities in the fantasy environment. Most RPG systems contain similar resources. These tables can, if properly used, produce instant adventure outlines all by themselves. All the GM has to do is fill in a few details... of course life is never that easy. The problem with the concept is that the Encounter Tables produce concepts that are needed now, and the GM may have only minutes to design full-scale plots. One option is for the GM to develop quasi-generic details in advance. It is not a bad idea to have a few entities, buildings, artefacts, etc., on “standby” in case the Encounter Tables seem to make demands of this type. This kind of anticipatory planning also helps foster the “air of omniscience” which can be so useful when dealing with players who won’t know whether the whole story so far has manipulated them into this position, or whether the GM has simply invented great stuff on the spur of the moment.

In the final analysis, a good GM will use a combination of spontaneous (encounter-generated), linear, and generic scatter-planned adventure elements to build a consistent whole (in other words s/he will do lots of preparation and play it by ear).

UNSTRUCTURED ADVENTURE

In an ad hoc, or unstructured adventure the GM inserts elements at random, although he may link seemingly unrelated random events into a consistent plot or plots. Players set their own goals which they may or may not pursue.



ELEMENTS OF AN ADVENTURE

Setting	Where?
Background	Details, History, Rationale, Context?
Protagonists	Usually the PCs
Antagonists	Who opposes the completion of the adventure?
Objective	How will they know when they are finished?
Motivation	Why do they do it?

DESIGN ELEMENTS

Most adventures, whether they are linear or not, possess the same key elements: setting, background, protagonists, antagonists, objective, motivation

SETTING

The setting is the game-world. The GM is responsible for creating (and/or purchasing) the environment in which the adventure is to occur. A well-developed setting (such as HårnWorld) will give the GM a 'safety-net' in case the PCs 'fall off' the adventure. Well-realised worlds will also 'suggest' a multitude of adventures and adventure elements. A good setting includes historical, geographical, social, political and legendary material. GMs often flesh out such details to customise and enhance various locales within the game-world. When the GM adds original sites to the world, this kind of background is included. Most GMs enjoy developing sites and setting elements.

BACKGROUND

Background can be thought of as the 'story so far'. What has happened *before* the PCs become involved. The 'transition' between background and adventure is the "lead in". This is knowledge that the character(s) possess and/or obtain about the adventure and which leads/motivates them to participate. A legend of "great treasure beyond one's wildest dreams" is an example of lead in background. In real life, most humans know quite a lot of history, folklore, religion, and mythology. Everyone has a personal symbolic system. In roleplaying games, despite our best attempts to provide it, PCs often lack this kind of knowledge.

It is best to provide the players with adventure background well in advance of the start of the actual adventure. Otherwise the players might think "oh the GM is giving me a legend. It must lead straight into an adventure. I'd better memorise it". Instead, it seems a good idea to provide the players with good background and keep adding to it (eg. Lots of *Common Knowledge*). Then, from time to time, the GM can draw on the material for adventures in the hope that the players, already familiar with the names and symbols, can recognise the references.

PROTAGONISTS

Once the setting and background are established, the GM can identify some persons and/or creatures who may aid, or even accompany the PCs on their adventure. These might include employers or employees, companions with their own agendas, innkeepers, hermits, wandering sages, even powerful monsters they might meet along the way.

Such protagonists should be generated to some degree. The GM does not have to include every part of the Character Generation system. Full development is rarely necessary. Descriptive attributes are always a good idea so the GM can describe the NPC to the players. Some combat statistics are useful if the NPC will have to fight. Some personality attributes, or at least a GM concept of the NPC's personality (is he a wimp or a hero, intelligent or stupid, outgoing or taciturn?) are necessary if the NPC is going to interact with the PCs. It never hurts to develop extra characters. A GM can never have too many NPCs.

ANTAGONISTS

NPCs who oppose the PCs' objectives should, perhaps, be even more carefully developed. Antagonists may lurk along the way, some may be found at trail's end, and some may insinuate themselves into the PC party in order to sabotage the expedition.

Most truly great adventures seem to have villains, or even arch-villains. Particular care must be taken with the chief antagonist. The GM needs to explore and develop his personality and motivations (often quite base). The PCs need not even encounter the arch-villain, keeping him as a remote, indirect menace, lurking in the shadows and hatching evil plots is a very effective literary and roleplaying device. A villain can become a personal nemesis. If s/he remains uncaught, s/he may engage the PC's attention through several adventures until good or evil finally triumphs (if ever). The villain's followers/henchmen (if any) also need some careful thought, especially if the PCs are not likely to run into the villain personally. What are their capabilities? Why do they follow such a person?

SABOTAGE

Don't do the saboteur option *too* often as it makes the PCs excessively wary of strangers. Many PC groups can screw up pretty well even without the addition of a saboteur.

OBJECTIVES

Adventures usually seem to have an objective for each participant and several more for the instigator. Some of the possibilities include: rescuing/recovering a person or thing; capturing a criminal or enemy; slaying a monster or villain; exploring a mysterious region, site or district; conveying or escorting a message, cargo, or personage; scouting an enemy army, fortification or camp; investigating a crime or conspiracy; or escaping from lawful or unlawful confinement.

What the instigator wants done, and what the PC group wants to do rarely coincide exactly. The objective is often the key to the adventure. Once the GM decides on objectives, the rest of the adventure tends to fall into place.

ADVENTURE 6

Motivation

The question is “why should the PCs undertake this adventure?” The answer to this question depends on the objective(s) and the PC’s basic natures. The GM can manoeuvre PCs into adventures in various ways:

GREED

strangely enough, even non-existent people (eg. PCs) can be motivated by gold, gems, jewellery, or other negotiable assets. This probably has something to do with the real-life habits of the real humans playing them. Sometimes even a “vague rumour of a suggestion of an ambiguous possibility of the outside chance of possible financial benefit” is enough to send PCs scurrying off down the nearest dragon’s gullet. This can be a lot of fun, but it is not a sure way to get the PCs where they are “supposed” to be, and more direct methods may be necessary.

RELIGIOUS/INSTITUTIONAL OBLIGATION

a church, military officer, guild master, government official, feudal lord to whom the character owes obedience orders her/him to go off and risk her/his life. Being ordered to go on difficult, dangerous quests can be... disheartening. Whenever possible, the superior will *let* the character volunteer. In some organisations offering someone the privilege of volunteering is difficult to distinguish from a threat of torture.

DUTY

Don’t laugh. Many, even most characters come equipped with a sense of honour. A PC who feels obliged to protect the weak and innocent can easily be sent off into some pretty hairy situations...

COERCION

leaving aside the legal and ethically correct coercion practised by institutions on their members, there are several ways to force PCs into otherwise undesirable courses of action. Strangely enough, the coercive approach usually involves giving the PC a choice: For example between (a) undertaking the mission, or (b) being arrested for walking sideways without due care and attention between 06:30 and 06:55 on a city street; or between (a) undertaking the mission; or (b) being hounded by a dozen members of the Lia-Kaváir and having all one’s arms and legs severed. Coercion may also involve the PC’s loved ones or his property in addition to his reputation and person.

BRAVADO

A reputation for craven cowardice can spread for leagues about as a result of one slightly prudent act. Most PCs feel, quite rightly, that such reputations can greatly enhance one’s downward social mobility. Consequently, PCs can often be *shamed* into doing things, especially if a “challenge” is issued in a public place, such as the tavern: “I *dare* you to face the were-anteater at midnight in the graveyard under a cloudy sky, blindfolded with one hand tied behind your back!... What? You won’t do it? You craven, snivelling coward! Bring out the white feathers boys! Where’s my tar?...” While such a challenge might not send the PC scurrying off to face the fell beast, them’s certainly fighting words and a duel (or at least a sincere pounding about the head, shoulders, and especially mouth) is definitely in order.

CURIOSITY

All RPG players have healthy (or perhaps unhealthy) curiosities or they would not be playing. Nevertheless, manipulating curiosity can be difficult. Getting a PC to undertake a quest or expedition by dropping vague hints and letting him overhear juicy gossip demands a certain artistry on the part of a GM who knows his players pretty well. When all is said and done, piquing curiosity is one of the best ways to “kill the cat” — when the PC group, having followed the trail to its final conclusion lies battered and broken, bemoaning its fate, the GM can cheerfully say “well, you have only yourselves to blame...”

INGRATiation

Individuals and/or institutions may persuade PCs to risk their psycho-physical integration by suggesting that gratitude may be forthcoming. The mere prospect of gratitude from on high can move mountains (but more importantly PCs) into quite interesting (and some might say unnatural) positions. Of course, gratitude from on high can be a marvellously ephemeral commodity — sometimes, vast quantities of it in combination with a halfpenny will buy a pint of ale. In a complex political intrigue there is also the distinct possibility that the PCs will find themselves backing the wrong (i.e. the losing) side, and this may lead to further adventures (rescues and escapes).

TRUTH CAN BE DANGEROUS (SAFETY TIP)

If the GM ever says something like “you have only yourselves to blame”, evasive action may subsequently be required. GMs should pay close attention to the mood of the players, wear sneakers to all RPG sessions, and sit closer to the door than do the players.

INSPIRATION

The ancient Greeks believed that there were only twenty-seven basic story plots possible. Since dramatic, literary and RPG plots are essentially the same thing, all the GM needs do is spend a week or so reading Greek plays, and s/he will know everything that needs to be known. Once the PCs get tired of lusting after their own mothers, etc., some variations on the twenty-seven themes are called for.

Inspiration can come from anywhere. Literature (especially fantasy and science fiction), drama, films and television, dreams, nightmares, conversations, music, newspapers, poetry or songs. When designing an adventure for personal use, the GM can plagiarise as much as s/he wishes. Of course the danger is that the players will recognise the plot or its elements and, having already read the ending, evade whatever dire consequences the GM feels may be necessary to his art. The GM may feel that one of the PCs should suffer a horrible, lurid, fate at a certain point to advance the plot, but the PC in question not being a fan of Sam Peckinpah, may selfishly value his life above the artistic demands of the situation.

The GM does not have to copy a whole plot. We find the best approach is to tie together a few disparate elements in a new, hopefully interesting, way. A single image of a place or event may begin the process. For example:

- A great tower of obsidian, without doors, windows or other features, standing cool, and silent in the heart of the desert.
- A man building his own tomb from the inside.
- A house that smells bad (worse than usual) for no apparent reason.
- A tapestry whereon the scenes change.
- A prim and proper woman who, periodically changes into a licentious, lust-crazed, near-animal.
- A tree where no animals will live nor birds alight.
- A mirror that only reflects people who are about to die.
- A tool that keeps getting lost.
- A statue that weeps or bleeds.
- An unusually calm child.
- A dog that climbs trees.
- A cat that trains mice.
- A person that no one seems to notice.
- A village where the milk (or gods forbid, beer) always goes sour.
- Crop circles...

This list is, of course, endless. Plot elements like these can generate whole adventures or side plots, depending on the degree to which they inspire the GM and/or players.

OUT OF THE MOUTHS OF PCs...

Players also contribute to plot development. A single question can launch the adventure onto an absorbing tangent provided the GM is flexible (preferably without *appearing* flexible). Some of the very best adventures originate with the players.

Experienced PCs tend to avoid saying things like "With our luck, there's probably a dragon on the other side of this door", or "Let's hope that ring you're wearing doesn't react with that powerful enchantment on the wall...". Even so, listening to the players talk among themselves can be quite inspirational...

DADA AND THE ART OF SCENARIO PLANNING

We do not recommend a Dadaist recipe, although in some cases, it might produce a usable starting point:

- (a) Select a plot or story of the correct length;
- (b) Cut up the plot into individual words;
- (c) Place words in brown paper bag;
- (d) Shake gently;
- (e) Remove words one at a time and paste them onto a piece of paper;
- (f) Read with feeling and dignity.

ZEN, SURREALISM, AND THE ART OF SCENARIO PLANNING

These may be more interesting possibilities — although as far as we know, Zen doesn't work unless you are players are philosophers. The problem with Zen-adventures is the motivation which can get so obscure that everyone forgets to come to sessions.

Surreal plot elements have their place, but the players still tend to get lost along the way... Of course, it has often been said that players are of only academic interest when it comes to roleplaying. Many GMs feel they just mess up a properly designed world anyway...

Surrealism is a useful plot design aid. When the GM gets confused, it is possible to take refuge in inter-planar, super-magic with a twist of surreal obfuscation.



RANDOM PLOT DESIGN STEP BY STEP

Any GM can design a basic adventure by following a few simple steps. The key to success is in how the GM fills in the details. The following *Random Plot Design* process can be used, with or without randomisation, for scenario planning. Creating the skeleton of an adventure is simple enough that a random generation system can be used. However, it is possible to make silly or unworkable adventures with this system, so use discretion.

INSTIGATOR

Sometimes the PCs instigate an adventure themselves by, for example, asking their church for a quest. In such cases, skip instigator determination. Otherwise decide the individual, organisation or institution that initiates (or tries to initiate) the adventure. Roll 1d100 to randomise if desired.

- 01-05 **Bounty Hunter** — Slave or unfree peasant hunter(s). Possibly someone seeking an escaped felon, etc. Bounty hunters are, when it comes down to it, often loath to share their bounties.
- 06-10 **Chantry(ies)** — One of the chantries, convocations, or more likely individual masters of the Shèk-Pvâr (or possibly some other esoteric order). Quests required by such people are often very obscure (to say nothing of dangerous)... “go to the ends of the earth and bring back a dragon’s liver...”
- 11-20 **Church** — A local (or less likely a foreign) temple, clerical or fighting order, or perhaps a single priest. (Priests of outlawed churches rarely present themselves as such.)
- 21-25 **Diplomat or Spy** — A local or foreign embassy or espionage agent. Such persons rarely reveal themselves directly.
- 26-30 **Foreigner** — A person from another town or country needs help dealing with local authorities, customs, language, (The instigator may need more than just this. Roll again.)
- 31-40 **Government** — the local, regional or national government, or one of its arms, possibly a military organisation.
- 41-45 **Lia-Kaváir** — A member of the Lia-Kaváir, or perhaps an independent thief or assassin, needs assistance to complete a mission. The instigator may need help pulling a job, smuggling or holding (or retrieving) stolen property, escaping from the law (or if independent, from the Lia-Kaváir).
- 46-55 **Merchant** — A mercantyle, craftsman, guild, professional, etc. The motivation here will probably be financial.
- 56-65 **Feudal Lord** — A landed knight (or patrician if applicable), possibly a greater gentleperson, perhaps a knight bachelor. Perhaps a family member or agent of a feudal lord.
- 66-75 **Relation** — A relative or friend of one or more of the PC’s. This may indicate family or personal business that needs taking care of.
- 76-80 **Seafarers** — Pilots or seamen, perhaps tracking missing comrades, or impressing new crew.
- 81-90 **Villagers** — (or possibly townsmen) with a problem at home that needs solving.
- 91-00 **No Active Agency** — There is no real instigator instead the PCs hear rumours, purchase, find or inherit a map or other clue.

FLESH AND BONES

Except for palaeontologists, we all tend to find flesh more interesting than bones. Designing the skeleton is only the first step.

THE ILLUSION OF GREATNESS

Players should probably not know the degree of randomness that governs their characters’ fate. It is better to maintain the illusion that everything that happens has been carefully thought out by an omniscient GM.

ENCOUNTER TABLES

The Encounter Tables in HårnWorld & HårnMaster modules can be used to generate Instigator(s) and offer some insight into their motivations and objectives.

In fact, if the GM thinks of the encounter tables as “instigator” tables, a whole new world of plot development ideas will open up...

OBJECTIVE(S)

The objective provides the adventure's structure, but it is not always made clear to the PCs, especially if they are following orders from an employer. Military forces often order members to "go there, do this, ask no questions and keep your mouth shut". The ostensible objective may differ from the real objective — a group may be sent to rescue a damsel while an agent of the instigator is sent along to kill her. Plots within plots keep the PCs on their toes and the game interesting.

- 01-20 **Convey/Escort** — The instigator wants the group to deliver a message or cargo, or escort person(s). This could be legitimate or involve smuggling.
- 21-35 **Escape** — One or more of the PCs is threatened with arrest, persecution, etc. There may be real, or trumped up charges, or the PCs may have run afoul of a temple, the Lia-Kaváir, or a powerful lord or official. Could be a case of mistaken identity, but in any case it seems a good idea to "get out of town". The person approaching the PCs may bring a warning giving them a chance, at least, to escape. Escape scenarios can last intermittently over dozens of sessions. Having a vengeance-minded arch-villain out for blood can keep the PCs on the move and provide an interesting common thread running through several game-years (or even decades).
- 36-45 **Explore** — Government agency, cartographer or mercantile concern wants a region (often a distant one) explored. The objective is to travel to the region, wander about and report back. PCs would be well-advised to make sure the employer pays all expenses (at least) before they leave.
- 46-60 **Fetch/Recover** — Someone wants something fetched (possibly stolen) from somewhere. This could be a recovery of stolen property, a semi-wild goose chase after a lost "treasure", or simply a mission to go somewhere and escort something back.
- 61-65 **Investigate** — A crime or situation needs investigating. Authorities sometimes hire people off the street (if they have an appropriate reputation) to conduct "arms length" investigations. Sometimes there is pressure from one or both "sides" to obtain particular results. Investigations of important people usually have important repercussions.
- 66-75 **Pursue/Capture** — A criminal or other wanted person. This usually involves going outside the instigator's lawful jurisdiction — this amounts to bounty hunting. The object may also be too dangerous to capture by conventional measures.
- 76-85 **Rescue** — an attempt to recover a person in trouble. Perhaps to foil a kidnapping or assassination (body-guarding).
- 86-90 **Scout** — A "military" exploration to gather information on an army, a fortification, a district, a camp, etc.
- 91-00 **Multiple Objectives** — The adventure's objective is manifold, complex, or secret. Roll two or more times on this table to decide the objective. If the objective is hidden, and the PCs are suspicious, they may spend much of their time trying to uncover the plot. Of course, this can happen even when the task is open and above board.

OBJECTIVES AND SUCCESS:

THE GAME'S THE THING

The protagonist's objective and the instigator's may have little in common. Regardless of the ostensible "objective" the protagonists seek a conclusion that is satisfactory to themselves. If an instigator is attempting to hire assassins, the protagonist's best outcome may be to foil the plot. In all roleplaying scenarios, the players set their own objectives, determine their own "success criteria" and evaluate their own performances... although the GM may certainly offer constructive criticism... "well, you seem to have brought about a civil war that will inevitably cause the destruction of your family and friends, your country, and everything you claim to stand for... but you carried it all off with superb *style*... well done."

ADVENTURE 10

ATTITUDE

The instigator's attitude toward the PCs can vary, not only at the beginning, but in the course of the adventure and after it is completed. This determination should affect, or be affected by the instigator's Morality.

01-70 **Honest** — Things are pretty much the way they are presented. The instigator intends to keep any bargains s/he makes, and hopes for PC success.

71-80 **Deceptive** — The instigator presents a situation that does not correspond to reality. Perhaps s/he has no intention of paying the agreed fee. If there is an intermediary, s/he may be honest, but unaware of the true situation.

81-00 **Opportunistic** — The instigator acts in whatever way suits her/his purpose, changing the honesty of the "quest" at need according to whatever seems most advantageous at any given moment.

APPROACH

The approach should be conditioned by the instigator, objective and attitude. Different types of instigator tend to use different approaches. A wealthy patron, a government official on official business or a great noble would tend to summon the protagonists to an audience. A foreign spy tends to be more circumspect.

01-40 **Direct** — The instigator approaches the PCs in person. This may not be appropriate for some classes of instigator. An archbishop rarely walks into a tavern to recruit mercenaries, for example.

41-75 **Indirect** — The approach is made through an agent or underling. Perhaps the agent will take the PCs to meet the instigator, perhaps s/he will handle the whole thing and the PCs will never learn the identity of the instigator.

76-00 **Obtuse** — Some kind of manipulation or deception, usually involving an intermediary. The instigator may *test* the PCs before "hiring" them, perhaps the task is presented as something other than what it is.

MOTIVATION

How the instigator will motivate the protagonist(s) to undertake the adventure may have been implied by one or more of the preceding design elements (Instigator, Objective(s), Attitude etc.) If not, the GM may randomise motivation. Note that the manner in which the Instigator attempts to motivate the PCs may or may not be the *right* choice (i.e., the one most likely to succeed). Notes on each motivation type begin on p.5.

01-20 **Greed** — usually involves payment or the promise thereof.

21-30 **Religious/Institutional Obligation** — sins to atone for?

31-45 **Duty** — someone needs your help...

46-60 **Coercion** — I have your sister...

61-70 **Bravado** — what will people think?

71-80 **Curiosity** — here's a free trip to the edge of beyond...

81-90 **Ingratiation** — do this, and I might put in a good word for you...

86-00 **Other/Multiple** — roll twice or make something up.



DIVINATORY SCENARIO PLANNING

Another way to plan an adventure is by means of tarotry, runestones, astrology or some other divinitory system. Regardless of the belief one holds in the real-world probity of such activities, each easily generates scenarios. Nearly all divinitory systems provide numerous alternate plot elements with each symbol.

