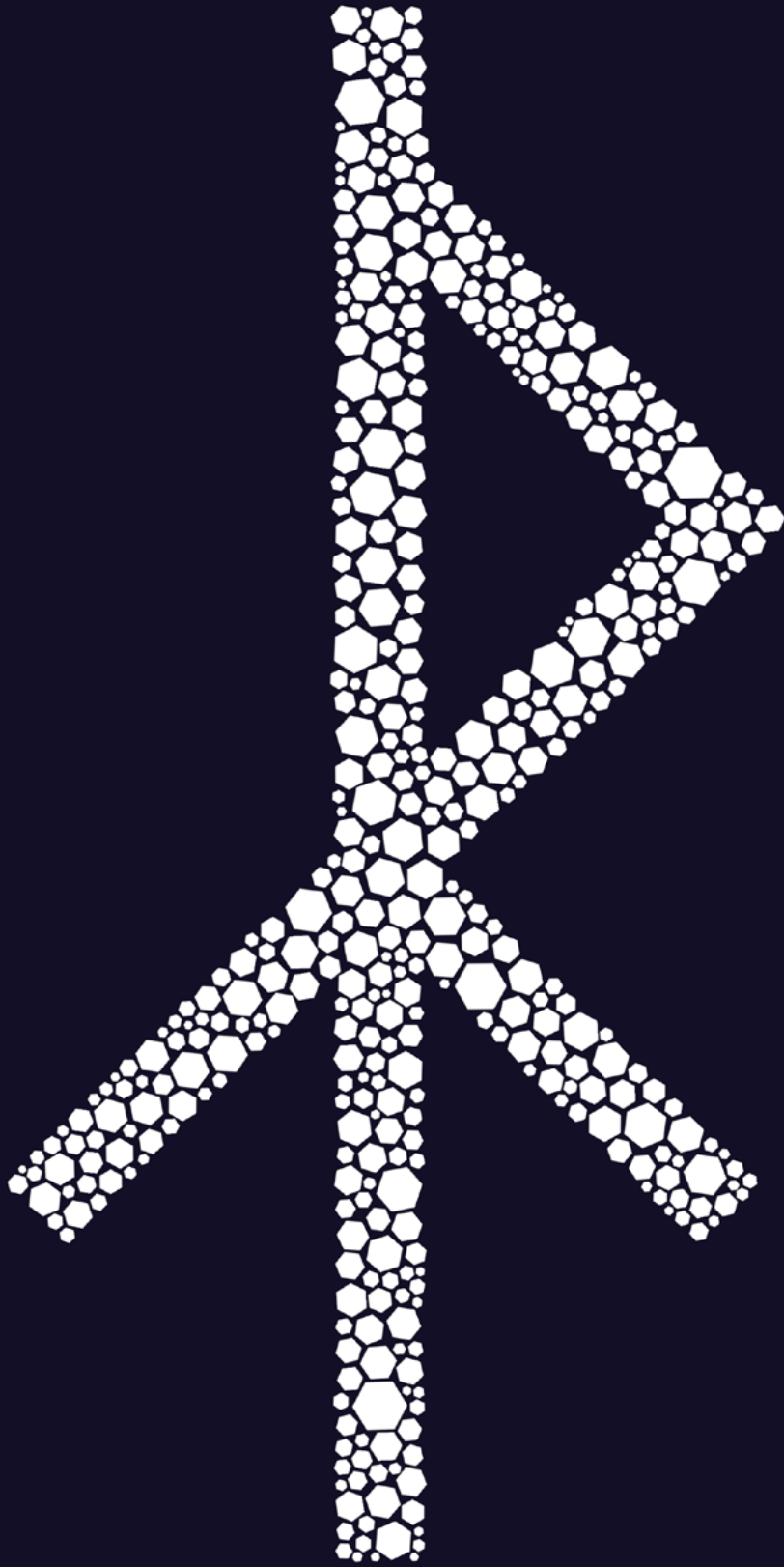


RUNES OF POWER



STORMFORGE
PRODUCTIONS

A MOD FOR
THE SIGIL SYSTEM



RUNES OF POWER

DESIGNER: Izak Tait



STORMFORGE PRODUCTIONS

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RULES OF MAGIC

SLOTS

The runic magic of the Sigil System is a modular, slot-based magic system. As long as you know what all the slots are, and what type of rune goes in what slot, you will be able to make tens of thousands of different runic magical effects.

There are five slots for each runic spell (called a runic array), and whenever you want to create one, you must put a rune in each of the five slots in order for the runic array to work.