1. Employ the cards, stones, etc., to produce a reading for the PCs and/or someone or something near to or of interest to the PCs. The PCs may or may not participate in the reading. Note that such readings may simulate visits to the diviner by the PCs (if any).
2. The GM (secretly) determines the accuracy of the reading to determine how closely to it s/he will plot the immediate future. If, for example, a sage in the game casts a future and the GM subsequently rolled Marginal Success for the reading, the future portrayed in the reading would probably come into being. Note that FRP should not normally be deterministic. Individuals always retain free will and the ability to modify their futures (at least).
3. The GM plans out an adventure (and/or the near/distant future) taking into account the elements revealed in the reading and the accuracy of the reader.

Note that, if the PCs attend the reading, they have an idea of the “shape of things to come”. Variations from the plot can make life very interesting. Even if the plot revealed in the reading is followed exactly, there is plenty of room for variety.

IMPORTANT SERVICE INDUSTRIES

Visits to the astrologer, card reader or whatever, can be an interesting (and useful) part of the PC's game-lives. Medieval folk often gave as much respect to an astrologer as to a priest or civic official — far more than to a physician, barber or dentist.

I AM THE GHOST OF...

These are the visions of that which *might* be rather than that which *must* be. Free will is always more interesting than fatalism.

ANCIENT PROPHECIES

The revelation of ancient prophecy has become a very popular plot element in modern media, and there's nothing wrong with using it in FRP games. However, the fact that a prophecy is “ancient” implies that it has been around for some time. It may, therefore, be a good idea to build it into the PC's earliest perceptions or at least carefully handle the way it is first presented to them.

A general method would be for a series of prophecies to begin coming true. If for example, there are a series of twelve prophecies, a scholar might become alarmed when the first four come true (especially if the remaining eight deal with the destruction of the cosmos). At this point, lacking any means to interfere himself in the rapid and “inexorable” process toward utter destruction, he might seek out help to try and circumvent the process... being an ivory tower scholar, he might not be a very good judge of talent.

COLOURING BETWEEN THE LINES

These (or any other adventure or adventure-planning system) generate a set of guidelines (constraints) along which action is supposed to flow. At the risk of sounding too philosophical: There is infinite freedom within any set of constraints.

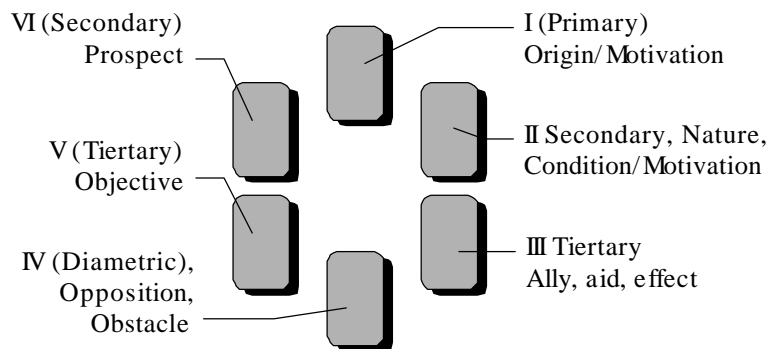
ADVENTURE 12

THE TAROT

The Hárnic Tarot is detailed in a separate publication. The following procedures can be used with any tarot deck (and with minor adaptation, with any common divining method). A tarot reading can be thought of as an adventure outline. Using the (Hárnic Tarot) hexal spread as an outline, the following interpretation should work with most divinatory methods.

THE HEXAL SPREAD

The reader draws cards from the top of the deck, turns them face up, and lays them out, one at a time in a *spread*. The position of each card within the spread is significant. So is whether or not it lands the right way up or reversed (upside down). The cards are laid out in a six pointed star or hexagon.



I PRIMARY: ORIGIN/MOTIVATION

In an adventure planning context, this card indicates the reason why the quest is to be undertaken from the instigator's perspective.

II SECONDARY: NATURE/CONDITION/MOTIVATION

For adventure planning, this card can indicate why the PCs might want to undertake the quest. It can be used to outline the "lead in" or direct motivation for the PCs.

III TERTIARY: ALLY, AID, EFFECT

Used to expand the list of protagonists. This element may offer "help unlooked for" from an external source, or indicate which skills or attributes might be used to solve a problem.

IV DIAMETRIC: OPPOSITION/OBSTACLE

This card can offer ideas about the antagonists, obstacles, or challenges that may lie along the way to the objective(s). It can point to an external conundrum, danger, or enemy, or to personal misgivings or character flaws.

V TERTIARY: OBJECTIVE/GOAL

This should help define a goal/objectives for the instigator.

VI SECONDARY: PROSPECT

This context suggests outcome(s) — in other words, it predicts. However no prediction is certain. Participants have the power to change the future. This is why the context is named "prospect" rather than "fate".



HEAP TRICKS

There are several ongoing ‘devices’ the GM can use in scenario planning, to help keep the game interesting.

THE MENTOR

A mentor is a wise person to whom the PCs can go for advice or information. When a problem is too much for them, they can knock on the mentor’s door for tea and guidance. Sometimes the mentor charges for the service (and/or the tea). A mentor can be anyone from the local priest or fortune-teller, to the proprietor of the “curiosity shop” around the corner. Wise folk are not exactly what they seem. They may be alchemists, herbalists, retired officials or Shèk-Pvâr quietly minding their own business, or foreign spies quietly keeping any eye on everyone else’s business. A mentor who can neatly parcel advice from the GM can be handy.

THE INFORMANT

An informant is a friend or relative, or someone who can be bribed, intimidated or blackmailed, with access to useful information. Government officials, especially secretaries to important officers or nobles, are potentially useful, although anyone in a large organisation can be helpful. Friends or relatives are most useful, because they are more likely to *volunteer* the information that passes across their desks. An informant differs from a mentor in that s/he gives information rather than advice. Although a single NPC could easily fill both roles.

A *casual informant* is one who provides information once, and perhaps never again. The casual informant’s motivation can vary. Perhaps s/he sees a situation that needs correcting for the “good of all” (a whistle-blower) or s/he may have baser objectives — i.e., be attempting to finance the new house or retirement by selling off useful information. In any event, the casual informant usually picks her/his marks with care. A group of worthless-looking PCs do not offer much hope of financial reward. Whether casual or not, the informant gives the GM a handy conduit for information the PCs may need.

THE TRUSTY COMPANION

The trusty NPC companion is one of the most common game devices. The companion can be a mentor to help interpret information the PCs gather by other means, and can even help gather information by going off and speaking to friends and contacts, striking up conversations in the street or otherwise acting in a competent, perhaps mysterious, manner. The companion is usually a true friend who shares the PCs’ adventures and may be a partner, an employee or even an employer. A trusty NPC with the confidence of the PCs can, with a few well-placed comments, prevent the

PCs from striking out on tangents — consequently, the GM can use the trusty companion to lead the group in a particular direction.

THE TROUBLESOME FRIEND

Like the Trusty Companion, the Troublesome friend is a NPC who, sometimes or usually accompanies the PCs on their adventures. Unlike the Trusty Companion, s/he tends to cause more problems than s/he solves. This type of companion tends to get into trouble. S/he is the one who gets kidnapped, falls afoul of the law, takes jobs that lead to disaster, and tends to say the absolutely wrong thing at the worst possible time. Like the trusty companion, the GM can use the Troublesome Friend to lead the PCs into all kinds of interesting situations. There is, however, a danger. A troublesome friend with no redeeming features tends to get rapidly “lost” by the PCs. Troublesome friends are often close relations, younger siblings, cousins, etc., to whom one or more of the PCs feel some kind of obligation.

THE STORYTELLER

Oral traditions are important in societies that do not have cheap paper and are, therefore, largely illiterate. Most characters should know a selection of stories, or “common knowledge”, legends, folklore, etc. Storytellers, begging on the streets or in taverns, are as good a way as any for the GM to pass such information on to the Player-Characters.

THE COMPLEX PERSONALITY

Of course, most real people are all of these things at various times. Perhaps the highest form of the GM’s art is to develop full, complex, non-player characters who, at different times, display the attributes of a trusty friend, an irrational burden, a troubled relative, and so on. Even the most competent companion can get into trouble, and the roleplaying effect of such an unexpected calamity can be quite... calamitous.

THE WATERING HOLE

The oldest ‘cheap trick’ in roleplaying is the watering hole. The local inn or tavern is often a favourite haunt for PCs. It can be a warm and friendly place with lots of interesting people, or a dark and threatening place with lots of interesting people. Much depends on the type of place selected by the PCs. Inns and taverns definitely have “class” deriving from the social standing of the people who frequent them. Some establishments cater to labourers, some to soldiers and some to merchants or government officials. Sometimes a potential employer seeks employees at the bar. If the PCs have made friends with the owner, a few useful recommendations may be forthcoming. The watering hole can also be a source of trouble, with brawls or duels galore — truly a useful device for letting the GM introduce the PCs to all kinds of people and events.

CONCLUSION

If the world is the place where things happen, the adventure is that you do there. Despite this article, there are no hard and fast rules about what that should be.

The most basic form of roleplaying consists of a nothing more than a well-stocked labyrinthine underworld. The Gamemaster draws a map, and sprinkles it with monsters and treasure. The objective is simple: get the treasure. The challenges are just as simple: do away with anything that gets in the way. While the activities of the players do not seem to have any real significance in the (non-existent) wider world, at least the objective is clear and... objective: whoever dies with the most toys, wins. The monsters are assumed to be evil (until proven innocent) and inflicting all manner of indignity upon them does not force the players to make moral judgements or question their own motives.

This may be simple, but it is a high art form... or it can be. Ultimately the GM's success is measured in terms of how much fun the players have along the way... and there is absolutely nothing wrong with this. All roleplaying is like this... how much fun is it? But different people have fun in different ways.

Roleplaying is also an art, and like art, it does not simply have to be a way of having fun. Art is meant to be evocative. It does not even have to be enjoyable. Art is successful if it evokes an emotional or intellectual response from its audience. Art that makes you cry, or art that simply makes you think, is as valid as art that makes you feel good. If a roleplaying session ends with the group in tears, it is just as successful as one that ends in hysterical laughter. The same is true of films, television, painting, drama, dance, music. Art appreciation is about understanding what the art has done and recognising that it was, indeed, evocative.

So where does that leave us?

Roleplaying is more like storytelling than any other art. It has the same elements: plot, characterisation, conflict, climax, and like storytelling, it has the same power to evoke thought and emotion. It is also like improvisational drama. The GM and all the players get to make contributions to the story, until the story is done and... hopefully, the next story can begin. The GM plays the role of "editor", "outliner" and participant, but just like anyone else, because it is improvisational, he has no idea where they will end up.

If there is one piece of advice I might be able to offer is it this: the most important element in roleplaying is the process itself. It is not the story you end up with, it is the participants. It is the group of friends who are able to, through cooperation in a shared artistic endeavour, entertain, educate and appreciate each-other's company while making each other into better people... in that, it's just like having a few beers at the pub.

Have fun, and remember why you started gaming in the first place...



ENVIRON & CHANCE OF ENCOUNTER

Environ determines the chance and nature of encounter. At any given instant, characters are in a specific Environ (determined at GM discretion). Chance of encounter depends on time of day or night.

ATTITUDES AND INITIATIVE

Some creatures are inherently hostile, but most exhibit varied behaviour. If the GM is unsure how encountered creature(s) should behave, attitude may be randomised with 1d100: the higher the roll the "friendlier". Of course, for some beasts, the friendliest thing they will do is simply go away.

It is also necessary to determine who sees whom first. When two parties meet, test Awareness (or some appropriate attribute) to determine this. It is only necessary to roll for one individual in each group with the best Awareness (etc.). If the PC group spots the encounter first, they will have the option to evade, lay an ambush etc., depending on the time involved.

SAFE ENVIRON ENCOUNTERS

There is really no such thing as safe; bad things happen anywhere. The safe environ is a game device to quickly get through periods of inactivity, convalescence, etc. Characters spend much, of their game-lives in "safe" environs. When PCs wait in Safe environ, the GM tells them of background and/or historical events, as they occur (or as they would hear of them). Background events may end the wait: Eg. PCs leave town when they hear plague has broken out. PCs may also wait for "unplanned opportunities" for adventure, employment, and so on. PCs may put out word that they are available for employment ("have sword will travel") and this may cause people (NPCs) to seek their services.

The chance of Safe environ encounter is 5% per 24 hours. If an encounter is generated, determine the time of day first. This gives a clue to the kind of business involved. A merchant seeking caravan escorts is less likely to make an approach in the dead of night. A thief intent on robbing the group is unlikely to make the attempt at high noon. This is common sense, not a hard rule.

Hence, there are two basic Safe environ encounter types. The first is a background or relatively minor event that may be recorded and dealt with quickly by the players. This kind of event does not interrupt the time-flow for long. The second type of event presents opportunities which may, if the players express enough interest, be developed into adventures.

If the GM needs to adjust the group's time plot, the timing of these events may be manipulated.

Any of the encounter tables may be used in the Safe environ; use the most appropriate. If the players are staying at a tavern, the *Urban* table is appropriate, and so on. It may be assumed that all encounters are significant approaches to the group; everyone will be seeking aid or employment, bringing messages, offering work, and so on.

ENVIRON TYPES

Urban Environ: any built up area.

Rural Environ: farmland, pasture, small villages.

Highway: through lightly/unpopulated regions.

Wilderness: Areas free of civilisation.

River: used when on a ship/boat.

Sealane: Open or coastal sea with maritime traffic. GM may treat very busy coastal sealanes/channels as *River*.

Open Sea: areas out of sight of land.

Underworld: Subterranean caves, ruins, etc.

Safe: Location where the group should not be in undue danger (eg. a room at the inn).

BASIC ENCOUNTER TABLE

Environ	Time Tick	Day	Night	Foot Move
Urban	1 min.	16+	19+	250 feet
Rural	1 watch	14+	19+	4 leagues *
Highway	1 watch	17+	19+	5 leagues *
Wilderness	1 watch	19+	20	4 leagues *
River	1 watch	18+	19+	n/a
Sealanes	1 watch	19+	19+	n/a
Open Sea	1 watch	20	20	n/a
Underworld	1 min.	20	20	100 feet
Safe	24 hours	20	n/a	n/a

Roll 1d20 at the beginning of each time tick to determine if an encounter will occur; an encounter will occur if the roll is equal to, or greater than the number under Day/Night. Encounters may be scheduled (as necessary) to the nearest minute. If the time tick is a watch, roll 1d8-1 to determine the number of ½ hours and 1d30-1 for additional minutes into the watch. In Safe environ, watch is generated by rolling 1d6. If one encounter occurs, more roll(s) may be made for a additional encounter(s).

RANDOM ENCOUNTERS

The random encounter tables provide opportunities for player characters to interact with the fantasy environment in a "natural" way. Chance encounters can develop lives of their own, and seemingly minor/irrelevant meetings can easily grow into major, multi-threaded adventures. Because the principal activity of roleplaying characters is interaction with the environment, an effective set of encounter tables are a *vital* part of the roleplaying experience and go a long way toward *defining* the world.

USEFUL ENCOUNTERS

Unless it would pointlessly interfere with plot development, each encounter should be considered *significant*. Peasants encountered should be seeking aid, escaping from the law or service, or otherwise attempting to involve the PCs in their activities. The PCs may send runaways on their way without taking interest, but their next encounter might be with the peasant's pursuers who may want to know why the felon was not apprehended in accordance with the law... Sometimes PCs want encounters. If supplies are running low, a deer wandering into camp may be a godsend.

ENCOUNTERS 2

URBAN ENCOUNTER

Lawful		Lawless		Encounter
Day	Night	Day	Night	
01	01	01-02	01-03	Beggar/Cripple/etc. [1]
02	02	03	04	Cartographer/Artist [1]
03-07	03-07	04-08	05-09	Cleric/s [4]
08-09	08	09	10	Crier (news/edict/etc).
-	09	10	11-12	Dogs/Rats [11]
10-11	10	11	13	Servant/Cook/etc. [1]
12-25	11-13	12-20	14-15	Farmer(s)/etc. [6]
26-30	14	21-24	16	Fisherman/monger [1]
31-33	15	25-27	17	Foreigner (Re-roll)
34-55	16-26	28-42	18-27	Guildsman(men) [3]
56-57	27	43-44	28	Hunter/Trapper etc.[1]
58	28-32	45-47	29-34	Items from window...
59-63	33-44	48-58	35-54	Lia-Kaváir [3a/5]
64-68	45	59-62	55	Labourer(s)/etc. [1]
69-78	46-61	63-70	56-61	Military [8]
79-83	62	71-76	62-63	Mob/Crowd/Assembly [2]
84-85	63	77-78	64	Noble/Personage [7]
86-88	64	79-80	65	Local Official(s) [9]
89	65	81	66	Mercantylor [1/3a]
90	66-67	82-84	67-69	Pimp procuring/etc.
91	68-77	85-88	70-75	Prostitute
92	78-81	89	76-77	Ratter/Scavenger [1]
-	82-83	90	78-86	Street Ruffians [1/5]
93	84	91	87	Scribe/Scholar [1]
94	85-86	92-93	88	Slaver-Mercantylor [1]
-	87-91	94	89-91	Street Cleaner(s)
95	92	95	92	Teamster [1/3a]
96	93	96	93	Toy maker [1]
97	94	97	94	Unguilded Peddler [1]
98	95-99	98	95-99	Unguilded Criminal [5]
99-00	00	99-00	00	Urchins/Children [1/2]

RURAL ENCOUNTER

Lawful		Lawless		Encounter
Day	Night	Day	Night	
01-05	01-02	01-05	01-02	Lord/his men [1/8/10]
06-55	03-20	06-55	03-20	Farmer(s)/etc. [6]
56-60	21-40	56-55	21-35	Foresters (hunting Poachers etc.) [1]
61-62	41-60	56-65	36-60	Poacher/Hunter/Trapper[1]
63-75	61-70	66-75	61-70	Re-roll as "Highway"
76-95	71-90	76-90	71-85	Re-roll as "Urban"
96-00	91-00	91-00	86-00	Re-roll as "Wilderness"

HIGHWAY ENCOUNTER

Lawful		Lawless		Encounter
Day	Night	Day	Night	
01-25	01-60	01-30	01-70	Re-roll as Wilderness/Rural
26-35	61-63	31-35	71-72	Re-roll as Urban
36-45	64-65	36-40	73-75	Journeyman/men [3b]
46-55	66	41-50	76	Caravan with Escort
56-60	67-68	51-53	77-72	Peddler/Mercantylor [1/3b]
61-65	69-70	54-57	73-75	Cleric(s) etc. [4]
66-70	71-80	58-60	76-78	Foresters after poachers [1]
71-80	81-85	61-70	79-80	Soldiers on Patrol
81-85	86-94	71-90	81-94	Brigands/Highwayman [1]
86-90	95-96	91-95	95-96	Military [8]
91-95	97-98	96-97	97	Personage(s) [7]
96-00	99-00	98-00	98-00	Adventurer(s) [10]

WILDERNESS ENCOUNTER

Day	Night	Encounter
01-20	01-15	Tracks/spore/Sounds (Re-roll)
21-45	15-45	Local Tribes/patrols/etc.
46-47	46-48	Wild Dogs/Wolves/etc. [11]
48-49	49-51	Mountain Lion/Wild Cat/etc. [11]
50-51	52-53	Ursine: Bear [11]
52-54	54-55	Stag/Deer/Hind/etc. [11]
55	56-57	Wild/Stray Cattle/etc. [11]
56-57	58-59	Wild/Stray Sheep/Goats/etc. [11]
58-59	60-61	Wild/Stray Boar/Pig/etc. [11]
60-61	62	Avian: Eagle/Hawk/Falcon/etc.[11]
62	63	Equine [11/12]
63	64-66	Reptile [13/11]
64	67-69	Ívashú [15/11]
65	70-73	Ethereal [16]
-	74-75	Dryad: (Forest only).
66-82	76-79	Human Adventurer(s) [10]
83	80-88	Gàrgún (Wandering Band) [1/10]
84-85	89	Khúzdul Adventurer(s) [10]
86	90-91	Sindárin Adventurer(s) [10]
87-88	92	Geomorphic: Landslide/Bog/etc
89-90	93	One/more of party gets lost
91-92	94	Spoilage/Loss of food/etc.
93-94	95	Equipment loss/failure/horse lame
95-96	96-97	Sickness/food poisoning/etc
97-98	98	Mutiny/dissent/argument/etc.
99	99	Plant Hazard (poison ivy etc.)
00	00	Slimes/Moulds/Fungi [14]

MARITIME ENCOUNTER

River	Seaway	Open	Encounter
01-34	01-25	01-05	Local Fishing Boat
35	26-30	06-08	Foreign Fishing Boat
36-65	31-55	09-22	Local Merchantman
66-75	56-65	23-29	Foreign Merchantman
76-80	66-70	30-40	Pirate/Privateer/etc.
81-84	71-74	41-44	Local Warship
85	75	45	Foreign Warship
86-90	76-80	46-59	Mutiny/dissent/argument
91-94	81-82	60	Maelstrom/freak current
95-96	83-84	61-62	Fire on Board.
97-98	85-86	63-65	Equipment Failure
99	87-90	66-70	Food and/or Water Spoilage
-	91	71-72	Killer Whales (Orcas)
-	92-94	73-77	Small Cetaceans: Dolphins/Porpoises
-	95	78-81	Grey/Finback./Sperm Whale
-	96	82-84	Humpback/Bowhead Whale
-	97-98	85-90	Right Whale (40% Narwhal in Arctic)
-	99	91-98	Seals/Walruses/Sea-lions
00	00	99-00	Sea or Water Monster

UNDERWORLD ENCOUNTER

1d100	Encounter
01-10	Tracks/spore/Sounds (Re-roll)
11-40	Resident Creature(s) (as applicable)
41-55	Re-roll as "Wilderness" (as applicable)
56-65	Gàrgún (probably wandering band) [10]
66-70	Reptile(s): Snake/Dragon/etc. [13]
71-78	Ívashú [15]
79-85	Ethereal: Ghost/Demon/etc. [16]
86-90	Cave-in/Bad floor/etc.
91-92	One/more of party gets lost
93	Failure/loss of equipment
94-95	Mutiny/dissent/argument/etc.
96-98	Slimes/Moulds/Fungi [14]
99-00	Other/Unique Creature(s) (GM discretion)

SUBTABLE 1: GENERAL ACTIVITIES

Day	Night	Activity
01-20	01-24	Eating/Drinking/Gambling/etc.
21-25	25	Going to/from market/church/work
26-30	26-30	To/from Visiting friends/etc.
31-35	31-35	Seeking/offering Directions
36-40	36-40	Seeking/offering Services
41-45	41-75	Camping/Seeking Lodgings/etc.
46-55	76-85	Offering Employment
56-85	86-90	Looking for work/Working
86-90	91-96	Escaping the law/service/etc.
91-95	97-98	On Errand/Bearing Message
96-00	99-00	Seeking/In a duel/fight/etc.

SUBTABLE 2: MOB/CROWD ACTIVITIES

Day	Night	Reason For Gathering
01-05	-	Auction/Impromptu Market/sale
06-10	01-10	Brawl/Looting/Rioting
11-15	11-15	Fight/Boxing Match/Duel
16-20	16-20	Hue and Cry
21-35	21-35	Juggler/Acrobat/Jester/Fool
36-40	-	Mob Sport-Soccer/greased pig etc.
41-55	36-50	Musician/Bard/Singer
56-60	51-55	Edict/Proclamation/Spectacle
61-70	56-60	Play/Puppet Show/Animal show
71-75	61-67	Political Orator/Debate
76-80	68-82	Procession/Funeral/etc.
81-85	83-87	Public Execution [Crime: 5]
86-90	88-97	Public Punishment [Crime: 5]
91-00	98-00	Religious Sermon/Orator/Debate [4]

SUBTABLE 3: GUILD

Urban	Other	Guild	Urban	Other	Guild
01	01	Apothecary	41-49	25-31	Mercantylor
02	02	Alchemist	50-59	32-41	Metalsmith
03	03	Astrologer	60-61	42-59	Miller/Millwright
04-05	04	Chandler	62	60-69	Miner
06	05-06	Charcoaler	63-66	70-72	Ostler
07-12	07-08	Clothier	67	73	Perfumer
13	09	Courtesan	68-69	74	Physician
14	10	Embalmer	70	75	Pilot
15	11	Glassworker	71-78	76-79	Potter
16-17	12	Harper	79-80	80-81	Salter
18	13	Herald	81	82	Seaman
19-23	14-16	Hideworker	82	83	Shèk-Pvâr
24-27	17-18	Innkeeper	83	84	Shipwright
28-29	19	Jeweller	84	85	Tentmaker
30	20	Lexigrapher	85	86	Thespian
31-35	21	Litigant	86	87-89	Timberwright
36	22	Locksmith	87-89	90	Weaponcrafter
37-40	23-24	Mason	90-00	91-00	Woodcrafter

3a Guild Rank

01-20	Apprentice(s)
21-65	Journeyman(men)
66-80	Bonded Master
81-95	Freemaster
96-99	Syndic
00	Guildmaster

3b Guildsman Activity

01-30	At/seeking work
31-40	On errand
41-50	Seeking materials
51-55	Seeking workers
56-65	Delivering goods
66-00	Other [1/10]

SUBTABLE 4: CLERICS

01-15	Acolyte(s)/Novice(s)
16-30	Mendicant Lay-brother(s)/sister(s)
31-40	Mendicant Friar/etc.
41-60	Deacon(ess)/etc.
61-70	Mendicant Priest(ess)
71-85	Temple Priest(ess)
86-96	High Priest(ess) with attendant(s)
97-99	Bishop(ess) with attendant(s)
00	Primate/Pontiff/Archbishop(ess)

4A: CLERICAL ACTIVITIES

01-10	Ministering flock/dispensing alms/etc
11-15	Inspecting Church property/lands/etc.
16-20	Preaching/about to preach/etc.
21-30	Meditating/At prayer/etc.
31-40	Seeking Victims for Rituals/etc.
41-50	Inquisiting after Heretics/Apostates/etc.
51-60	Begging/Soliciting alms (as applicable).
61-65	On pilgrimage
66-00	Non-church related Activity[1]

SUBTABLE 5: CRIMINAL ACTIVITIES

Day	Night	Activity
01-10	01-10	Collecting Extortion/etc.
11-15	11	Collecting dues/Patrolling/etc.
16-35	12-13	Pursecutting/Stalking a mark/etc.
36-45	14-20	Con job/gambling/touting/etc.)
46	21-45	Burgling/casing job/etc.
47	46-60	Moving/smuggling goods/contraband
48	61-62	Assassin Stalking Prey/etc.
59-00	63-00	Non-criminal activity [1/3b]

SUBTABLE 6: PEASANT/RURAL FOLK

01-05	Agricultural Slave
06-10	Serf/Very Poor Thrall
11-20	Cottager/Poor Thrall
21-45	Half-Villein/Average Thrall
46-70	Villein/Wealthy Thrall
75	Reeve (Chief Serf/Thrall)
76-80	Farm Worker (freeman)
81-90	Freehold (Tenant) Farmer
91-95	Yeoman (freehold farmer)
96	Thatcher
97-98	Woodcutter/Iceman
99-00	Forester(s)

6A: PEASANT ACTIVITIES

01-05	01-15	Running Away (seeking protection?)
06-30	16-20	Travelling to/from work/market
31-70	21-25	At work (making/selling goods)
71-85	26-30	Herding Livestock (as applicable)
86-00	31-00	At leisure (non-work related) [1]

SUBTABLE 7: NOBLES/PERSONAGES

01-75	Enfoeffed Knight/Patrician
76-85	Grandmaster/Officer of Fighting Order
86-95	Duke/Earl/Baron/Great Patrician/etc.
96-00	King/Emperor/Tribal Chieftain/etc.

ENCOUNTERS 4

SUBTABLE 8: MILITARY ENCOUNTERS

01–50	Local Garrison/Guard/Patrol/etc.
51–60	Militiaman/men
61–75	Legionaire(s)/Man(men) at arms
76–84	Mercenary
85–88	Naval Seamen/Marines (as applicable)
89–90	Swordmaster/Sapper/Archer/etc.
91–95	Gladiator (free)
96–00	Knight–Batchelor (landless)

8A: MILITARY ACTIVITIES

Day	Night	Military Activity
01–45	01–60	On Guard/Patrol
46–50	61–65	Bearing Message/moving cargo
56–60	66	Training/On Manoeuvres/etc.
61–65	67–69	Recruiting
66–70	70	Investigating Crime/etc
71–80	71–75	Seeking Employment
81–95	76–95	Off Duty [1]
96–00	96–00	Absent without leave [1]

SUBTABLE 9: OFFICIALS

01–20	Bailiff/Sheriff/Constable
21–55	Mayor/Alderman/Town Bureaucrat
56–70	Judge/Magistrate/Royal Official
71–80	Gaoler/Executioner (with prisoners?)
81–00	Reeves/inquisitors

9A: OFFICIAL ACTIVITIES

01–25	Collecting/Assessing Taxes
26–60	Inspecting businesses/public works/etc
61–75	Investigating crime
76–00	Off Duty [1]

SUBTABLE 10: ADVENTURERS

Day	Night	Adventurer Activity
01–05	01–70	Camping/Seeking Accommodation/etc
06–20	71	Exploring/seeking Adventure
21–55	72–73	Questing/Crusading/Geas/etc.
56–60	74–75	Seeking Directions/Protection
61–67	76–85	Escaping Persecution/The Law/etc.
68–70	86	Looking for Trouble/Joust/etc.
71–80	87–93	Hunting Criminals/Runaways/Game
81–90	94	Escorting Cargo/Treasure/etc.
91–93	95–96	In Distress/Under Attack/etc.
94–96	97–98	Caring for Wounded/Dead
97–98	99	Preparing/Springing Ambush/etc
99–00	00	Dividing Loot after fight/etc.

SUBTABLE 11: ANIMAL ACTIVITIES/HABITS

01–50	Sleeping/Hibernating/Dormant
51–85	Stalking/Hunting Prey or Fleeing Predator
86–00	Eating Kill/Grazing/Foraging/Hunting/etc

SUBTABLE 12: EQUINES

01–95	Wild Horses and/or Ponies [11]
96	Centaurin [1/11]
97	Unicorn [11]
98–99	Hirénu (Hippogriff) [11]
00	Unique Equine [designed at GM discretion]

SUBTABLE 13: REPTILES/ETC.

01–10	Ordinary Reptiles/Lizards [11]
11–50	Ordinary Snakes (non-poisonous) [11]
51–80	Ordinary Snakes (poisonous) [11]
81–90	Ordinary Snakes (constrictor) [11]
91–96	Yélgri (Harpy) [11]
97–99	Wyvern/Ílme (as applicable) [11]
00	Dragon [11]

SUBTABLE 14: FUNGI/SLIMES

01–35	Lánglah (Grey Ooze)
36–65	Lurishi (Ochre Mould)
66–95	M'nógai (Green Slime)
96–00	Other/Unique fungi/slime

SUBTABLE 15: IVASHU

Day	Night	Ívashú Species
01–25	01–15	Áklash [11]
–	16–40	Hrú (The Rock Giant) [11]
26–50	41–65	Nólah (Troll) [11]
51–60	66–75	Úmbáthri (Gargoyle)
61–95	76–95	Vlásta (the Eater of Eyes) [11]
96–00	96–00	Unique/Rare Ívashú (designed at GM discretion)

SUBTABLE 16: ETHEREALS

Day	Night	Type of Ethereal
01–15	01–10	Elmíthri (Water Sprite/s)
16–50	11–20	Asíri (Kami/Air Sprite/s)
51–60	21–30	Elemental (as applicable)
61–69	31–40	Salamander (as applicable)
70	41	Djinn/Efreet (as applicable)
71–84	42–60	Shade/Ghost/Astral Entity/etc.
85	61–80	Amôrvrus (Undead)
86–90	81–90	Possessed Entity/Zombie (as app.)
91–95	91–95	Demon/Demigod (as applicable)
96–00	96–00	Unique/Rare Ethereal (GM Option)

SUBTABLE 17: DEMONS/DEMIGODS

Day	Night	Allegiance/Status
01–05	01–06	Servant of Ágrik
06–10	06–10	Servant of Haléa
11–15	11–15	Servant of Ilvír
16–25	16–18	Servant of Laráni
26	19–35	Servant of Mórghath
27	36–53	Servant of Navéh
28–55	54–55	Servant of Peóni
56–60	56–60	Servant of Sárájin
61–65	61–65	Servant of Sávè-K'nôr
66–70	66–70	Servant of Siém
71–95	71–95	Independent Demon/Demigod
96–00	96–00	Bound/Trapped Demon/Demigod

17A: DEMON/DEMIGOD RANK/POWER

01–75	Minor Demon/Demigod
76–90	Intermediate Demon/Demigod
91–00	Major Demon/Demigod

TREASURE GENERATION

By chance or design, players often acquire items of real or perceived value. The treasure generation procedures may be used to randomly generate possessions carried by various creatures, and/or the composition and values of treasure hoards.

There is no limit to the amount of information that may be requested by players or generated by the GM. The GM should be prepared to inform the characters as to the colour(s), texture, size, shape and weight of any item. PCs may also look for mechanical or magical properties, which may or may not be discovered. Degrees of detail, from precise generation of each specific item to general assessments, are possible. These procedures are modular. The GM uses whichever of them seems appropriate, in any combination. The GM is not limited to the items described. We have provided a variety of interesting things; many more may be added.

VALUES OF ITEMS

Both valuable and mundane items may be generated with this system. Value is relative, and difficult to ascertain without the necessary appraisal skills. Hence, PCs may have no idea of the value of “treasure” they find. This means they could be cheated by unscrupulous buyers.

TREASURE REGISTER

The GM should maintain a secret register of all “treasure” found by PCs. Items whose nature, value, or powers are not definitely known by the players should be included with unique registration numbers. A sample form is provided on *Treasure 28*. The GM may generate and record information only as needed or discovered. When the PCs lose an item the GM should note the loss in his register. Keeping a Treasure Register solves the problem of players trying to use artefacts they have lost, or selling the same item twice.

TREASURE AGE

The GM may have an idea of an item’s age from its design or location, but some items could reasonably be of any age. If random age generation is needed, the *Treasure Age Table* may be used.

TREASURE CONDITION

Neglect and decay can take a terrible toll. Many found items are encrusted with grime and/or in poor condition. Even enchanted artefacts may be broken. The decay of artefacts made of noble metals or sealed in some kinds of environment may be slowed or prevented. Artefact condition may be determined with the Treasure Condition Table. The GM may select for Found (lost or abandoned) or Person (carried on, and presumably taken from, person or persons) as appropriate. Interpretation of the result depends on the type of item; a jewelled bracelet in poor condition may have had its gems removed, and so on. The GM may adjust the 1d100 roll to reflect the time since the item was lost, how it has been stored, and so on. Written works have their own condition table.

TREASURE

While we use the term “treasure” to include almost any item of real or imagined value, it should be remembered that rarity or uniqueness are attributes possessed by most items of great value. This system is designed to generate *unique* items as well as common things like coinage. Since artefacts are often the principal focus of roleplaying adventures, the GM should exercise all due care in designing treasure.

HOARDS

Nothing brings out the avaricious nature of PCs better than the rumour of a fabled hoard. Rumours can spur players to overcome great adversity to repeal “nine tenths of the law”.

Hoards may also be chanced upon; some beast with the acquisitiveness of a magpie and the disposition of a mad dog might attack a PC group, lose, and leave its treasure for the players to trip over.

To generate a hoard, determine its general nature and size, use the *Personal Possessions* tables as guides and generate specific items as desired.

TREASURE AGE TABLE

An item’s design or location may offer clues as to its age, but some items could reasonably be of any age. This table is used at GM discretion to randomly generate an item’s age to the nearest century. A 1d100 roll may be used to determine the exact year if necessary.

1d100 AGE of Item	
01–75	Modern 6 th to 8 th century TR (1d3+5)
76–82	Middle 1 st to 5 th century TR (1d5)
83–87	Middle 1 st to 2 nd century BT (1d2)
88–91	Ancient 3 rd to 12 th century BT (1d10+2)
92–95	Codominium 13 th to 70 th century BT (3d20+10)
96–97	Pre-Khūzan 71 st to 100 th century. BT (1d30+70)
98	Lost Years 101 st to 150 th century BT (1d50+100)
99–00	Earthmaster 151 st to 200 th century BT (1d100+150)

TREASURE CONDITION TABLE

Use this table as required to determine the condition of an artefact. Select either *Found* (lost or abandoned) or *Person* (carried by and/or taken from, person(s)).

Found	Person	Condition
01–20	01	Broken/Decayed (unrecognisable?)
21–60	02–03	Poor (corroded/pieces missing)
61–80	04–10	Fair (needs repair/cleaning)
81–95	11–90	Good (may need cleaning/etc.)
96–00	91–00	Excellent (as new)



PERSONAL POSSESSIONS

Personal Possession Tables may be used to randomly generate items carried by individuals. The GM assigns encountered individuals to one (or more) categories. The tables are intended for humans but can be used for Sindârin or Khúzdul with or without modification. gârgún would usually be classed as *bandits*, *hunters*, or *vagrants*. Only sentient creatures carry personal possessions. If someone fits more than one category, roll for the higher chance. It is sometimes best to generate certain possessions as soon as the individual is encountered. Persons with useful weapons tend to use them to defend themselves, provided they understand their use and nature.

Various categories are checked for each individual. Two numbers are given in each category. The first number is the percentage chance that the individual possesses such item(s). The second number indicates the die roll to determine the number of such items. An asterisk (*) indicates a subtable for that category.

CLOTHING/ARMOUR

The entry for clothing indicates the garb normally worn by the individual. Wealthier persons usually have better garments. Clothing may vary according to current activities, time of year, weather, and so on. Second hand garments usually sell at 30-60% of cost. Note that the clothing of deceased individuals may be damaged (sword cuts, bloodstains, etc). Clothing may be supplemented by armour. Whether an individual is wearing his armour depends on how much s/he anticipates getting into a fight.

SILVER/GOLD

This is the number of drams of silver (usually in coin form) carried in the purse. A silver penny weighs one dram. Some individuals may also carry gold, which may or may not be in coin form. Type of coin/ingot depends on locale and GM discretion.

USURERS' NOTES

Notes appear to the illiterate as scrolls or folded pieces of vellum or parchment. Each should be assigned a place of origin. Value may be determined by rolling 1d100 × 10d at GM discretion. There are two basic kinds of note: (1) bearer notes may be traded by anyone; (2) personal notes can only be redeemed by the individual to whom they are issued. About 90% are bearer notes.

GEMS/JEWELLERY

Most jewellery consists of items habitually worn by the individual. This depends on the location of the encounter; few people wear their best jewellery on camping trips, but may carry loot, trade goods, etc.

TRADE GOODS

The type of trade goods a mercantylet is likely to carry depends on size of party, culture, and encounter location. A solitary trapper may only have a few hides/furs; a large merchant caravan may carry tons of luxury goods. For inspiration, roll each item on the *Occupation Generation Table* (*HårnMaster Gold Player Edition*).

PERSONAL POSSESSION TABLES

ALCHEMIST

Clothing: Robe/hose/etc.	
Armour †*	5%:1d3
Silver (pence/drams)	90%:7d6
Gold (ounces/ounce coins)	25%:1d3
Gems/Jewellery *	10%:1d3
Weapons *	10%:1d4
Written Works *	70%:1d4
Potions/Elixirs *	90%:1d8
Artefacts *	30%:1d3

ARCANIST/SCHOLAR/SHEK-PVÂR

Clothing Gown/hose/etc.	
Armour †*	5%:1d2
Silver (pence/drams)	90%:9d6
Gold (ounces/ounce coins)	25%:1d3
Gems/Jewellery *	10%:1d3
Weapons *	10%:1d4
Written Works *	75%:1d6
Potions/Elixirs *	20%:1d8
Artefacts *	40%:1d3

BANDIT/OUTLAW

Clothing: Tunic/leggings/etc.	
Armour †*	65%:1d4
Silver (pence/drams)	75%:1d6
Gold (ounces/ounce coins)	5%:1d3
Usurers' Note(s)	2%:1d2
Gems/Jewellery *	15%:1d3
Weapons *	95%:2d2
Written Works *	1%:1d3
Potions/Elixirs *	5%:1d3
Artefacts *	1%:1d2

CLERIC/PRIEST (ADJUST PER RELIGION)

Clothing: Robe/hose/etc.	
Armour †*	10%:1d3
Silver (pence/drams)	90%:6d6
Gold (ounces/ounce coins)	20%:1d3
Gems/Jewellery *	5%:1d3
Weapons *	20%:1d3
Written Works *	40%:1d6
Potions/Elixirs *	30%:1d3
Artefacts *	10%:1d3

HUNTER/WOODSMAN/TRIBESMAN

Clothing: Tunic/leggings/etc.	
Armour †*	35%:1d4
Trade Goods (furs/hides/etc.)	50%:2d6
Silver (pence/drams)	20%:3d6
Gold (ounces/ounce coins)	2%:1d2
Gems/Jewellery *	1%:1d3
Weapons *	85%:1d4
Written Works *	1%:1d2
Potions/Elixirs *	10%:1d3
Artefacts *	1%:1d2

Personal Possession Tables
are continued on the next page.

* An asterisk indicates there is a subtable and/or subsystem available to enhance the detail(s) for this item.

† See also Generic Armour Profiles in *HårnMaster Gold Player Edition*.

MISCELLANEOUS ITEMS

Most characters habitually carry the following items about their persons. Use discretion:

- Tinderbox/Flint and Steel/etc.
- Keys (depends on wealth/etc.)
- Credentials (proof of status): eg. Guildsmen carry documents proving their membership, and so on.
- Knife (tool not dagger, unless the individual is wealthy)
- Professional Tools (as portable/applicable)

CAMPING/EXPLORING EQUIPMENT

Individuals on an expedition generally have some of the following equipment. Use discretion:

- Alcoholic Beverages (ale/wine/etc.)
- Backpack(s)/Sack(s)/Bag(s)
- Blanket/Bedroll (quality varies by status)
- Climbing Gear (spikes/grapple/ropes)
- Cooking equipment (pots/pans/salt/etc.)
- Fishing Gear (hook/line/net)
- Hatchet/Woodaxe/Wood Saw
- Lantern/Oil/Torches
- Provisions (fresh/salted/iron rations/etc.)
- Snares/Traps (may depend on provisions type)
- Spare Clothes, Sewing/Repair Kit(s)
- Staff/Walking Stick (probably selfmade)
- Tent/Tarpaulin (usually groups only)
- Waterskin/Waterbottle



PERSONAL POSSESSION TABLES

ΛΙΑ-ΚΑΒΑΪΡ (THIEF)

Clothing: Tunic/hose/etc.	
Armour †*	5%:1d2
Silver (pence/drams)	90%:8d6
Gold (ounces/ounce coins)	10%:1d3
Usurers' Note(s)	10%:1d3
Gems/Jewellery *	25%:1d6
Weapons *	75%:1d3
Written Works *	5%:1d3
Potions/Elixirs *	5%:1d2
Artefacts *	5%:1d3

ΜΕΡΧΑΝΤ/TRADE

Clothing: Gown/tunic/hose/etc.	
Armour †*	5%:1d2
Trade Goods	80%:3d6
Silver (pence/drams)	90%:9d6
Gold (ounces/ounce coins)	35%:1d6
Usurers' Note(s)	90%:1d8
Gems/Jewellery *	35%:1d6
Weapons *	20%:1d2
Written Works *	30%:1d3
Potions/Elixirs *	10%:1d2
Artefacts *	5%:1d2

ΒΑΓΡΑΝΤ/BEGGAR/ETC.