The five slots are as follows:

SIZE: describes how large the runic effect will be, compared to the size of the array itself.

SHAPE: defines what type of shape the runic effect will take, from cones to columns to spheres and more.

ACTION: states what the runic array will actually do. It is the verb of the runic sentence and the part of the array that performs the work.

TARGET: specifies what sort of thing the runic array will affect.

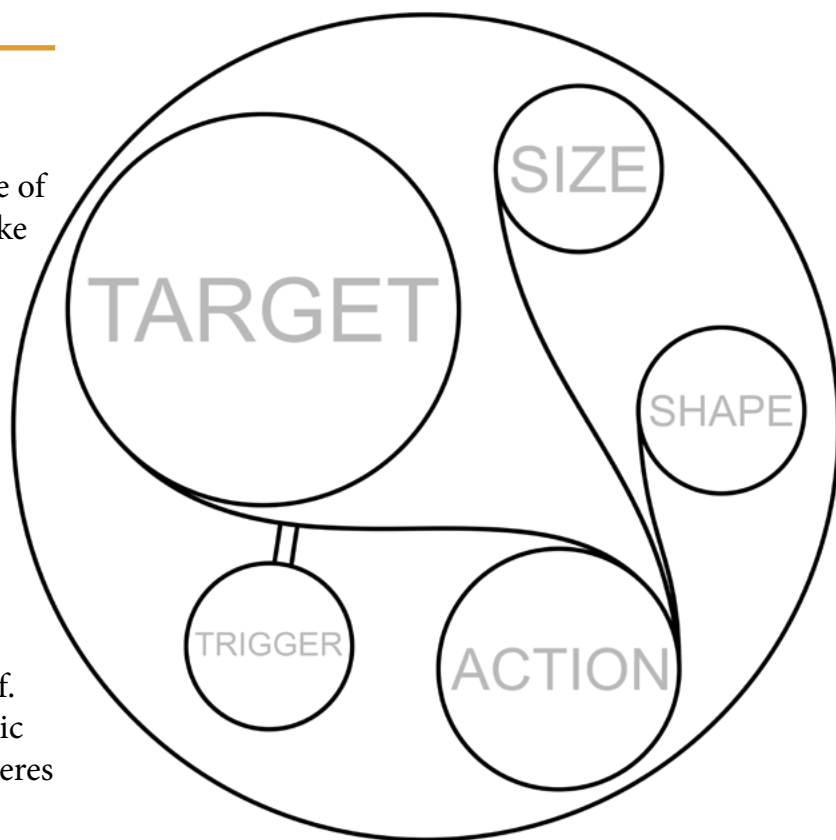
TRIGGER: shows what type of thing will set off the runic effect. If the **TRIGGER** isn't present, then the runic array will not do anything.

As an example, let's say we had these runes set up in the five slots:

SIZE	SHAPE	ACTION	TARGET	TRIGGER
Small	Ball	Create	Fire	Air

This would then create a fireball half the size of the runic array as long as air was present. If air was suddenly not present, then the fireball would disappear as the **TRIGGER** is no longer there.

And that's all there is to the rules of the runic slots. Each specific rune will have its own unique effects and rules to it, but half the work is just knowing what slot to put them in.



CIRCLES WITHIN CIRCLES

The runic arrays are traditionally drawn as a series of interconnected circles which serves as a type of magical code to create the magic effects of the array. The array above is a perfect example of a drawn array and can work as a template for all your future runic arrays. Each slot has its own assigned circle and all the circles are already in their correct place.

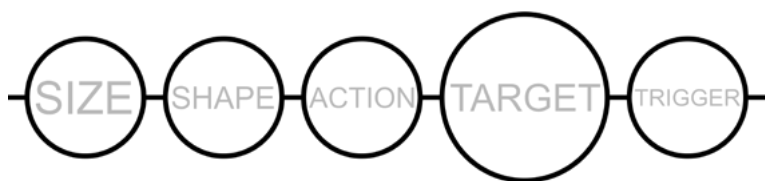
If you want to save a bit of time during your games, you'll find some blank templates at the end of this document that you can print off and easily fill out during game-play.

RUNIC LINES

If you want to quickly get your idea for a runic array across to someone, there is a shorthand version of the runic array that you can use. It is called a runic line, and just like it sounds, it spreads the slots out on a line to make it simple



and easy to see what type of array you are dealing with. This is what a runic line looks like:



As you can see, just like in an array, each slot has its own designated space on the line and that space never changes. It always goes **SIZE - SHAPE - ACTION - TARGET - TRIGGER**. So when you see the list of pre-made arrays further along in the .pdf, you'll know exactly how to read them.