Clothing/Armour† (GM discretion)	
Silver (pence/drams)	10%:1d8
Gold (ounces/ounce coins)	1%:1d2
Gems/Jewellery *	1%:1d2
Weapons *	2%:1d2
Written Works *	2%:1d2
Potions/Elixirs *	2%:1d2
Artefacts *	1%:1d2

WARRIOR/NOBLE (ADJUST FOR WEALTH)

Clothing: Gown/tunic/hose/etc.	
Steed	85%:1
Armour †*	99%:2d6
Silver (pence/drams)	90%:7d6
Gold (ounces/ounce coins)	30%:1d3
Usurers' Note(s)	10%:1d6
Gems/Jewellery *	15%:1d3
Weapons *	99%:2d3
Written Works *	10%:1d3
Potions/Elixirs *	10%:1d2
Artefacts *	5%:1d3

* An asterisk indicates there is a subtable available to enhance the detail(s) for this item.

† See also Generic Armour Profiles in HårnMaster Gold Player Edition.

TREASURE 4

Potions/Elixirs

A potion may be defined as any substance designed to be applied to the body internally or externally, or which looks like it may be meant for such purpose(s).

There are infinite possibilities in this category. The same potion may vary in appearance, and potions that appear identical may have vastly different effect(s). There is not room in this module to detail the rules of alchemy.

The appearance, general function, etc., of a potion/elixir etc. may be randomly determined by means of the *Potion/Elixir tables* (right). The GM may fill in details as to dosage and specific effect as desired.

Nowadays, aspirin looks more or less the same all the time because we have established customs — back in the middle ages, no such conventions existed — each alchemist and/or pharmacist applied his own standards of function and aesthetics.

Most potions tend to lose their effect with age. A 10,000-year-old medicine may not have much kick left. Magic may preserve potency in some cases.



APPEARANCE/TEXTURE

01–45	Liquid (watery/oily/etc.)
46–60	Ointment/salve/grease/etc.
61–85	Powder/granules/crystals/etc.
86–90	Fibrous (thready/plant fibres/etc.)
91–00	Resinous (sticky/etc.)

COLOUR

01–25	Colourless
26–50	Brown
51–55	Black
56–70	White/Milky
71–85	Grey
86–87	Multi-Coloured
88–89	Red/Pink
90–91	Orange
92–94	Yellow/Golden
95–96	Green
97–98	Blue
99–00	Violet/Purple

POTENCY

01–10	Useless (powers entirely lost)
11–30	Weak (large dose required)
31–70	Average (typical dose required)
71–90	Strong (small dose required)
91–00	Concentrated (very potent)

GENERAL PURPOSE

01–25	Healing (restorative etc.)
26–35	Anaesthetic
36–60	Poison (designed to kill)
61–70	Disinfectant/etc. (aids healing)
71–75	Drug (hallucinogen/etc.)
76–85	Stimulant (increases metabolic rate)
86–90	Depressant (slows metabolism)
91–95	Holy Water/etc. (varied effects)
96–00	Esoteric Effect (enchanted or unusual purpose)

ABUNDANT, CHEAP HEALTHCARE

A high incidence of healing potions are generated by these tables. This is no accident — PCs often seem to be in need of such things and, oddly enough, a generous supply of healing potions does not seem to unbalance the game overmuch.

GEMS & JEWELLERY

These tables determine jewellery and unmounted gemstones. *Item Generation* Tables generate specific items. The weights (WGT) of items are indicated (dice roll) and percentage chances of *adornment* (ADORN) are also given. The *Material Table* is used as needed to generate an item's basic composition.

Values on the *Material Table* apply to *unadorned* items of finished jewellery and are roughly three times the base materials cost. (Silver bullion, for example, is worth 20d per ounce, but silver jewellery is worth 60d an ounce.) This assumes high grade materials have been used and the item has been worked by a master craftsman (ML75). The value of any piece may be computed by multiplying its weight by the material value given, making sure the units of weight (drams or ounces) are the same. Such value is only a guide. Anyone selling an item to a jeweller or mercantyle would be lucky to receive 50% of this amount, and the value of items may vary dramatically according to age, condition, and craftsmanship. Adornment increases value significantly.

ADORNMENT

Use the *Adornment Table* to determine type of adornment. A poorly executed adornment, may *reduce* the value of an item. One person's masterpiece is another's feline regurgitation.

GEMS

Hundreds of different types of gem are found in Lýthia. Only the nineteen most common/valuable are described. The GM may choose an appropriate stone, or randomly generate with 1d100.

Gem/Transparency/Colour: A stone's appearance may be the only discernible data. Clear quartz might be described as a "sparkling clear stone", and possibly mistaken for a diamond. To learn more, Jewelcraft Skill is usually necessary, although items such as pearls are easily recognised.

Gem/Size: Size is given as a dice roll to determine the number of carats. One ounce is equal to 142 carats. This roll may generate stones of a size that modern Terrans would drool at, but reflects the fact that gemstones tended to be larger in medieval times. The GM may wish to generate even larger stones although we do not recommend this. A 20 carat diamond is worth as much as an average castle. The effects of finding several of these should be obvious.

Gem/Value: The values given for gems are in pence for CUT stones of average quality, crafted by a jeweller of average skill (ML75). The GM may vary the quality of stones and adjust for craftsmanship as he wishes; stones cut by the Khúzdul tend to be at least twice as valuable. The value of any stone is its size in carats SQUARED times the value given. EXAMPLE: a three carat diamond is worth $(3 \times 3) \times 800d = 7200d$.

Raw Gems: The valuations and weights given do NOT apply to raw (uncut) stones. These tend to be worth about one fifth (20%) of cut stones and weigh 2-3 times more.

ITEM GENERATION TABLES

1d100	ITEM	WGT	Adorn
01-05	Raw Gem(s)	(see: Gems)	n/a
06-15	Cut Gem(s)	(see: Gems)	n/a
16-40	Ring	1d6+4 dr	65%
41-55	Amulet/Pendant	3d6+2 dr	50%
56-65	Necklace/Chain	2d6+2 oz	75%
66-70	Bracelet	1d6+2 oz	30%
71-80	Broach	2d6+2 dr	65%
81-85	Comb	2d6+4 dr	35%
86-95	Earring(s)	1d4+1 dr	70%
95-99	Anklet	1d6+6 oz	25%
00	Rare Item	(use subtable below)	

1d100	RARE ITEM	WGT	Adorn
01-10	Tiara	2d6+2 oz	80%
11-60	Circlet	1d6+2 oz	90%
61-75	Sceptre/Wand	8d6+2 oz	80%
76-85	Orb/etc.	4d6+2 oz	90%
86-95	Statuette	5d6+2 oz	10%
96-00	Crown/Coronet	5d6+2 oz	85%

dr Dram oz Ounce

MATERIAL TABLE

1d100	MATERIAL	VALUE
01-05	Bone/Horn	1d/oz
06-10	Pewter	1d/oz
11-12	Copper or Bronze	1d/oz
13-15	Brass	1d/oz
16-20	Glass	6d/oz
21-30	Ivory	16d/oz
31-40	Amber	50d/oz
41-75	Silver	60d/oz
75-80	Jade	500d/oz
81-99	Gold	1200d/oz
00	Truesilver (Mythral)	7500d/oz

ADORNMENT TABLE

01-70	1d6 Gemstones/etc.
71-75	Inlay/Cameo (gold, ivory, bone, etc.)
76-90	Engraved/Carved (as applicable)
91-00	Multiple Adornments (roll twice more)

Adornment/Gemstones: The value and type of gemstones varies greatly and may either be chosen by the GM or generated with the Gemstone section. Few jewellers adorn pure gold with cheap stones.

Adornment/Inlay: An inlay may involve precious or semi-precious material at GM discretion. As a general guide, inlay(s) increase value by 150-500%, depending on materials and craftsmanship.

Adornment/Engraving or Carving:

Engraving/carving may be considered simply to enhance the value of the item by 120-200%. Note: engraving/carving may be decorative (90% chance) or functional (possibly a motto, invocation, etc.).

TREASURE 6

GEM TABLE

1d100	NAME	CARATS	VALUE	DESCRIPTION
01–10	AGATE	3d6	10d	An opaque, multi-coloured stone, usually reddish brown with white wavy lines. It is considered a charm against evil, and able to seduce most unwilling virgins.
11–25	AMBER	3d6	2d	A yellow–orange, translucent, fossil tree resin. Many pieces contain preserved insects and are thought to have magical properties. <i>Gem quality</i> amber is expensive compared to bulk amber (16d/oz).
26–35	BLOODSTONE	2d6	15d	An opaque, deep–green gemstone with flecks of red. It is said to possess the power to stop bleeding and is known in some regions as the <i>Healing Stone</i> . It is often carried by physicians and is regarded with awe and respect. Many are inscribed with symbols said to be “miraculous cures” for numerous ailments.
36–45	CARNELIAN	2d6	25d	A translucent, reddish–brown gemstone. The Carnelian is considered to be one of the luckiest jewels to wear, a talisman of joy and good fortune.
46–65	JET	4d6	1d	A form of coal, velvet–black in colour. Capable of taking a high polish, this stone is believed unlucky, but is still popular due to its low price.
66–70	MOONSTONE	2d6	30d	A translucent, semi–precious stone, generally white with a light blue sheen. It is said to be remarkably adept at storing curses.
71–75	ONYX	3d6	20d	A strikingly beautiful, opaque, black and white–banded stone. Onyx is associated with Navéh and considered a stone of ill–fortune and bad dreams.
76–77	OPAL	3d6	80d	A multi–coloured, translucent gem. Higher quality stones are almost transparent. Colours range from light blue to green to orange.
78–80	PEARL	3d6	10d	An opaque, abnormal growth found in oysters. Pearls come in a variety of colours including cream (most common), pink, blue, silver, gold, and black. The last three, especially black, are rare and expensive. Pearls are associated with wisdom; a black pearl in a silver ring is worn by the pontiff of Save–K’nor. Most pearls originate in the E Venàrian Sea, Gulf of Mafán, and Melùrian Sea.
81–94	QUARTZ (Incl. Amethyst)	3d6	5d	Gem grade quartz is transparent and colourless, yellow, brown, blue, black, pink or green. Rare purple quartz (amethyst), is 10–20 times more valuable.
95–98	SPINEL	2d6	40d	Spinel comes in a variety of colours. The best spinels are often passed off as rubies, sapphires, and emeralds.
99–00	RARE GEM			Roll on Rare Gem Table

RARE GEM TABLE

1d100	NAME	CARATS	VALUE	DESCRIPTION
01–20	CHRYSLITE (Sunstone)	1d6	500d	A transparent, golden gemstone, with a slight hint of green. Its sparking, gleam is likened to Nólomàr (the sun), and is often believed capable of dispelling dark forces. Rich deposits of Chrysolite are said to exist in western Anzelória.
21–30	DIAMOND (Adamant)	1d6	800d	The hardest of stones, the diamond is pure carbon and quite rare. The Khúzdul, who have developed gem–cutting to a high art, value diamonds above all other stones, due to the brilliance of a well cut stone. Many diamonds come from Jánkor in the far east and the heart of the Anzelòrian sub–continent although the dwarves may have other sources. Most diamonds are colourless, but they can be tinted yellow, blue, or green; such are highly prized.
31–45	EMERALD	1d6	700d	A transparent gem in various shades of green. Emeralds have always been considered lucky because green symbolises fertility and growth. The Church of Peóni has a 30–carat emerald at its pontifical seat.
46–70	GARNET	1d6	400d	A transparent, deep red gem, the ruby is a Laránian symbol. The pontifical crown of Laráni’s church is adorned with garnets, and wealthy clerics often wear garnet rings. Garnets are often confused with the more valuable ruby.
71–75	JÁNKOREZ	1d6	1200d	Transparent, deep purple, corundum one of the most valuable, and rarest of gems (the only known deposits are in Jánkor in E Lýthia). Jánkorez is often confused with purple quartz (amethyst).
76–80	RUBY	1d6	1000d	Known throughout E Lýthia as the <i>King of Stones</i> , rubies are among the most prized of gemstones. Either translucent or transparent, they come in various shades of red; transparent stones of deep red with a hint of blue are most valuable. Lýthians believe that rubies will protect them from a vast array of phenomena, including thunder, lightning and earthquakes. The highest quality rubies come from Káneum in southeastern Lýthia. Rumour has it that a ruby as big as a man’s hand is owned by the Khan of Káneum.
81–90	SAPPHIRE	1d6	900d	A stone related to the ruby, which comes in shades of blue. It is associated with the sky, and astrologers call it the <i>celestial gem</i> .
91–00	TOPAZ	1d6	600d	A transparent yellow gem that shines more brightly in the light of Yaél. A topaz is also thought to bequeath beauty and intelligence that wax and wane with the phases of Yaél.

WRITTEN WORKS

Written works also include glyphic items and/or pictures. Whenever a written work is discovered, stolen or otherwise obtained, the GM determines six basic properties.

(1) MEDIUM

The *Written Medium Table* randomly generates materials/tools with which a written work was produced. Cultural considerations govern — 40 foot tapestries are rarely found in pauper's purses.

(2) AGE

The GM may already know the age of a written work, or can use the *Age Generation Table* (TREASURE 1). Written works are *Ancient*, *Middle* or *Modern*. Pre-ancient works are either Sindârin (Pre-Khúzan), or 70% Khúzan and 30% Sindârin (Codominium). The Earthmasters left no (recognisable) written works.

(3) CONDITION

The chance of reading a written work depends on its *condition*. The *Written Work Condition Table* can randomise written work condition, according to its age. The roll may be adjusted according to medium; carved stone deteriorates more slowly than vellum, although people have been known to deface anything unguarded. The last column is an EML modifier for attempting to read the work. If a *Rigged* (cursed/encoded/misleading) work is generated, the GM rolls again for *apparent* condition. Hence, a rigged scroll could be in good condition and have a cumulative modifier of –15. GMs may ignore *rig* if the *content* is not worth protecting.

(4) REGIONAL ORIGIN

Lýthia is divided into 17 linguistic/cultural regions. A work's region of origin (whether local or more distant) is determined with the *Regional Origin Table*. Specific locales within a region are randomly determined as needed. Regions adjacent to the *Hârníc Isles* are Ivínia, Tríerzòn and Quâraphor/Shôrkýnè. If a work's origin is *other*, use discretion.

(5) SCRIPT & LANGUAGE

The *Regional Script & Language Tables* indicated the scripts and languages used in each of 17 regions and three eras (Ancient, middle and modern). In each table, the scripts are given first, and the languages below. For example, in the Ázeryân region the Middle scripts are Zérin and Nûvesârl, and the Middle languages are Ázeryáni, Phâri, and Azéri.

Within the region, the GM selects or randomises script and language (are listed in order of prominence). There is a tendency for most languages to be written in particular scripts. Sindârin, for example, almost exclusively (95%) uses Selénian, but all tongues within a region/era have been written in all scripts of the same region/era, at least sometimes. See also LANGUAGES in *HârnWorld*.

PROPERTIES OF WRITTEN WORKS

- (1) Medium
- (2) Age
- (3) Condition (legibility)
- (4) Regional Origin (& locale as needed)
- (5) Language and Script
- (6) Content

WRITTEN MEDIUM TABLE

01–05	Wax Tablet & Stylus
06–10	Slate & Chalk
11–35	Parchment & Ink (book, scroll, etc.)
36–70	Vellum & Ink (book, scroll, etc.)
71	Paper/papyrus & Ink (book, scroll, etc.)
72–73	Fabric & Paint
74–75	Tapestry (fabric & thread)
76–90	Carved Wood/stick(s)
91–98	Carved Stone(s)
99–00	Carved/Engraved Metal

WRITTEN WORK CONDITION TABLE

Ancient	Middle	Modern	Condition	
01–02	01–10	01–15	Perfect	+10
03–05	11–25	16–35	Good	+5
06–10	26–50	36–70	Fair	+0
11–30	51–75	71–85	Poor	–5
31–95	76–95	86–95	Very Poor	–10
96–00	96–00	96–00	Rigged	–20

REGIONAL ORIGIN TABLE

01–85	Local Region
86–95	Adjacent Region
96–00	Other (more distant) Region

REGIONAL SCRIPTS & LANGUAGES OF LÝTHIA

ÁZERYÀN		
Ancient	Middle	Modern
Tiánta	Zérin	Ayáran
	Nüvesàrl	Lakíse
Járingd	Àzeryáni	High Àzeryáni
	Phàri	Low Àzeryáni
	Azéri	

BÝRIA/NORTH ANZELÔRIA		
Ancient	Middle	Modern
Néri	Nerámíc	Nerámíc
Kóno	Zérin	Ayáran
Anzéla	Panhaónic	Býrian
		Túvarese
		High Àzeryáni
		Thónian
		Pèchalári

CENTRAL LÝTHIA (KETÀRH)		
Ancient	Middle	Modern
None	Shéni	Shénya
Kétar	Old Ketàri	Reksýni
Phàri	Màfakéta	Anil Ketàri
Mafáni		Béscha
		Kyáman
		Ketàri
		Máfanese

DALKÉSH		
Ancient	Middle	Modern
Néri	Nerámíc	Nerámíc
	Zérin	
Anzéla	Panhaónic	Dálken
	Màfakéta	Béscha
		Pèchalári

DIRAMÓA		
Ancient	Middle	Modern
Shéni	Shéni	Shénya
Reshéni	Argólan	Diramóan
	Jankóri	Chomsúni

EAST VENÀRIAN COAST		
Ancient	Middle	Modern
Alánta	Milánta	Ayáran
	Zérin	
Azéri	Kàruia	Ūméch
Kétar	Béscha	Karéjian
		High Àzeryáni

GULF OF MAFÁN/MOLNÁSZA		
Ancient	Middle	Modern
Kóno	Tankóno	Tankóno
	Nerámíc	
Mafáni	Mafàsh	Máfanese
Kétar	Panhaónic	Shéni
Molkùri		Thóta
		Chogóri
		Molnásian
		Kyáman
		Béscha

HÀRNIC ISLES		
Ancient	Middle	Modern
Selénian	Khrúni	Lakíse
Khrúni	Selénian	Runic
	Nüvesàrl	Selénian
Sindàrin	Old Jàrinese	Hàrníc
Khúzan	Sindàrin	Jàrinese
Járingd	Khúzan	Ivínian
		Khúzan
		Ōrbaalése
		Sindàrin

HÈPEKÉRIA		
Ancient	Middle	Modern
Tiánta	Hekóri	Hekóri
	Zérin	Ayáran
Hepéka	Old Númec	Númer
	Panhaónic	Faláni
	Àzeryáni	Körlic
		High Àzeryáni
		Low Àzeryáni

IVÍNIA/ÁLTÀRH/HÀRBÁAL		
Ancient	Middle	Modern
Selénian	Khrúni	Runic
Khrúni		
Járingd	Old Áltish	Ivínian
Sindàrin	Khúzan	Áltish
Khúzan		Yarili
		Hàrbaalése

KARÉJIA		
Ancient	Middle	Modern
Tiánta	Zérin	Ayáran
		Nerámíc
Azéri	Kàruia	Karéjian
Phàri	Àzeryáni	High Àzeryáni
		Low Àzeryáni
		Dálken
		Elbýthian
		Béscha

NORTHEAST LÝTHIA (JANKOR)		
Ancient	Middle	Modern
Soma	Sômish	Perika
	Shéni	
Reshéni	Mengólan	Jankórian
	Argólan	Argólan
	Jankórian	Mengólan

QUÀRPHOR/SHÔRKÝNÈ		
Ancient	Middle	Modern
Selénian	Khrúni	Lakíse
Khrúni		Runic
Járingd	Quar	Quàrph
	Old Tríerzi	Shôrka
	Shôrka	Hàrbaalése

SE LÝTHIA (MOLKÛRA)		
Ancient	Middle	Modern
Milúan	Milúan	Tankóno
		Tankóno
Molkùri	Mólken	Mólken
	Homóri	Homóri
	Lashói	Chomsúni
	Káníc	Káníc
		Lashói
		Melùrian
		Pechósi

SOUTHWEST ANZELÔRIA		
Ancient	Middle	Modern
Néri	Nerámíc	Ànneri
Anzéla	Old Wernái	Neshái
		Geláphic
		Wernái

SHÓJIV		
Ancient	Middle	Modern
Soma	Sômish	Kalphóri
Reshéni	Jankórian	Shoji

TRÍERZÒN		
Ancient	Middle	Modern
Selénian	Khrúni	Lakíse
Khrúni	Nüvesàrl	Ayáran
		Runic
Járingd	Quar	Tríerzi
	Old Tríerzi	Pálithánian
	Eméla	Eméla
		High Àzeryáni

(6) CONTENT

Many written works are illegible/unreadable. Written works can only be read by someone who knows both the language and script. Content must be determined if and when the work is successfully read. A written work can be anything from a treasure map to a shopping list. Most of the things people write down are probably a complete waste of media. The *Written Work Content Table* can generate the contents of a written work. The GM can fill out details, add historical background, familiar religious and/or philosophical *tone*, context, and cultural assumptions, etc., as desired.

WRITTEN WORK CONTENT TABLE

01–04	Inventory, Census, or other list.
05–07	Law/Legislation, Edict/Decree, Court Record.
08–09	Military Orders/Strategy, etc.
10–12	Usurer's and/or Promissory Note (may be difficult to redeem depending on age).
13–15	Contract, Transaction Record, etc.
16–18	Spell(s) or Description(s) of spell(s)
19–21	Learned work: Description(s) of Artefact(s), esoteric process, phenomenon, etc.
22–24	Alchemical Menstrum/treatise/etc.
25–26	Philosophical Treatise
27–29	Theological Treatise, Prayer and/or Invocation.
30–32	Treatise — Natural Sciences.
33–34	Treatise — Craft/Lore
35–40	Letter/personal/other correspondence
41–45	Journal/Diary, daily record.
46–48	Literature, Legend, Folklore, Poetry
49–50	Song/Piece of Music
51–54	Historical text
55–56	Culinary Arts (Cooking)
57–58	Map/Rutter/Navigational Aid
59–60	Picture/Illustration/art work
61–65	Mystic Tome (see special rules)
66–00	Multiple (possibly unrelated) subjects

Mystic Tome

Mystic tomes are sacred or enchanted written works. Usually, a character can only read a given mystic tome once. Their basic function is to improve the reader's skill(s). In some cases, a tome's nature can be "judged by its cover"; in some it cannot.

CHARGES

A chance-found mystic tome typically holds 1d4 charges (as applicable). Normally, any attempt to read the tome expends one charge. The overall enchantment is typically of at least the fifth level, sometimes higher. Some mystic tomes can only be recharged by specialised spells (or not at all). About half of the religious mystic tomes are blessed rather than enchanted (these could only be re-"charged" through some form of divine intervention (miracle).

EFFECTS

If successfully read, a mystic tome typically increases its object skill ML(s) by 1d10 (these are not 1d10 development rolls these are direct improvements to the ML). The improvements may be spread over several object skills. No ML can be improved to more than 100+SB. See *Mystic Tome Effect Options*. All effects are at GM discretion.

Mystic Tome Effect Options

- ☐ A mystic tome *may* increase ML above 100+SB.
- ☐ If the reader does not have the object skill open it may be opened to its normal OML.
- ☐ Alternate effect: reading a mystic tome doubles the reader's ability to learn the object skill. After reading the tome, whenever the reader earns a development roll in that skill, s/he gets *two* development rolls. This may be permanent or time-limited (typically 7 years), and should be recorded on the character profile.

THE MARÁHA

It is thought that many (if not most) "Mystic Tomes" were created by a school of Shèk-Pvâr who called themselves the *maráha* (or "Inclusive"). It was their belief that once a person had proven themselves worthy of instruction in the esoteric arts, that it was the duty of those with superior knowledge to impart it.

The *maráha* were deemed dangerously imprudent by most of their fellow Shèk-Pvâr, and some churches even considered them heretical. Nevertheless, as part of their programme, they created a number of teaching aids, among them mystic tomes. They probably believed that it would be more efficient to teach magic by means of rechargeable, enchanted objects, than by close supervision of students' painstaking research and experimentation (which does, after all, have a tendency to produce dangerously unexpected results). When they branched out into fields of expertise other than magic, they succeeded in alienating just about everyone. It is thought that the last of the *maráha* died out (or at least went into hiding) around TR650. Various Hárníc institutions, including Shèk-Pvâr chantries and most churches, will pay good money for Mystic Tomes covering their own disciplines (although this is not a fact they advertise). Ostensibly, the tomes are destroyed, but they usually find their ways into the library, and, upon occasion, they get used (albeit not with official sanction).

TREASURE 10

TYPES OF MYSTIC TOME

& SIMILAR WRITTEN WORKS

A “mystic tome” applicable to virtually any skill is conceivable and the GM is welcome to create/amend the list.

HOLY TOME

A holy tome has a specific deity/religion. Its effect is to increase the applicable RITUAL skill.

- ❑ Only adherents may benefit.

TOMES OF ESOTERIC MYSTERY

Apply to (usually randomly selected) spell(s) within the convocation.

TOME OF ALCHEMICAL EXCELLENCE

Applies to Alchemy skill. The reader increases ML 1d10 — may be applied to menstrum(s). A reader who does not have the skill may open it to SB2.

TOME OF AMAËRI

Applies to PHYSICIAN Skill. A reader who does not have Physician skill, can open it to SB2.

TOMES OF VALOUR

Enchanted treatises on various combat skills. The subject of each book is at GM discretion, but only one weapon type is generally covered. There is a tendency for these works to cover “chivalric” weapons, i.e. there are more books on swords than grain flails.

SCROLLS OF MAGERY

Each scroll contains a specially prepared, (randomly generated) spell. When the scroll is *invoked*, the spell executes, and the scroll dissolves/dispels. No skill is required to use such scrolls, just the proper invocation. The magic may (25% chance) be attached to an item other than a scroll.

THE PENULTIMA

has the power to *fascinate*. Anyone who begins to read it will perceive its subject to be of great usefulness; a Shèk-Pvâr might think it is a *Tome of Esoteric Mystery* of his convocation, for example. The GM can invent an appropriate lie. If a character tries to stop reading in the first minute, s/he must test SPIRIT to do so, after two minutes test Spirit–20, and so on, until putting it down of one’s own volition is impossible and the character dies of thirst/starvation. A character who is forcibly separated from the book makes a SHOCK roll. The tome’s magic may be dispelled, but not by the reader. (Complexity 8).

CURSED WORK

This kind of written work has no potential benefit, it simply generates an *antipathetic reaction* for *anyone* who reads it. ❑ a written work of some other type with a curse. Remove the curse, and the tome may be useful.

Mystic Tome Dissolution

Once its last charge has been expended, or when there is an *antipathetic reaction*, a mystic tome will undergo some form of dissolution which effectively removes the enchantment and renders the tome useless and/or non-existent. The *Mystic Tome Dissolution* Table may be used to randomly generate a form of dissolution (or the GM can select a form that seems appropriate).

Mystic Tome Generation

01–25	Holy Tome (Ritual) Subtable [A]
26–40	Tome of Esoteric Mystery [B]
41–50	Tome of Alchemical excellence
51–65	Astrologers’ tome
66–70	Tome of Valour
71–85	Scroll of magery Subtable [B]
86–90	The Penultima
91–95	Cursed Work
96–00	Other (GM Discretion)

SUBTABLE A: HOLY TOME

01–09	Ágrik	55–63	Peóni
10–18	Haléa	64–72	Sárajín
19–27	Ilvír	73–81	Sávè-k’nòr
28–36	Laráni	82–90	Siém
37–45	Mórgath	91–95	Servant Demi.
46–54	Navéh	96–00	Ind.Demi

SUBTABLE B: CONVOCATION

01–15	Lyáhvi	61–75	Odivshè
16–30	Pèleáhn	76–90	Sàvòrya
31–45	Jmòrvi	91–95	Neutral
46–60	Fývria	96–00	Multiconv.

❑ ANTIPATHETIC REACTION

Antipathetic reactions may occur when a character reads a mystic tome to which s/he is religiously, morally, or magically antipathetic. All antipathetic reactions are at GM discretion. For information on Antipathetic Reactions, see CASES

d “unofficially” for special purposes.

Mystic Tome Dissolution

01–35	The writing on the pages disappears (usually, but not always) over a period of a few hours or days.
36–75	The page(s) crumble to dust over several hours/days.
76–80	The work bursts into flame.
81–95	The work rots away over several hours/days.
96–00	The work vanishes (usually) when no one is looking (this usually occurs only with particularly powerful artefacts which are wholly psionic constructs).

WORDS TO LIVE (OR DIE) BY

The pen is mightier than the sword, but on any given occasion, the sword may be capable of louder and more persuasive argument...

This is not necessarily the case where Mystic Tomes are concerned.



GM discretion is the main consideration for generating armour, preferably in conjunction with the WEAPONCRAFT article in the *HårnMaster Gold Player Edition*. An elaborate treasure-armour generation procedure would, therefore, be redundant.

Armour/clothing worn by NPCs encountered in the course of play may already be known and does not, therefore, need to be generated, except perhaps in terms of quality and details. Of course, if an NPC is going to fight, armour/clothing should be determined before the battle.

The *Personal Possession Tables* (beginning on *TREASURE 2*) may be used in conjunction with the *Generic Armour Profiles* provided in the *Player Edition* to determine roughly what an NPC is wearing.

The *Armour Generation Table* may be used to generate chance found armour, or pieces worn by individuals to supplement normal clothing. This is a generic table, use it at GM discretion.

The *Armour Material Table* is also generic. The GM may use it when there are no clear indications as to what a piece should be made of.

The material of which a piece is made should be assigned according to the wearer's status. Expensive pieces are usually worn by wealthy characters or those who have robbed them. Within these criteria, the GM may make a 1d100 roll to get an idea of how good/expensive the character's armour is. Good armour may also be adorned. The size and quality of each piece should be determined — see WEAPONCRAFT in the *HårnMaster Gold Player Edition*.

Finally, it does not hurt to remember that just because a character owns armour it does not mean that s/he would (or should) be wearing it at any given time. Rarely do characters wear their armour unless they are expecting a fight (hygiene and comfort issues are paramount).

ARMOUR GENERATION

01-45	Headgear (scull/halfhelm/etc.)
46-85	Body Armour (hauberk/habergeon/etc.)
86-95	Leg Armour (leggings/taces/boots/etc.)
96-00	Arm/Hand Armour (vambrace/gloves/etc.)

ARMOUR MATERIAL

01-15	Leather	56-70	Scale
16-30	Quilt	71-85	Mail
31-40	Kûrbûl	86-95	Plate
41-55	Ring	96-00	Other

SIZE

The typical piece of armour has a size attribute. A character whose size is the same as the armour piece may wear it without difficulty, and a person who is no more than one size different can usually wear the piece by loosening/tightening as required. Pieces two sizes too small cannot normally be worn. Wearing a piece two or more sizes too large would incur a special penalty.

1d100	Size	Factor	(Fits)
01-02	1	0.50	(61-65)
03-05	2	0.60	(66-75)
06-10	3	0.70	(76-90)
11-22	4	0.80	(91-110)
23-37	5	0.90	(111-135)
38-63	6	1.00	(136-165)
64-78	7	1.10	(166-200)
79-90	8	1.20	(201-240)
91-97	9	1.30	(241-285)
98-00	10	1.40	(286-335)

1d100 Dice to generate the size of an armour piece.

Size The size.

Factor Multiply this factor by the weight of a typical (size 6) piece to determine how much the piece weighs.

(Fits) For information only. A character's Size attribute is derived from his/her weight.

☐ SQUEEZING IN

It is possible to wear a piece of armour made of flexible material (such as mail or scale) that is two or more sizes too small, but this requires excessive "spreading" resulting in loss of ARMOUR QUALITY. Therefore, for each size too small, reduce AQ by 1 point: in this sense, "too small" means more than one size too small (there is no penalty for wearing a piece *one* size too small). Example: a size 6 character wearing a size 3 mail hauberk would reduce its AQ by 2.

TREASURE 12

WEAPONS

Weapons and shields may be generated by means of the following table(s), and by the Weaponcraft and/or Jmorvi Shèk-Pvâr rules. First determine the class of weapon (shield, knife, etc.), then the specific type (estoc, falchion, etc.).

ADORNMENT†

Weapons may be adorned, given as a chance under “Adorn”. Most kinds of adornment increase the weapon’s market value, but have no effect on combat effectiveness. Use discretion; swords are unlikely to be painted, but shields may well be. Roll 1d100 below:

WEAPON WEIGHT/IMPACT

The weight and impact of bows or any melee weapon of 3lbs or more should be randomly determined by rolling 3d6: (3-7) = Light; (8-13) = Average; (14-18) = Heavy. See: Weapon Data Table (Combat 3).

QUALITY

The quality of a chance found piece of equipment may be randomly determined (as necessary) by rolling 2d6. A result of 6, 7 or 8 indicates an average quality weapon (with the WQ shown on the Weapon Data table). For each point above 8 or below 6, increase or decrease the quality respectively.

Example: 2d6 are rolled to determine the quality of a broadsword (average WQ=12); the result is 11. Since 11 is 3 points more than 8, the weapon’s quality is 15. If a 2 had been rolled, the quality would have been 8.

Weapons and armour may be enchanted (GM discretion) and they may have some special powers beyond simple enchantment. This would require they possess EGO. See “Jmôrvi Shèk-Pvâr” for rules on artefact enchantment.

KEEP IT INTERESTING

Each weapon, especially each enchanted or special weapon, should be regarded as a unique entity. “Hersûla the Oathbinder, Slayer of Demons” is much more engaging than “a +1 magic sword”...

WEAPON GENERATION TABLE

1d100	1d100	Adorn
01-15 Shields	01-10 Buckler	10%
	11-45 Roundshield	6%
	46-75 Knight Shield ✱	15%
	76-95 Kite Shield ✱	10%
	96-00 Tower Shield ☞	5%
16-25 Knives	01-35 Dagger	5%
	36-60 Knife	1%
	61-75 Taburi	1%
	76-88 Keltan	5%
	89-90 Fighting Claw ☞	1%
	91-00 Longknife ☞	20%
26-35 Swords	01-25 Shortsword	5%
	26-35 Máskar ☞	1%
	36-40 Falchion	2%
	41-65 Broadsword ✱	15%
	66-80 Mang ☞	1%
	81-85 Estoc☞	2%
	86-93 Bast’d Sword ✱	10%
	94-00 Battlesword ✱	15%
36-45 Clubs	01-10 Stick/etc.	1%
	11-30 Club	1%
	31-70 Mace ✱	3%
	71-85 Morningstar	2%
	86-00 Maul	1%
46-55 Axes	01-05 Sickle	3%
	06-10 Shórkána	1%
	11-30 Hatchet	1%
	31-75 Handaxe	2%
	76-85 Warhammer ✱	5%
	86-00 Battleaxe ✱	4%
56-60 Flails	01-02 Nachakas ☞	1%
	03-15 Whip	2%
	16-25 Grainflail ☒	0%
	26-85 Ball & Chain ✱	3%
	86-95 Warflail	2%
	96-00 Net ☞	1%
61-85 Staves	01-15 Javelin	2%
	15-25 (Quarter)staff	3%
	26-90 Spear	1%
	91-95 Trident ☞	2%
	96-00 Lance ✱	5%
86-90 Poles	01-30 Glaive	3%
	31-65 Poleaxe ✱	3%
	66-98 Falcastra	1%
	99-00 Pike ☞	1%
91-00 Missile	01-40 Shortbow	1%
	41-60 Longbow	2%
	61 Blowgun ☞	1%
	62-75 Sling	1%
	76-80 Staffsling	2%
	81 Crossbow ☞ ☒	2%
	82-93 Arrows 2d12	1%
	94 Quarrels 2d12 ☞	1%
	95 Shuriken 1d6	5%
	96-00 Sling stones 2d6	1%

✱ Normally considered chivalric weapons.

☞ Usage limited by species/region.

☒ Not considered combat weapons.

WEAPON ADORNMENT† TABLE

01-10	1d6 Gems
11-40	Inlay (gold/silver/ivory/etc)
41-90	Engraved/Carved
91-00	Multiple Adornments (roll again twice)

ARTEFACTS

This category includes sacred, religious, magical, and Earthmaster items. There is no limit to the variety of such items. The lists and descriptions herein are intended only as a sample of the possible.

ATTUNEMENT

Many artefacts can only be controlled/used by persons who are attuned to them. There are different ways to attune to artefacts. See Attunement.

INVOCATION

Artefacts that are not working constantly usually may require some form of *invocation*. There are three basic invocation types:

1. VERBAL INVOCATION

Some artefacts are invoked by speaking a particular *key* word or phrase. The verbal key is sometimes inscribed on the artefact where it can be read by anyone who knows the language and script (determined as a Written Work). More often, the key word must be divined by various spells or talents, or failing that by trial and error. Most verbal invocation keys are nonsense words or phrases (this is to prevent accidental invocation). A verbal invocation *may* not require that the key be spoken aloud. If the user is *attuned* to the artefact, merely thinking the key *may* invoke the artefact. However, it is usually easier to focus one's thought by speaking the key aloud. Verbal invocation applies mainly to *minor artefact*.

2. MENTAL INVOCATION

Some artefacts can be invoked psionically or by thought. In order to invoke such an artefact, the invoker usually has to be *attuned*. Apart from being silent, Mental Invocation is similar to Verbal Invocation. Mental Invocation may apply to minor or major artefacts.

3. SELF-INVOCATION

Some artefacts are invoked by particular events. They are somehow able to detect when a situation occurs, and automatically trigger themselves. An amulet of protection, for example, might "turn itself on" when it detects particular inimical force(s). Either minor or major artefacts may self-invoke.

LIMITS ON INVOCATION

Some artefacts are limited in *who* may invoke them, perhaps a member of a specific Shèk-Pvâr convocation or adherent of a particular religion. An artefact sacred to Ágrik, for example, may only be invocable by Agrikans and the GM may establish a minimum PIETY total for their use. Non-adherents or impious individuals trying to invoke such artefacts risk *Antipathetic Reaction*.

SELF MOTIVATION

Some (major) artefacts have some, most or all of the personality attributes of living creatures. Such artefacts may be able to employ whatever esoteric powers they possess as they deem fit, just as a player character decides when and how to employ its skills. Artefacts may, however, have restraint(s) placed upon them. Artefacts with (real or artificial) personalities are termed *major artefacts* and are dealt with in more detail later.

ARTEFACTS

An artefact is, of course, any *made thing*, including the books, armour, gems etc., described in the preceding sections. This section, however, describes a variety of special esoteric items that are generally not covered elsewhere.

AH, SWEET MYSTERY...

In theory, all "artefacts" are unique works of high art made by individualists who do not much consult each other. It follows that there must be variety. The GM should tinker the artefacts herein to preserve "uniqueness" and help maintain a sense of mystery. It is arguable that even the greatest of the Shèk-Pvâr do not fully understand enchanted artefacts they have made themselves. If a PC can say something like "oh it's one of those type IV storage devices. We have five of those. Toss it out," then, clearly, the uniqueness and the mystery are lost.

ARTEFACT ATTRIBUTES

Not all artefacts have all of these attributes, and some have attributes that are not on this list, but when the GM designs an artefact, it does not hurt to consult this list.

Form/Appearance/Adornment What is the artefact made of. What does it look like.

Language/Script Does the artefact communicate, and if so, in what language? Does it bear inscriptions/writings? Are the writings useful? Informative?

Value Does the artefact have monetary and/or academic value? To whom is it valuable?

Purpose/Manufacture Who made this artefact, how and why was it made?

Nature/Personality/Will/EGO Who is this artefact? Is it a fully developed personality or just an artificial fragment?

Morality Does this artefact have ethical faculties? How will the morality interact with that of a potential wielder?

Convocation/Discipline Does this artefact have an elemental convocation? How will its convocation interact with that of its wielder? Powers installed in such artefacts must be of the same convocation or severe/fatal stress results. If a Shèk-Pvâr of a different convocation attempts to invoke a convocational artefact, Antipathetic Reaction may occur.

Deity/Dedication Is this a holy artefact or is it dedicated to some cause? How will this affect its relationship with its wielder?

Invocation When does this artefact do what it does, and what stimuli cause it to act?

Powers What exactly does this artefact do and how?

Condition Is the artefact in good repair? Will it actually do what it's supposed to do?

Power/Charges From where does this artefact draw its power? Is it rechargeable? How is it recharged?

Misfire/Malfunction What happens if the artefact is "hostile" and "attacks" the wielder? What happens if the artefact malfunctions?

ARTEFACT POWER

All artefacts use some kind of power to effect action. Magical artefacts draw power from the same source(s) as the Shèk-Pvâr, religious artefacts draw power (and motivation) from the deity and/or demi-deity to which they are sacred.

CHARGES

Some esoteric artefacts hold a limited number of “energy units”, or *charges*. Each charge is capable of powering one use of the spell or power embodied in the artefact. A charged artefact does not usually contain several spells, just one spell which may be used repeatedly until there are no charges remaining.

The number of charges remaining in an artefact is never obvious but may be divined. The notation *Charges* on an artefact description indicates the number of charges remaining in a chance found artefact of the type. The maximum number of charges is normally equal to the maximum possible dice roll under *charges*.

RECHARGING ARTEFACTS

It is theoretically possible to develop spell(s) to recharge artefact(s) without knowing how to create the artefact or cast the spell in the artefact. Holy artefacts may be rechargeable through divine intervention (miracles).

DESTROYING ARTEFACTS

Some artefacts can be physically broken or destroyed (this is often untrue of Earthmaster artefacts). This prevents further invocation, but does not *necessarily* terminate any effect(s) in progress. Physically destroying an artefact does not *necessarily* disenchant it (although it usually does). Physical damage to an enchanted artefact often causes unpleasant (misfire) side effects.

Destroying a religious artefact tends to attract the attention, and often the wrath of the deity and/or demi-deity involved.

MINOR ARTEFACTS

Minor Artefacts have no personality and can hold no more than one minor power. In other words, a minor artefact is simply an ordinary object with one power attached thereto.

MYSTERIOUS POWER SOURCE

Since it is not possible to open the battery case and check the brand of dry cell, “... what makes this thing work?” is a question often asked by PCs (and hardly ever answered by GMs). If the power source were obvious, it wouldn't be much of a mystery would it?

The Shèk-Pvâr understand two basic methods of putting power into an artefact. The first is simply to store it there, this is called a *periapt* a finite number of *energy points* (charges) are stored in the artefact; once they are used up, the artefact is dead. The other method is to install the ability to tap an external power source; this is called a *fount*. For information on creating both types of artefact, see Shèk-Pvâr.

The Shèk-Pvâr have been unable to determine the source or nature of the power used by most Earthmaster artefacts.

STOPPING ARTEFACT EFFECTS

The effect(s) of most artefacts may be terminated by a *Dispel* and/or by divine intervention, diametric spell and/or artefact power, as appropriate. This does not necessarily affect the artefact that created the effect(s).

RANDOM CONVOCATION TABLE

Some artefacts are of a particular element or convocation. This table may be used to randomly generate convocation.

1d8	Convocation	1d8	Convocation
1	Lyáhvi	5	Odívshè
2	Péleáhn	6	Sävorya
3	Jmôrví	7	Neutral
4	Fývria	8	Multi-Convocational

CONVOCATIONAL GARMENT HUES

Artefacts, which are of a particular convocation, are often of an appropriate hue:

1	Lyáhvi	Red, sometimes Pink
2	Péleáhn	Orange/Rust
3	Jmôrví	Yellow/mustard/brown/ochre
4	Fývria	Green, sometimes brown
5	Odívshè	Blue, sometimes grey
6	Sävorya	Violet, sometimes mauve or Pink
7	Neutral	Black, White or Grey
8	Multi	Black, White, Grey or multi-coloured

TYPICAL CONVOCATIONAL AMULET FORMS

Lyáhvi:	a red gem in light copper setting.
Péleáhn:	an orange flame
Jmôrví:	a small golden hammer.
Fývria:	a small bag of organic material.
Odívshè:	a small blue bowl.
Sävorya:	a small runestone or purple inkpot.
Neutral:	a large pearl or spherical piece of colourless, polished quartz.
Multi:	often looks the same as neutral, or may combine symbols of all six convocations.

MAJOR ARTEFACT PERSONALITY

A Major Artefact has some kind of personality and can, consequently, hold multiple powers. Personality can be implanted in artefacts by magic, possession (self-implanted) or divine intervention (the latter is not subject to any particular rules so is not dealt with here). Artefacts can also be created by converting/installing living creatures into “inanimate” objects.

NATURAL & ARTIFICIAL PERSONALITY

There are two types of major artefact personality: *Artificial* and *Natural*. Artificial Personalities are created by arcane means. They tend to lack fine definition, and to be expressed in terms of EGO. An artificial personality is, at best, semi-intelligent. It has no true life of its own, and functions as an extension of its invoker/user. Artificial personalities vary in sophistication. More advanced types may have Morality and/or Purpose and can make “decisions” independent of, or in opposition to their users.

A Natural Personality is the kind possessed by living creatures. Natural personalities are defined by a full spectrum of personality attributes such as Aura, Will, Intelligence and Morality, and may be created with the *HårnMaster* character generation system.

MAJOR ARTEFACT EGO/WILL

Artificial personalities are possessed of *Ego* and natural personalities have *Will*. For most purposes, Ego and Will are equivalent. Either permits the installation of major (ego-dependent) powers, and make the artefact more difficult to use. The higher an artefact's Ego or Will, the greater its potential powers, and the more difficult, fatiguing and dangerous it is to use. An artefact with Ego tends to resist its user, who may have to engage in *MENTAL CONFLICT* to invoke its powers.

MORALITY & PURPOSE

Purpose may be installed in artefacts with Ego. (Natural personalities devise their own purposes). Examples of purpose might be: “to defeat followers of Ágrik” or “to serve the interests of clan Eléndsá”. The purpose of an artefact is compared with the objective(s) of any character who attempts to attune to and/or use the artefact. See *Attunement* (CASES 4).

Some artefacts have **Morality**. Whenever a user whose Morality differs from that of the artefact by more than two points attempts to invoke its powers (regardless of Purpose) *Mental Conflict* and/or *Antipathetic Reaction* occurs.

Morality and Purpose help define the nature of an artificial personality. If they are incompatible (GM discretion) the artefact is severely stressed and may develop a form of schizophrenia possibly leading to self-destruction. An artefact's psychiatric breakdown and descent into madness can be very interesting, especially if its user is strongly moved to follow.

ARTEFACT POWERS

Major artefact powers are *Ego/Will-dependent*; they can only be installed in major artefacts (those with Ego/Will). Each major power requires an amount of Ego/Will. Hence, a major power might “occupy” 3 points of Ego. The sum of all major powers' Ego-point-requirements cannot exceed the artefact's Ego/Will. Hence, an artefact with an Ego of 11 could have, for example, two 4-point powers and one 3-point power. Minor powers require no Ego, but cannot be combined with other major or minor enchantments.

Some powers can be major or minor; they are considered minor powers if they are installed in a minor artefact and major powers if installed in a major artefact.

EARTHMASTER ARTEFACTS

The Earthmasters created artefacts by “freezing” pure life force (Aura) into apparently solid objects. This “life force” seems to be of artificial origin. Earthmaster Artefacts cannot properly be considered either minor or major since they have features of both.

ABANDONED ARTEFACTS

Some artefacts are accidentally lost, dropped by mistake, or lost during a “hasty retreat”, abandoned because they were too heavy, etc.

The problem with many chance-found artefacts is that they have been abandoned — whoever had them, did not want them. This may be because they did not know what they were, or how to use them, but it may have been because they were useless, or downright dangerous

Why, for example, would a mage work for years developing the craft and expertise, then months on dangerous preparation to produce an artefact, only to leave it lying around somewhere...? The answer is because, despite all the efforts, the damn thing doesn't work.

On the one hand, this is a bit annoying whoever, subsequently, finds the thing, but from the GM's point of view, it can be very interesting. PCs may spend hours, days, months, or even years messing about with a schizophrenic sword, or a doodad with a nasty tendency to backfire, before they too, reluctantly, decide to abandon it...

ENVIRONMENTAL CONSIDERATIONS

There are, of course, environmental considerations. Why should an artificer leave a dangerous artefact lying around? Is it ethical? Well they do tend to leave them where “ordinary” folk don't go, and they are hard to destroy. Just because you can build a psionic artefact that will cause generations of innocent bystanders to walk backwards, doesn't mean you can “unbuild” it. What do you want? Warning Labels? “The Mage-Supreme warns: This Armageddon brand, inter-dimensional vortex could be hazardous to your planet.”

YOU PAY YOUR MONEY, AND...

Artefacts are not produced on assembly lines with rigid quality control. Each one is individually made by an individualist. The difficulty, for the GM, is deciding what proportion of chance-found artefacts will be “less than perfectly functional”. The logical conclusion is probably “most of them”.

ARTEFACT GENERATION

Ideally, esoteric artefacts are unique, but from the GM's point of view, having artefacts generated *before* they are found can be very helpful.

A NOTE ON THE NAMES:

Most of the artefacts in this compendium come in various forms and are known by several different names.

The names and descriptions used herein have been compiled and translated from several reference works located in four Chantries in Mælderyn and three in Emélrenè. In some cases, the names in general use (those we have chosen where possible) were coined by scholars who had never seen examples of the artefacts themselves. Consequently, in some cases, name bears little of no relation to function.

EARTHMASTER ARTEFACTS

Most Earthmaster Artefacts are psionic constructs. Thus, technically speaking, they have no physical existence. Perhaps this is why so many of them have survived for more than 15,000 years. Despite their lack of "real" substance, they still hurt when you drop them on your foot, and their powers (when they work) are still impressive.

Invocation

Earthmaster artefacts are invoked by Aura, but physical contact is usually necessary. The normal process is to test:

☐ SPIRIT or ☐ 5×Aura.

Interpretation of success levels is left mostly to GM discretion, but MF inflicts 2d6 fatigue points and CF causes an e3 Shock Roll.

Several of the Earthmaster artefacts herein are known to scholars as "Junk" Items. They encompass a broad range of non-function. They may be valuable, or totally useless, the thing they have in common is that they have been puzzling scholars for generations.

RANDOM GENERATION

Rather than generating an artefact with dice, the GM should consider selecting and/or designing an artefact. It is easier to advance the plot with a fully understood item than with a random one. Ideally, "chance" found items should sometimes be random and sometimes carefully chosen for a specific purpose. The GM can believe in coincidence, but to bring out the flavour, use plenty of salt...

ARTEFACT GENERATION	
1d100 Artefact	[Page]
01 Major Artefact	17
02 Minor Artefact of Power	21
03 Minor Focus	21
04-05 Periapt of Essential Wizardry.....	21
06-08 Artefact of Negation	19
09 Mantle of Negation	21
10-12 Holy Artefact (Type 1)	21
13-14 Holy Artefact (Type 2)	21
15 Amulets of Divine Vision	19
16-17 Boots of Túrentan	19
18 Cape of Túrentan	19
19 Boots of Ámberthan.....	19
20 Silken Boots of Juráya.....	22
21 Gloves of Ürenálda	20
22 Boots of The Curse of Lyáman.....	19
23 Robe of Késadárin.....	22
24 Tunic of Almáriúne.....	22
25-26 Cones of Esoteric Insight.....	20
27 Veil of Nàthatàra.....	22
28 Girdle of Hèredàra.....	20
29 Collar of Kartán.....	20
30 Girdle of Ineffable Power.....	20
31-32 Morívan Skins	21
33 Pebbled Shroud of Harávanal.....	21
34-37 Fertility And Love Charms	20
38-39 Periapt of Crimson Perception.....	21
40-41 Artefact of Ánasíron.....	19
42 The Pendant of Teldáin-Aran.....	21
43 Periapt of Hesitation.....	21
44 Unerring Guide of Skívàal.....	22
45-46 Scarab of The Innermost Mind	22
47 Shell of Riliär	22
48-49 Amulet of The Gift of Tongues	19
50-52 Amulet of Defeating Portals.....	19
53 Crystal Wand of Isála.....	20
54 Rod of Dhívu	22
55 Artefact of The Heart's Desire.....	19
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MAJOR ARTEFACT

It may be assumed that any chance found *Major Artefact* has been created by means of a *False Soul* [Neutral III] or some similar spell. The following attributes are generated for Major Artefacts:

PERSONALITY TYPE

Roll 1d100 (*Type of Personality* table) to determine if the artefact's personality is natural or artificial. If the personality is natural, use *HårnMaster CHARACTER GENERATION* to generate personality attributes such as INTELLIGENCE, AURA, WILL, MORALITY, PSIONIC TALENTS, etc.

ARTIFICIAL PERSONALITY ATTRIBUTES:

DURATION OF FALSE SOUL, EGO, MORALITY & PURPOSE

If the artefact's personality is *artificial*:

1. Use the *False Soul Duration* table to determine whether the artefact's personality is *permanent* or *indefinite*.
2. Roll 1d10 to determine the artefact's EGO.
3. Use *Artificial Morality* table to determine Morality (if any).
4. Use *Artefact Purpose* table to determine (any) purpose.

TYPE OF NATURAL PERSONALITY

If the personality is *natural*, the GM may roll to determine its basic nature using the *Type of Natural Personality* table.

ARTEFACT CONVOCAION

Chance found artefacts *may* be of a particular convocation. The convocation usually matches the material of which the artefact is made (eg: metallic artefacts are most often Jmôrví). This is best left to GM discretion, but if random determination is desired, there is a 35% chance that the artefact is of a particular convocation, in which case use the *Random Convocation Table* (TREASURE 14).

ARTEFACT FORM

Major artefacts can come in a variety of forms. Ideally, the GM will have ideas about reasonable forms from the artefact's nature/purpose/etc. Jmôrví Shèk-Pvâr tend to make metallic artefacts and so on. The *Major Artefact Form Table* can be used to get a general idea.

MAJOR ARTEFACT POWERS

Determine the powers installed in the major artefact using the *Major Artefact Powers Table*. Roll for each power in order (starting with *Fount of Power* for which there is a 50% chance). If 1d100 is less than or equal to the percentage chance given (under %) the artefact has the indicated power.

Powers which require other powers may be skipped if the requisite power is not generated. Eg: if *Fount* is not generated, do not roll for *Resurge*.

Each power has an Ego/Will capacity requirement. No major artefact can contain powers whose total Ego/Will requirement exceeds its Ego/Will. If there is not enough "room" for the next power on the table, skip it. Once the artefact is "full" stop generating powers. Once the end of the list is reached, the process of "installing" powers is complete. Artefacts may have various combinations of power, or no powers at all.

Descriptions of powers follow on page treasure 18. For information on spells typically used to create/install powers, see *Tome of Grey Mysteries*.

TYPE OF PERSONALITY

01–20	Natural
21–00	Artificial

FALSE SOUL DURATION

01–50	Permanent
51–00	Indefinite

ARTIFICIAL MORALITY

01–50	No Morality Attribute
51–00	Determine Morality with 3d6.

ARTEFACT PURPOSE

Roll 2d6 and add EGO

12 or Less	No Purpose
13 or More	Artefact has a purpose. Determined at GM discretion

TYPE OF NATURAL PERSONALITY

01–40	Natural Ethereal, willingly residing in the artefact.
41–85	Natural Ethereal trapped in the artefact by inimical magic.
86–90	Disembodied (normally corporeal) entity — with a body somewhere (probably trapped by magic in the artefact).
91–00	Disembodied (normally corporeal) entity — with no body (ghost).

MAJOR ARTEFACT POWERS

%	Ego/ Will Power	
	Will	Power
50%	3	FOUNT OF POWER
50%	2	RESURGE (Requires Fount)
50%	1	WARD
30%	3	PSIONIC TALENT (Power of Dâras)
25%	1	EYE OF TÂLIN
50%	1	BANE OF TÂLIN (Req. Eye of Tâlin)
30%	4	VESSEL OF ÎLDADAN
50%	3	FOCUS
50%	var.	Other (GM Discretion)

MAJOR ARTEFACT FORM

Common Weapon (Sword, axe, etc.)
Uncommon Weapon (Trident, Mang etc.)
Rod, Staff, Wand,
Amulet or other Gem/Jewellery
Stone,
Armour/Clothing

TREASURE 18

MAJOR ARTEFACT POWERS

FOUNT OF POWER

Fount of Power is a *Neutral Multi-Level* enchantment which enables the artefact on which it is laid to hold a store of *Energy Points*, usable by an attuned mage to power spells (instead of, or as well as, accruing fatigue). A major or minor artefact enchanted with a *Fount of Power* spell, is often called an *Artefact of Power*.

Fount of power may be installed in an artefact on a permanent or indefinite basis (depending on whether it is installed *as the artefact is made/grown* or later). *Fount* may also be installed in a *minor artefact*, in which case it will be that artefact's *only* power. To determine an Artefact's *Energy Point Capacity*, roll 2d6 and multiply the result by 1d6 (2–72 points).

RESURGE

Resurge can be present only in *major* artefacts with *Fount of Power* or a similar energy storing enchantment. The power is “installed” by means of a *Neutral IV* spell called *Resurge* or by some similar enchantment. An artefact with this power recharges itself by 20% of its *Energy Point Capacity* each hour (hence it will fully recharge from empty in five hours). If the *Fount of Power* is Permanent there is an 85% chance that the Resurge is also permanent. In any other case Resurge is Indefinite.

WARD

A Ward's function is to protect an artefact from magical “interference”; it is a multi-convocational, multi-level enchantment. While in place, the ward is fully effective, and no magic can alter the artefact until the ward is removed. There are various ways to do this.

If the artefact has a convocation (see above) the Ward must have the same convocation, otherwise the Ward's convocation is determined with the *Random Convocation* table (TREASURE 14).

A Ward must also have a Level of complexity — determined by rolling a die with the same Number of sides as the artefact's Will or Ego. Eg: If the artefact has an EGO of 11, roll 1d11 to determine Ward Level.

PSIONIC TALENTS

Psionic Talents may be installed in natural or artificial personalities, (even added to natural personalities which already have talents). Talents are typically installed by means of *Power of Dâras* [Neutral II] or some similar enchantment. Use the PSIONICS rules to select talent(s) and to learn about their functions. Multiple talents may be installed in an artefact.

EYE OF TÂLIN

Tâlin's Eye is a *Neutral II* spell which installs a power of the same name; other spells may install similar function. This enables the artefact to detect a given class of living (or aurally active) object in close proximity and to alert the user by glowing and/or vibrating, etc.

BANE OF TÂLIN

Tâlin's Bane is a *Neutral II* spell which installs a power of the same name; other spells install similar function. It can only be installed in a major artefact which also has *Tâlin's Eye*, and its object must be the same as that of the *Eye*. Its function is to enhance other power(s) of the artefact when employed against the class of object involved. The nature of the enhancement is usually beyond control. Tâlin's Bane cannot be installed in an artefact with a natural personality.

VESSEL OF ÎLDADAN

A major artefact power which enables an attuned user to store other spells in the artefact for instant recall. The power is created by the spell *Vessel of Îldadan* [Neutral V] or some similar enchantment. A chance found artefact is unlikely to have spells currently stored. They may be added later by an attuned mage.

The effect of *Vessel* is to enable an attuned user to install spells by prepaying double the fatigue and Time to Cast requirements. Once spells are so stored, they may be “instantly” *invoked* (TREASURE 13) without fatigue accumulation. When a spell is installed in the *Vessel* its ML is recorded, and an up to date table of “contents” must be maintained. No success roll is made for the spell until it is invoked from the artefact.

The number of *spell levels* that can be stored in a *Vessel* is limited by its *Level Capacity* (LC). For a chance found artefact, LC may be determined by rolling 2d6×3. *Vessel* can hold any combination of spells up to a combined complexity level of LC. An attuned person is aware of the contents of the *Vessel*. If anyone attempts to install an *incompatible* (wrong convocation etc.) spell in the artefact, or to exceed LC, all spells currently stored in the *Vessel* misfire and/or *Antipathetic Reaction* occurs..

FOCUS

Focus enhances success probability of compatible spells cast by an attuned user *through* it. The user must be in direct contact with the focus in order to channel spells through it. The power may be installed in major or minor artefacts, with the multi-convocational, multi-level spell *Focus*, or some similar enchantment.

A Focus has **Convocation** (if appropriate, randomise with table on TREASURE 13) **Level** (determine by rolling 2d4) and **Value**; Determine Value by rolling 1d5-3 (if this result is less than 1, increase it to 1), then multiply the result (1 or 2) by 2d6. The effect of a focus is to increase the EML of spells of equal or lower level by *Value* (for Primary spells) or by *half Value* (for Secondary Spells). Spells of tertiary or diametric (or neutral) convocation are unaffected. Neutral foci affect only neutral spells.

OTHER POWER(S)

The GM (also NPCs and PCs) have virtually unlimited options in developing artefact powers. If the GM does not want to create a custom artefact power at this time, adding an additional psionic talent is a quick, viable alternative.

AMULET OF DEFEATING PORTALS

Usually in the form of a small silver or iron key. It can open locks up to its complexity rating (determined by rolling 1d6+3). (Charges: 1d100)

AMULET OF THE GIFT OF TONGUES

An amulet, usually in the form of a stylised mouth, which enables its wearer to understand and speak any language heard. The effect lasts for up to an hour. It may (GM discretion) allow the wearer to open the language at SB2. (Charges: 5d6)

AMULETS OF DIVINE VISION

There are distinct versions of such amulets for each deity, and they are also made for demideities. They are usually eye-shaped and made of precious stones in valuable metal settings. *Amulets of Divine Vision* are, in effect, partially operative “eyes” of their dieties. When invoked, they call the deity’s attention to the situation. The effect of this is amorphous. It increases the chance of intervention for pious persons, or decrease it for impious ones, in either case by about 10. These artefacts are often found in the possession of high church officials. If one is abused, it permanently loses its power and may result in the miscreant suffering divine retribution.

ARROW OF PÒNULÁNA

An enchanted silver arrowhead which never misses its target if within range. Other enchanted missiles exist by different names. (Charges: 2d6)

ARTEFACT OF ÀNASÏRON

An amulet, wand, or garment, of neutral or grey appearance. When invoked, the artefact absorbs the energy of spells *being cast* within reasonable range. This has no ill effects on the caster, but the absorbed energy cannot be retrieved. Such artefacts have limited capacity (2d6x10 EPs) and the GM should keep track of the number of Energy/Fatigue points currently absorbed. The artefact dissipates absorbed energy at a rate of one EP/FP per hour. If the capacity is exceeded the artefact melts, explodes, misfires, or transfers the excess to its wearer. See *Well of Ànasïron (Shèk-Pvâr)*. 30% of these artefacts self-trigger at need.

ARTEFACT OF BANISHMENT

A rod, amulet, staff, etc., designed to banish ethereal creatures (by broadcasting a form of ethereal energy which causes extreme discomfort). Its effects are variable and dependent on the subject’s Spirit/Will; several charges may be simultaneously expended to increase the chance of success. The rod is usually invoked by a single word or short phrase. (Charges: 1d20)

ARTEFACT OF NEGATION

A wand, rod, staff, amulet, or other item able, when invoked, to protect against magic and/or psionics. The effect of one charge is to reduce the EML for a designated attempt by 10. Several charges may be expended simultaneously. (Charges: 3d6)

ARTEFACT OF THE HEART’S DESIRE

A wand, rod, ring, amulet, or bowl that is able to grant wishes. The wish must be clearly stated. Most wishes take a long time to grant, and it may be impossible to tell if the wish was really granted or the result is sheer chance. Some “wish-wands” (40%) have one word invocations. (Charges: 1d3)

BOOTS OF ÀMBERTHAN

Also called the *Boots of Resilience*. When invoked on stone or earth by a single word command (often *Àmberthan*), the wearer is rooted to the spot for one minute, but may engage in any activities which do not require foot movement. During this period, the wearer recovers fatigue points at *ten times normal rest rate*. (Charges 4d6)

BOOTS OF THE CURSE OF LYÁMAN

These comfortable, fur lined hide, boots cause their wearer to find unexpected danger/trouble. The effects are subtle and the wearer may remain ignorant of them indefinitely. One effect should be to make encounters more frequent and/or more dangerous. The wearer may never grasp the nature of these malicious boots.

BOOTS OF TÚRENTAN

Also called “Elven” boots, these (usually) gray hide boots allow their wearers to move more silently, climb better, and find their ways in forest more effectively. The effects are subtle. They do not protect their wearer from being seen, nor will they suppress the noise of conversation, jangling coins, etc.

BOWL OF BÂRSOL

An opaque, glass bowl. Liquids placed within, boil and evaporate at a rate of one gallon per hour. There will be no residue left in the bowl. The bowl uses 1 charge per hour. (Charges: 1d100)

BOWL OF CHANDÉLA

A twelve-inch bowl of beaten copper. When incense or powder is burned within the bowl and it is properly invoked (usually by a repeating cant), a “smoke elemental” will form from the fumes. The user (only) may command the smoke creature (test user 5×Will) to perform a simple task.

The Chandéla is not a sapient creature; it is created and destroyed by the invocation. It has very few attributes, and would typically attack by asphyxiation. A Chandéla attack is rarely fatal, but can be very uncomfortable. Depending on the amount of smoke involved, a Chandéla might inflict a 4d6 special penalty on the victim of its attack, and might be able to attack 2d6 targets at once. (Charges: 1d10)

BOX OF HÀRABRÁKIN

A black, fine-grain, wooden box, two feet square and one foot deep. Mundane (un-enchanted) objects placed inside dissolve into (usually viscous) liquids of in 1-4 days. (Charges: 5d6)

TREASURE 20

CAPE OF TÜRENTAN

The *Elven Cloak* is light but warm, coloured in forest hues and enchanted to make its wearer difficult to see in forested terrain. It does not provide invisibility, although its wearer often passes unnoticed.

COLLAR OF KARTÁN

A narrow strip of soft hide, 24 inches long, with a delicate silver clasp. Once the collar is placed, invocation of the key word, usually “Kartán-ah”, causes it to constrict, and “Kartán-dor” to expand. The collar cannot be broken by physical force, but its power may be dispelled (Complexity = 5). The collar continues to constrict until ordered to expand; it will amputate/cut through any object, and can even be made to disappear completely. It can only expand to its original size. Each constriction or expansion expends one charge. The final (unstoppable) constriction causes the collar to vanish. (Charges: 4d6)

CONE OF ESOTERIC INSIGHT

These (usually) conical hats enable wearers to think with more insight. They are sometimes used by scholars undertaking difficult research. Cones usually halve development or learning time or increase TL (by SB) for spell learning. Use of the cone is tiring (10–60 fatigue points). They have been known to cause shock or brain damage when overused. (Charges: 3d6)

CONTAINERS OF DEMON ESSENCE

Various containers, usually inscribed with pentagrams, which are capable of containing (indefinitely) the “souls” of demons, ethereals, etc. There is a 20% chance that a chance-found container will be occupied. Such containers are normally sealed, even if they do not contain an essence. The effects of opening an occupied container depend upon the nature of the inhabitant & GM discretion.

CORDS OF QUERÉLIA-SIM

Usually-silken ropes which knot or unknot themselves when invoked. They come in various lengths. Cutting one dispels its power. (Charges: 1d100). Some (15%) Cords of Querélia (the ones on which the rest are modelled) are of Sindárin origin. They work repeatedly and indefinitely (no charges), and may respond to non-verbal invocation from someone holding them.

CRYSTAL WAND OF ISÁLA

A translucent clear to red wand ten inches long. When invoked, it becomes a soft cool light source which softly illuminates a sphere 1d6×10 feet in radius for one hour. (Charges: 4d6)

DECANTER OF TEARS

A jug, jar, or bowl which, when uncovered, is able to precipitate water from the atmosphere. In a moist environment, the decanter can collect about one cup of fresh water in an hour. In a desert it might take four hours to collect the same amount. (Charges: 4d6)

DECANTERS OF MARVELLOUS ELIXIR

A bowl, jug, etc., able to produce desired or specific liquids, etc. The chance of producing the desired substance (even when the key phrase is known) is equal to $\square 5 \times \text{Aura}$ or \square spirit. MF produces a random potion whose properties (except colour) are unknown. In the case of CF, the decanter produces nothing. (Charges: 2d6)

DIVINING AIDS

Mildly enchanted throw-sticks, crystal balls, or amulets (many forms exist) which function as aids to divination, temporarily increasing EMLs for Prescience and Psychometry (etc.) by 3d6 points. (Charges 2d6)

ENCHANTED INSTRUMENTS

Various musical devices, harps, lyres, flutes, etc., which increase the artistry of their player(s). Enchanted instruments typically double Musician EML when played.

FERTILITY & LOVE CHARMS

Fertility and love charms are the most common types of amulet made. They are usually small bags of herbs/etc, on strings or cheap chains, and are sold in large numbers to anyone who wants children, or who is suffering from unrequited love. Their effectiveness varies. Few last more than a few months.

GIRDLE OF HÈREDÂRA

This attractive red silk belt adds 1d6 to its wearer's *Comeliness*. Should *Comeliness* rise above 18 it may cause members of the opposite sex (and possibly of one's own sex) to fall helplessly in love (or lust). The effect reverses when the girdle is removed.

GIRDLE OF INEFFABLE POWER

This heavy (5lb) iron studded, leather belt doubles its wearer's Strength for 1d6 minutes per charge, and increases by 20 the ML of any skill with strength in its SB for the same period of time. (Charges: 2d6).

- ☐ if Strength appears in a skill SB twice, increase the corresponding ML by 40.

GLOVES OF ÜRENÁLDA

These translucent gloves are light and almost invisible when worn; they are said to be made of the skin from human hands. When the gloves are worn the wearer's sense of Touch (in her/his hands) is doubled. Prolonged use (over 10 minutes) reduces natural touch by 1d3 points for a time equivalent to that worn. Effective for up to 1d6 hours per charge. (Charges: 4d6)

GOLDEN BOWL OF WANDERING SOULS

A large yellow or golden bowl. When it is filled with clear, fresh water, anyone who gazes within may have clairvoyant or prescient visions (Test $\square 5 \times \text{Aura}$ or \square SPIRIT) no attunement necessary. In addition, an *attuned* user may (same test) project his astral form (see DISEMBODIMENT under *Psionics*). This consumes 1d3 charges. (Charges: 4d6)

HOLY ARTEFACT (TYPE 1)

A staff, rod, robe, etc., sacred to a particular deity or demideity. Any call for divine intervention by its wearer/user enjoys a 10% bonus. (Charges: 2d6)

HOLY ARTEFACT (TYPE 2)

Called artefacts of *Omniscient and Holy Potence*, these items are Type I holy artefacts which also grant special powers to wearer(s). The power(s) are usually Ritual Invocations (miracles) determined at GM discretion. (Charges: 3d6).

HORN OF KËRGIS

A horn with the power to confound enemies. When blown, each enemy within about 200 yards tests $\square 3 \times \text{Will}$ or $\square \frac{1}{2} \text{ SPIRIT}$. Any enemy who fails must flee (if possible). All *Friendly* characters enjoy perfect morale for the duration. Effect lasts 5 minutes. (Charges: 2d6)

MANTEL OF NEGATION

Robes, cloaks, hats, etc of varying appearance. A typical mantle is effective against one convocation (table: TREASURE 13); some work against neutral magic. The effect of a *Mantle* is to reduce the ML of spells cast against/upon its wearer by 4d6 (randomised each time). The protection triggers automatically in most cases. For colour of convocational garment(s) see table TREASURE 14. (Charges: 2d6)

1d100	Protects Against
01–75	One Convocation
76–90	Neutral Magic
91–92	One Convocation + Neutral
93–00	All Magic

MINOR ARTEFACT OF POWER

A minor artefact created by a *Fount of Power* [Neutral Multi-Level] or similar spell. Artefacts of Power hold Energy Points which may be used by attuned mages to power other spells (instead of, or as well as, accruing fatigue). A minor *Fount* has no self-recharging ability; once expended, its energy must be “manually” replaced by means of a *Charge* [Neutral II] or similar spell.

MINOR FOCUS

A minor artefact with *Focus Power*. (For information on *Focus power* see TREASURE 18 and/or *Tome of Grey Mysteries*). The form/appearance of the focus is (usually) appropriate to the convocation.

MORÍVIAN SKINS

Shape-changer's skins exist for all man-sized (or larger) animals. One minute after being enfolded in the enchanted skin, the wearer takes the form, physical powers and sometimes the temper of the animal involved until night falls or dawn breaks. That is, the skins of nocturnal creatures work only at night and have no effect in daylight, and *vice versa*. Repeated use may cause personality change, and may even make the change permanent or uncontrollable, even without the skin. The skins are usually from indigenous animals; Morívia skins found on Hårn are typically wolves or bears, for example; GM may use the encounter tables (and/or discretion) to generate source animal. (Charges: 4d6).

ORBS OF LISÁŊA

Three inch spheres of metallic lustre. On impact with a solid surface the orb explodes. These artefacts are not necessarily enchanted. They are often used by the Lia-Kaváir and/or priests of Navéh, especially in eastern Lýthia. About half of all chance found orbs will be impotent and/or semi/non-functional. (Charges: 1 use)

1d100	Effect
01–20	3d6 Fireball
21–40	Knockout Gas
41–50	Poisonous Gas
51–60	Acid
61–80	Oil
81–00	Other or Empty

PEBBLED SHROUD OF HARÁVANÀL

Donning this pebble-covered cloak turns the wearer into a boulder weighing about the same as the wearer for about 12 hours. Unless the user employs clairvoyance, or some other talent or spell, s/he is unaware of surroundings. The “boulder” is immobile, but may be moved by wheelbarrow, landslide, etc. Chipping/damaging the boulder may destroy the shroud and release the wearer. (Charges: 5d6)

PENDANT OF TELDÁIN-ARAN

Most commonly a small silver octagon with numerous small red gems, but such pendants have been made in a vast array of forms. Each charge can remove or neutralise a curse. (Charges: 2d6)

PERIAPT OF CRIMSON PERCEPTION

Typically, a transparent red stone in a silver setting. By gazing through it, the user is able to perceive magical residues, and/or living auras as reddish or multi-coloured glows. Limited additional information may be gained with practice. (Charges: 4d6) A small percentage (15%) of these artefacts work indefinitely without charges.

PERIAPT OF ESSENTIAL WIZARDRY

A non-rechargeable store of energy points (EPs) which may be used by a mage casting a spell (instead of acquiring fatigue points); 1EP = 1FP. A chance found Periapt will have 1d100 energy points. Determine convocation with table TREASURE 13. Periapts may be used to power spells of their own convocation only; neutral Periapts can drive only neutral spells; Multi-Convocational Periapts can power any spell. Periapts may, theoretically, come in any size and shape, but they are typically amulets. See *Typical Convocational Amulet Forms* Table TREASURE 14

PERIAPT OF HESITATION

This is usually in the form of an ugly face carved in wood. When invoked by being strongly presented, it causes most creatures to hesitate for a few seconds. Effects are variable; in a battle, for example, it might cause a character to miss a turn. It might also cause a spellcaster to briefly lose concentration (reducing EML by 10). It will not work well on the same victim twice. On subsequent uses against the same target, test $\square \text{ spirit}$ or $\square 5 \times \text{Will}$ to see if the target can ignore the effect. (Charges: 4d6)

TREASURE 22

ROBE OF KĒSADĀRĪN

A full length (typically rust-red) robe which (almost) totally protects its wearer from natural cold, and half the effect of unnatural cold. It also heals its wearer's frost damage at one INJURY POINT per hour. Use expends one charge per hour. Self-invokes at need. (Charges 1d100)

ROD OF DHÍVU

A staff or rod, commonly made of horn. The rod is invoked and its tip touched to a victim's bare flesh (the effect cannot pass through any kind of clothing). The effect inflicts bitter cold on the victim. The rods come in two types: 01-75 Ethereal Cold -- inflicts an e4 ethereal frost (shock roll); 76-00 Mundane Cold — 3d6 injury points of frost impact to one strike location.

RUNESTONES

A collection of small runestones. A typical full set contains 25 stones. Abandoned sets may not be complete (roll 4d6 for number). They may be used to increase the EML of any divination talent/spell calling for concentration. For each stone possessed, increase ML by 1.

SCARAB OF THE INNERMOST MIND

Usually in the form of a beetle encased in polished amber. When invoked by its wearer, it will detect psionic energy by growing warm. It will reduce by half the ML of any designated psionic talent or Sàvôryan spell cast against the wearer. Some will invoke automatically, expending two charges. (Charges: 4d6)

SERPENT STAFF OF ÊRDIS

When invoked, this staff (or wand) becomes a venomous (or constricting) snake which will attack a designated person. It will turn back into a staff by another invocation. If the snake is killed, the artefact is destroyed. The artefact ranges in size from "wand" to "staff"; the size of the snake is roughly proportional. (Charges 3d6)

SHELL OF RĪLĪAR

Usually a large enchanted seashell. When held to the ear and invoked, the user can hear clearly any conversation or noise in an adjacent room, or within a range of two hundred metres. (Charges: 4d6)

SILKEN BOOTS OF JURÁYA

When invoked, these lightweight stocking-boots enable the wearer to walk on any solid surface regardless of its inclination. They inflict 2d6 fatigue points per minute on their wearer per use. Each charge lasts ten minutes. (Charges: 1d10)

STAFF OF DRAINING DOOM

A staff (or other artefact) which drains the energy of creatures when touched to flesh and invoked by a one word command. The effect varies a great deal, but generally inflicts 10–60 fatigue points on the victim. About 10% of them have a range of 1–20 feet rather than "touch". (Charges: 2d6)

STAFF OF SEALING

A staff (or other artefact) able to jam/lock doors. The effect generally lasts an hour during which the door cannot be opened by mundane means. The effect may be dispelled (Complexity 7), or a second charge may be used to unlock the door. (Charges: 4d6)

TAROT CARDS

A full Hårnic tarot contains 72 (hand made, full-colour) cards and may (at GM discretion) be used as a (+20) divining aid. Enchanted tarot cards typically work only if they are received as a gift. They must be kept in a soft leather bag, in a wooden box, or their power will fade.

TUNIC OF ALMĀRĪŮNE

This blue tunic enables any wearer to float on water indefinitely (no invocation required), but will cause Pèleáhn mages (etc.) who attempt to use it to sink like a stone and/or suffer ANTIPATHETIC REACTION. When invoked, it also allows the wearer to swim underwater (holding breath) for Endurance times 30 seconds (normal is Endurance times ten seconds) at the usual triple fatigue rate. (Charges: 4d6 expended only for breath-holding)

UNERRING GUIDE OF SKÍVÀAL...

A short amber rod on a silver chain which points to true north when suspended. These have nothing to do with Skívàal, a semi-divine son of Sárājīn.

VEIL OF NĀTHATĀRA

This fine veil enables an *attuned* wearer to change facial appearance. The change takes about a minute to effect. Use of the veil is difficult, so novice users must keep changes simple and minor; expertise comes with practice. The effect will terminate one hour after the veil is removed. (Charges: 4d6)

VIOLET BOWL OF SHÁLGORAM

When filled with seawater and successfully invoked (5×Aura) this translucent purple bowl will divine for the user their exact location in relation to any specific object which the user has previously seen and touched. The bowl will not respond to general requests. (Charges: 1d100)

WAND OF PAIN AND PLEASURE

A wand (or other artefact) usually with inlaid red gems, which, when invoked, is able to inflict a brief experience of pain or pleasure (an attuned wielder can choose, otherwise it is random) when touched to flesh. The effect is somewhat variable (GM discretion). (Charges: 4d6)

YÍSIR'S HAND

An amulet (or other artefact) in the form of a small hand carved from petrified wood. When strongly presented, it has a 80% chance of causing creatures of animal intelligence to depart. (Charges: 6d6)

UNIQUE ARTEFACT

The GM may design an artefact or re-roll.

EARTHMASTER ARTEFACTS

The GM should generate an Earthmaster artefact if the *age* of the item is appropriate. Note that the Earthmasters left no written works, at least none that are recognisable as such. Earthmaster artefacts are not rechargeable by Shèk-Pvâr except for a few very accomplished Grey mages. Powered by the most fundamental resources, these are the greatest of artefacts, but because of their great age, they are subject to malfunction and unpredictability.

INVOCATION

If they require invocation, Earthmaster artefacts are invoked by Aura, but physical contact is usually necessary. The normal process is to test $\square 5 \times \text{Aura}$ or $\square \text{Spirit}$. Interpretation of success levels is left mostly to GM discretion, but MF inflicts 2d6 fatigue points and CF causes an e3 SHOCK ROLL.

AMULET OF THE BLESSING OF INÐÂRIS

A small Grey hexagon of metallic lustre. This amulet need not be invoked. It automatically increases its wearer's Aura by 1d6 points for as long as it is worn. When it is removed, the wearer's Aura is reduced by 1d6 for a similar period. (Charges: 3d6)

ANDÂRIN-WÝSAN

A small, grey, translucent egg. An Andârin-Wýsan is able to fully recharge other Earthmaster artefacts by expending one of its own charges. If an artefact is non-functional, it will attempt repair (even to a godstone). This expends three extra charges and is successful only 50% of the time. The artefact cannot itself be recharged. (Often found in groups. Charges: 1d100).

BAGS/BOXES OF INÐETHAN

Usually in the form of a pair of matched black bags or boxes. When an item is placed in one of the bags, and the bag is successfully invoked (test $5 \times \text{Invoker's Aura}$), the item appears in the other bag. (CS) item teleports instantly; (MS) item appears in 1d20 hours; (MF) item appears in 1d30 days; (CF) item lost. Teleportation works over any distance, even between worlds. The capacity of such boxes/bags seems to be unlimited. It is rare for both bags/boxes to be found in the same location, and if one of the pair has been destroyed the item will disappear. (Charges: 1d100)

BEACON OF THE INNER EYE

A foot tall, rust coloured pseudostone cone, weighing about five pounds. There are no seams, but the top can be twisted a half turn clockwise (on) or anti-clockwise (off). No invocation is necessary. When the device is on, it emits a psionic pulse every 1.75 seconds. The duration of the pulse varies slightly, each discrete device has a different pattern. The pulsing has no effect, and is often undetected, but will eventually give a headache to those of high aura who stay within 50 feet. Psionic blindness results from about 20 minutes of exposure.

BOX/BAG OF KARÁDH

Such artefacts come in various forms/sizes (volume = 1d3 litres). They have the power to transmute matter into other materials. CS invocation enables *some* control of the outcome. (Charges: 2d6)

COLUMN OF ÁHHÛ

A thin cylinder on top of a solid bell-shaped base. The base is typically 4½ inches tall, and the cylinder is 1½ inches tall and ½ inches in diameter. The entire object is made of the same dull grey metal. If the top is twisted, the base warms slightly, the degree of warmth increasing with the amount of rotation. If the cylinder is pressed down (like a button) it will depress about ¼ inch, and the entire object will cool (almost instantly) to room temperature; then the "button" will pop back to its normal position. A pleasant item for a cold winter evening...

DANCING ORBS

Comprises 36 balls, each ½ inch in diameter, made of shiny, reddish stone. They behave as if they are connected magnetically, but they cannot be separated. They can be shaped into any configuration, as long as each ball is touching at least one other ball. Over a period of days, however, they will gradually reorganise themselves back into a "default" shape. The "default" shape changes very slowly (almost imperceptibly) over time. It would be possible for an attuned individual to modify the default shape-progression, provided s/he understood the nature of the artefact. No one has ever managed this since the Earthmasters left.

DEMON'S EGG

An orb about the size and shape of a hen's egg. When held touching flesh and invoked, the egg is rapidly absorbed through the skin, producing powerful emotional reactions, invigoration, nausea and/or euphoria. This often appears as "possession" to an observer, hence the artefact's common name. A demon's egg is a symbiotic semi-organism designed to repair/enhance its host.

It will remove any/all fatigue within 1-6 minutes. It will heal any wounds/injuries within an hour. It will heal any physical diseases within 3 days. It will heal any psyche disorders within 6 days. After that, if it has not already worked too hard (i.e., done all of the above) it will permanently increase Aura by 1d6 points (but not above the maximum for the species/sex). If there are "improvement points" left over, it will randomly apply them to Endurance, Strength, Agility. (typically found in groups of 6-24. Charges 1)

About 30% of all Demon Eggs malfunction. About half of those that malfunction turn into back sticky (slightly acidic) goo and cannot be absorbed. A malfunctioning egg that *is* absorbed tends to make the victim very sick and may inflict the ailment that it is supposed to remove (GM discretion). Once absorbed, a demon's egg cannot easily be removed (although a properly functioning egg will nullify a "bad" egg, and any ailments can be cured as if they were of mundane origin).

TREASURE 24

DISC OF PERFECTION

A 3-inch diameter metal disk, 1/8 inch thick. One side has a flat grey finish; the other side has a flat black finish. The edge is highly polished and reflective. The disk is very resistant to scratching, especially on the edge. The edge even resists dirt, water, oil, and other substances, which appear to slide right off.

DISK OF WONDER

A disk (6 inches in diameter, 1/2 inch thick) with a 3 inch diameter hole in middle. It appears to be made of a copper-like metal, but does not dent, scratch, or mar. If struck, it produces a high-pitched clear ringing. If flipped like a coin, it bounces in a strange manner and frequently comes to rest on its edge.

DREAMSTONE OF RELGÂRIA

A translucent, multi-coloured crystal, generally two feet across and weighing 400–2400 pounds. If within 100 feet of the stone, the ML of all open psionic talents will (temporarily) double. When any entity with Aura touches the stone it enters a state of dreaming suspension. In this state it remains in stasis indefinitely, immune to harm until released; the captive may release himself by invoking the Dreamstone. Touching an immobilised creature will entrap the toucher. Anyone who has had contact with the stone for at least 24 hours may, when released, increase ML in one open psionic talent (GM discretion) by 1d6 (even beyond 100+SB).

Dreamstones tend to malfunction, and may have alarming side-effects such as temporary or permanent psionic blindness, or madness. Even when functioning properly they are powerful psionic artefacts which inflict discomfort (1×Aura fatigue points per minute) to anyone within range (but not attached) to the stone.

EYE OF ÍDJAR

Usually a large piece of moonstone in a silver setting. By looking through the pendant at a Godstone (or other inter-world portal), the user can see a view of the destination, but the Eyes are only about 90% accurate. These amulets have nothing to do with Ídjar, a semi-divine son of the god Sárájin.

EYES OF XARÁL-AKÝR

A four inch long crystal egg. It vibrates in the presence of telepathic sendings, and when invoked will enable the holder to receive them. (Charges: 1d100)

FORTRESS-BOX OF ALAKÁTH

Normally in the form of a 15 inch white cube, weighing 20 lbs. plus the weight of its contents. When invoked, the box can be unfolded into a 15 foot cube into which may be placed any object/person. The box may be refolded by the invoker with persons/objects inside, and will maintain them free of erosion, ageing, and harm (in stasis), indefinitely. A charge is expended to fold or unfold. There is a 35% chance that a chance-found box will be occupied. For those familiar with the artefact, the weight is an indication. (Charges: 2d6)

GLOBE OF PALSY

A 6-inch tall solid cone made of shiny black stone. Although there is no apparent joint or seam, the top third of the cone can be twisted. When the top is twisted 180° in either direction, rotation stops and the whole object vibrates and becomes slightly warm for a moment. Then, the top can again be twisted.

GODLING STONE

An artefact in the shape of a godstone and about the size of a hen's egg. When invoked, the invoker (along with anyone else touching the stone) is drawn to the nearest godstone. Every godling stone has a 25% chance of malfunction on any given use: in the event of malfunction, the destination is 1d100 leagues in a random direction.

GREEN EYE OF TÚREMBOR

Usually transparent green stones in open, silver settings. When held to the eye, they give their user a clear (although sometimes greenish) magnified view of any object in line of sight. (Charges: 1d100)

HASTY WATER BALL

So named because of its peculiar behaviour. A perfectly spherical orb made of polished red stone, approximately 3 inches in diameter. The orb always acts as if the surface on which it is sitting is angled downward towards the north by 21°. In other words, if placed on a level surface, it will roll northward as if on a 21° slope; if placed on a northward rising 10° slope, it will roll northward (uphill) as if on an 11° downward slope; if placed on a northward rising 30° slope, it will roll southward (downhill) as if on a 9° downward slope. If placed on a 21° northward rising slope, it will remain stationary, as if on level ground. A chance-found orb must be located in a position from which it cannot roll.

HOODED ROBE OF NONBEING

This rare and powerful mantle is usually large, light, and shroud-like. About 30 seconds after enshrouding himself, the wearer becomes invisible and non-corporeal for ten minutes per charge expended. (Charges: 2d6)

JEWELLED ROD OF AWE

A metallic rod adorned with clear gems. When held aloft and invoked, such rods cause everyone (except the user) within about 50 feet to test 3×Will. With CF on this roll, the victim makes an e4 shock roll; with MF an e2 shock roll, with MS an e1 shock roll; with CS no shock roll. (Charges: 2d6)

LİKİRLWÝSAN

A slim, silver, metallic egg 5 inches long. When invoked, it may be given a telepathic message which it will go to extraordinary pains to deliver, teleporting between worlds if necessary to seek out the intended recipient. The time required depends on the success of the invocation. When the recipient is found, it will hover near him until he invokes the message, which it will transmit telepathically, and then fall dormant. (Charges: 1d100)

MALÓŠIN'S ARTEFACT

Thin (2 mm) metallic strip 8 inches long by 1 inch wide. One side of the strip is glossy black and the other side has 8 coloured squares in a row (also with a glossy finish). The (coloured side of the) strip will securely attach itself to any non-living surface(s) with which it comes into contact for several seconds; removal requires Invocation. The strip is stiff and straight when held in the air, but will conform to any surface to which it adheres. Once attached, the strip is virtually indestructible.

MALÓŠIN'S TOP

A thin, metallic black cylinder (7 inches long, 1 inch diameter) with a pointed tip, piercing the centre of 3 thin parallel metallic disks (5½ inches in diameter, about ½ mm thick) situated about ½" apart.

When spun like a top, the object will remain in position and rapidly accelerate to an alarmingly large number of rotations per second. It will remain at that speed until stopped by an Aura-based Invocation Roll or by physically grabbing the shaft. (Contact with the spinning disks is a Bad Idea — finger sandwiches, anyone?) Malóšin, who is credited with discovering the Top, found that the artefact was very good for cutting wood (or even stone), but doubted that the artefact's intended purpose was quite so mundane.

MANTE OF EVERLASTING BALM

A large, thin, snow white blanket which is tacky to the touch on the inside, and weighs about ten pounds. When wrapped securely around a (single) patient it automatically invokes, and will heal any/all physical ailments. One charge is expended for each Injury Point. An amputated arm is completely regenerated and fully healed at a cost of 50 charges, and a leg for 75. Any infection will be defeated at a cost of 20 charges. When all healing is complete, the mantle will restore life to a dead patient (25 charges + number of days dead). This form of revivification does not restore the (ethereal) spirit which must be willing to return. The patient remains comatose for ten minutes times the number of charges expended. (Charges: 1d1000)

MIRROR OF SOUL STEALING

Usually in the form of a multi-faceted cut gem. When invoked against a living creature, the prism attempts to draw the victim within itself. (Victim tests SPIRIT to avoid entrapment.) Once within, captives are kept in separate facets. The capacity of the Prism may be randomly generated with 2d6. Attunement is required to use the artefact. Invocation is required to release the prisoners, but this does not expend charges. (Charges: 5d6)

NAGÂRITH

A bowl of pure white jade. When the Nagârith is filled with water it becomes capable of curing a phobia or mental illness. On the other hand, a user with no phobia will acquire one (use PSYCHE table, CHARACTER DEVELOPMENT). Users may also experience other-worldly visions. (Charges: 1d100)

ORB OF MALÓŠIN

Comprises two halves of a perfectly spherical 12-inch diameter hollow orb made of thin, lightweight, shiny blue metal. If put together and twisted about 2 inches, the two halves form a hollow orb with no visible seam. If the user can remember where the seam was, the two halves can be separated again by twisting 2 inches in the opposite direction. No liquid or gas can escape from the orb once it is sealed. A hemisphere holds approximately 2 gallons of liquid. No invocation required.

ORBS OF EMPATHY

These artefacts are paired (hopefully, they are found in pairs — 70% chance). Approximately the size of a small chicken egg, their natural form is a perfect ellipsoid. They weigh about three ounces are generally grey or greyish pink. When one is squeezed, the other expands, when one is heated, the other gets warm, and so on. If the holders are attuned to the artefacts, they can share surface emotions.

PURRID BOWL OF ÉRAG-KAŇÁV

A four inch bowl of unknown material. When invoked, any organic material placed within will, within 4–24 minutes, convert into one of the special fungi/slimes see ENCOUNTER TABLES and BESTIARY. What use the Earthmasters had for such things is a mystery. (Charges: 1d20)

RINGS OF MYSTIC WONDER

Such a ring is commonly a purple gem in a simple setting. Its gives its wearer a randomly generated psionic talent (ML = five times the wearer's Aura) for as long as it is worn. Once it has been consistently worn for a month, the wearer tests 1×Aura: with MS/CS the ring grants the talent permanently at SB1. Note that a given ring always grants the same psionic talent, i.e. once it is determined that the ring grants HEALING, it will always grant HEALING.

MALFUNCTION: about 25% of these rings malfunction. Their effect is to produced multiple wild (self-activating) psionic talents. If a malfunctioning ring is consistently worn for a month — after-effects may be permanent.: these consist of multiple wild talents and/or periods of psionic *blindness*.

ROBIN'S EGGS

So called because they are about the size and shape of a Robin's egg. They are made of grey pseudostone.

Robin's eggs may be attuned to each other in pairs; this is achieved by banging a pair of eggs together with moderate force. When invoked, an egg will orient itself so that its small end points towards its "partner". It may also indicate the approximate distance to its partner by glowing faintly and varying its temperature (see table).

Lgs.	Glow	Temp
<1	Red	35°C
≥1	Orange	30°C
≥2	Yellow	25°C
≥4	Green	20°C
≥8	Blue	15°C
≥16	Violet	10°C
≥32	Grey	5°C
≥64	Grey	0°C

ROD OF SCINTILLATING DOOM

A metallic staff about 30 inches long. When invoked, the rod fires a pencil thin beam of burning coherent light, in a perfectly straight line, up to a distance of 200 metres. The beam will burn through two feet of wood, a foot of stone, or six inches of metal in ten seconds (one charge), but it will not fire against sapient creatures, unless the invoker achieves CS. (Charges: 5d6)

SCALE OF MYSTERY

A 4-inch tall, 2-inch thick yellow stone triangle surmounted by an 8-inch long black metallic bar (which cannot be removed). The black bar has a red glass orb at one end and a blue glass orb at the other, and can be moved up and down like a see-saw. When the bar is tilted more than 30° in either direction, the object will emit a low-pitched hum and the elevated orb will glow. The bar will return to equilibrium as soon as it is released.

SCEPTRE OF FLUIDIC PURITY

An eight inch orb on an eighteen inch rod (diameter 1½ inches), all made of grey pseudostone. The sceptre has the ability to remove chemical impurities (pollutants) from air or water; it does not affect organic impurities. Most of these powerful devices tend to act unpredictably; while nearly all have considerable capacity, the rate and capacity of cleaning is difficult to predict. The sceptre works more rapidly if it is moved through the medium being cleaned. Even a highly degraded sceptre can clean 1000 cubic feet of air in less than a minute. Cleaning water takes about twice as long. (Charges 1d100)

SHADOW BAG OF ILTÁIN-SHERÁL

Usually a large black sack, which, when opened, releases a spatio-temporal discontinuity (or nexus) which distorts magic, psionics, and even thought, and has been known to throw people between worlds. The nexus is a kind of psionic storm which remains in place until invoked back into the bag. The effects are random, often frightening, and uncontrollable by anyone with a spirit under 96. The Iltáin-Sherál is sometimes called “raw essence of godstone”.

SHEKÔRATÝŇ

A 2-inch diameter, 12 inches long, with a hexagonal cross-section. It looks and feels like solid gold, but only weighs about 4 pounds (instead of the nearly 30 pounds it would weigh if made of gold). It behaves in all other ways like rubber, except that it does not break or scratch. Among some less-reverent scholars, this artefact is known as the “flexyhexy”.

SHÝVEN’8 EYE

An orb about an inch and a half in diameter. When touched to the forehead and invoked, the eye is activated. From then on, whenever the invoker closes her/his eyes, s/he will see what the eye sees. The eye may be deactivated by force of will. One charge is expended for each activation. (Charges 1d30) 25% Malfunction Rate: invoker sees images of other worlds/strange places.

SHÝVEN’8 TREE

An orb on a rod. The orb is about nine inches in diameter and the rod is about an inch and a half in diameter and eighteen to twenty inches long. The artefact is made of grey pseudostone. When it is touched by a living aura, a stylised tree glows dimly on the orb. The artefact has the ability to convert carbon dioxide into oxygen, making used air fresh and breathable. Its capacity is huge. It uses 1 charge per hour. (Charges 1d1000)

SLI-HÔRÐH

Usually in the form of a six inch tetrahedron of clear crystal. If successfully invoked, the user is able to establish telepathic contact with persons/creatures at any distance. With CS, it is possible to view well-known locations (clairvoyance). (Charges: 1d100)

SPINNING ORB

A smooth, dull, grey stone orb (about 3 inches in diameter) sitting on top of what looks like a green cylinder (about 6 inches tall). The vase has a grainy finish, like stone, but reacts like metal (i.e., feels like metal, sounds like metal when struck, conducts heat and cold like metal, etc.). The orb can spin in all directions, but cannot be removed.

STONES OF GELÍMO

A square slab (or slabs) of grey pseudostone, usually about an inch thick, ranging in size from about 3 to 18 inches per side. When held in the air and successfully invoked (physical contact required), the slab will remain in position in mid-air. Once in position, the slab is virtually immovable by any physical force, and can only be moved (deactivated) by another invocation. (Note: these slabs may be used as mid-air supports for other artefacts.) The malfunction rate for these stones is quite high (55%). Non functioning ones are either completely inert or have an unfortunate tendency (30%) to explode with great violence when invoked (6d6 ethereal fireball). Several of these stones were found in the Earthmaster site at Gelímo c.TR260.

SYMBOLS OF GÁLADÂRION

Grey orbs about an inch in diameter and weighing about three ounces. When invoked, an orb transforms permanently into a symbolic, translucent, crystalline replica of the invoker’s aura. There is no change in mass. The completed symbols are incredibly detailed. Few can “read” the symbols, even slightly (which is a shame, because they would be useful diagnostic tools) but darkness and lack of symmetry indicate lack of health. About 30% of chance found orbs malfunction and produce random crystals or malformed blobs.

TÁLIOST

A rod about 4 inches long and 1½ in diameter, which, when invoked extends itself into a staff about 6 feet long. The Táliost is apparently made of pseudostone and balances itself to its invoker. (Charges 1d1000)

TÉZERI

A pink pseudostone about the size and shape of a hen's egg. When pointed at a single individual and invoked, the target falls asleep (test SPIRIT-30 to resist). While sleeping, the target's healing rates, FRR etc., triple. The target will sleep until healthy and free of fatigue. (Charges 1d100)

TOWER OF ARDŪN

A 2-foot long cylinder (4-inch diameter) made of a very heavy blue metal (it weighs 280 pounds, compared to the 125 pounds it would weigh if made of solid lead). Attached to one end of the cylinder is a small grey cylinder. When this small cylinder is pushed (like a button), the colour of the large blue cylinder changes to red over a period of about 10 seconds. Pushing the "button" again restores the original colour.

WAND OF PERSISTENT ART

A six inch long rod ½ inch in diameter capable of painting light in mid-air. The wand is sometimes egg-shaped. When invoked, the wand paints persistent lines of light in mid air. The invoker can paint in any colour s/he can imagine. Reversed, the wand is an eraser. Each charge lasts 73 minutes, at the end of which, the light fades quickly. If touched to a solid object, the wand makes the object glow in the currently selected hue. The light fades if the wand is taken more than 30 feet away. Many (60%) of these artefacts can no longer produce vibrant colours, and some (about 25%) can only paint in muddy shades of brown and grey. (Charges 1d500)

WARD OF SHONJŌR-KALĪM

A 12 inch long, ½ inch diameter rod which, when invoked, cannot be approached by any creature with Aura except the invoker. The closest approach possible is 25-Will feet. The effect continues (using one charge per day) until stopped by the invoker's will/touch. (Charges: 1d100)

WARÉL'S CONE

A pseudostone cone 12 inches at the base and 21 inches tall. It weighs a little under 30 pounds. When placed on the ground and invoked the cone glows faintly and emits a low hum.

The Cone of Warél is an artefact repair tool it will repair/invigorate Earthmaster artefacts within about 50 feet in line of sight. As of TR720 researchers have failed to discover its purpose (it is far from obvious). The cone can restore most Earthmaster artefacts to perfect working order (even godstones). (Charges 1d100)

WEB OF SHĀLOT

A grey pseudostone cone about a foot and a half tall with a six inch base, the Web of Shālot; weight 15lbs. When invoked, the cone generates an extra-dimensional sphere centred on its point with a radius of invoker's Aura×1'. Nothing can enter or leave the sphere. The sphere forms over a few seconds, and pushes living objects aside rather than cutting them.

From the outside, the sphere is perfectly reflective. From the inside, it is transparent and would be invisible were it not for the slight rippling effect (something like a heat haze). Charges 1d1000: invocation is required to establish or remove the sphere each uses up one charge. The Web also expends one charge per hour of use. Note, that air cannot pass through, so prolonged use may cause suffocation.

An attuned individual can invoke the web from a range of 2×Aura feet (provided s/he has touched the cone within the last few minutes). Similarly, an attuned user can de-energise the sphere from outside (touch of sphere required). Once the charges are all expended, the sphere dissolves harmlessly.

Malfunction: about 10% of the spheres are broken. When they are deactivated, they expel their contents to another plane of existence.

UNIQUE EARTHMASTER ARTEFACTS

The GM has the option to design a unique Earthmaster artefact or re-roll. The artefacts listed and described herein are only a sampling. Many have numerous variants in form and function. The Earthmasters, apparently, preferred to make artefacts as individual entities rather than making many identical artefacts of the same type. When designing Earthmaster artefacts it is good to remember that:

- Earthmaster artefacts are psionic constructs and can be thought of as quasi-organic.
- The Earthmasters seem to have been safety conscious. Very few artefacts will hurt living creatures.
- The Earthmasters valued *personal* development over mass culture.
- The Earthmasters understood that there *ain't no such thing as a free lunch*.
- Earthmaster artefacts *can* be recharged, although this is not an easy thing to do.

CRYSTALS

Crystals of all kinds make good items for Earthmaster sites. They can be cylindrical, conical, pyramidal, cubical, egg-shaped, or whatever shapes you prefer. They can be arranged in strange groupings or found singly (perhaps floating in mid-air over pseudostone slabs). They can be rough or polished, natural or cut. The main concern is not to make them worth a king's ransom, so they are usually not gem quality (i.e., not very transparent — poor clarity).

IMMOBILE ITEMS

There would probably be some sort of furniture, although its function might not be apparent. Perhaps some large coloured pseudostone cubes sitting in the middle of the room or some large pseudostone "control panels" with strangely-shaped recesses/depressions in which some mobile artefacts may be sitting. They can be made entirely of grey pseudostone, or can be multi-coloured. Parts of them may flash, glow, hum, or be warm to the touch. Most would emit aural "noise" of some sort.

TREASURE 28

TREASURE REGISTER	TREASURE GROUP IDENTIFICATION	
	FROM WHERE/HOW OBTAINED:	PAGE OF
	By WHOM OBTAINED	DATE

[illegible]

This *Treasure Register* page may be duplicated and used to keep track of items found, stolen, or otherwise acquired by PCs in the course of play. Each Group should be identified by a unique name/number (box at top right) and each item within the group should also be uniquely identified (first column in table). The remaining columns are used to record salient features about individual items (COND stands for Condition). The GM needs only generate data as it is needed/discovered by the players. Some items may require more than one line.

Players may also wish to keep Treasure registers, but their information may not match that of the GM which is, of course, the authoritative version.

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EVENT CALENDAR

YEAR	LOCATION			LOCATION			LOCATION			LOCATION			LOCATION		
<div><div>Núzyael</div><div>Peóinu</div><div>Kelén (Sarrju)</div><div>Nólus</div><div>Laráné</div><div>Ágrazhâr</div><div>Azúra</div><div>Halánè</div><div>Savôr</div><div>Ilvín</div><div>Návek</div><div>Morgát</div></div> <div><div>SPRING</div><div>SUMMER</div><div>AUTUMN</div><div>WINTER</div></div>															

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