DRAWING DIFFICULTIES

The power of the runic arrays comes from the amount of fuel put into them. This fuel comes in two very different forms. The first is **energy** in any of its forms: heat, light, kinetic, etc. You can leave an array out in the sun to soak up some light, or light a fire underneath it to give it some heat, or smash it with a hammer to impart energy that way. Bear in mind that the arrays do not absorb the energy, they make a copy of it and use *that*. So anything that can damage the material the array is drawn on will do so unless you take precautions.

The other fuel for the runic arrays is **blood**. It's a lot more efficient than simple energy and you can give a runic array a lot of energy in a short amount of time through opening a vein.

However the runic array gets its fuel, it needs to release all that energy once the **TRIGGER** is present. How well it releases that energy depends on how well you drew the array and, more specifically, how well you drew each specific rune inside it.

Because of this, the first time that you use a runic array that you've drawn, you will roll a Rune Skill Check if you are playing *The Runed Age*, or a Special Skill Check if you're playing *The Sigil System*.

Succeed on this Skill Check and you've drawn that runic array well enough to do what you want it to do. Fail it, and you've missed something somewhere in the runic array that means it

didn't work. If you've drawn the runic array with the intent to hurt someone, then this Skill Check will double as a Combat Skill Check.

As with all Skill Checks, there are Modifiers that the GM can use to make life easier or more difficult for you. For creating runic arrays, there are two specific Modifiers to worry about: the Diligence and Suitability Modifiers.

DILIGENCE MODIFIERS

+30	Perfectionist
+15	Attention to detail
+0	Neatly drawn
-15	Careless work
-30	Illegible

The Diligence Modifiers deal with how careful you have been in drawing your runic arrays. If you've taken the time to do it properly, then you'll get higher Modifiers, but if you've rushed through it, then you'll get lower Modifiers.

To get the Perfectionist Modifier, you will need to put some serious time and effort into drawing your array. How much time and effort? That is up to your GM based on the context of the scenario and the choices you've made for your character.

SUITABILITY MODIFIERS

+30	Perfectly suitable
+15	Fit for purpose
+0	Adequate
-15	Inadequate
-30	Barely appropriate

The Suitability Modifiers on the other hand deal with how well you've thought out your runic arrays. There are a thousand ways to knock down a wall, if you are so inclined, but there a million more ways to do it wrong. When you design your runic array, your GM will decide how suitable it is for what you want to do and apply one of the following Modifiers to your Skill Check.

Since the GM runs the fictional world you're playing in, he'll know how suitable your runic array is for the problem at hand.



Remember, however, that your GM can simply say your runic array has no chance of working, and that's that.

WEAPON ENCHANTMENTS

If you have runic arrays ready-to-go on your weapons (which you really should) then you don't have to roll an additional Runes/Special Skill Check on top of the Fight/Shoot Skill Check to attack your opponents.

Instead, if your Fight/Shoot Skill Check was successful and you hit your opponent, then you can use the refitted Suitability Modifiers below to increase the damage done by the weapon.

WEAPON/ARMOUR SUITABILITY

+30 Perfectly suitable

+20 Fit for purpose

+10 Adequate

+/-0 Inadequate

For example, if your Shoot Skill Roll was 10 points better than your opponent's Athletics Skill Roll, this would ordinarily mean only a Minor Wound for your opponent. However, if the runic array on the bullet you shot was "Perfectly suitable" for harming a person, that 10 would become a 40 and take the Minor Wound up to a Significant Wound.

The same thing can be done with Armour and the runic arrays you put on them. If you have runic arrays on your armour and clothing *and* you get hit by an opponent's attack, then you can use the refitted Suitability Modifiers above to reduce the damage you are about to take. If you reduce the damage number to 0 or below, you don't take any damage at all.

TRANSMUTATION

To transmute one substance into another is quite simple. Runic transmutation works by changing the **TRIGGER** into the **TARGET**. So if you have *Fire* as your **TRIGGER** and *Water* as your **TARGET**, then as soon as there is *Fire* within

your array's area of effect, it will change into *Water*.

Since the **TRIGGER** is already been used in the transmutation process, it means you can't have a separate **TRIGGER** to say when the transmutation should begin. As soon as the **TRIGGER** is present, it will begin automatically.

MAGNUS RUNOS

The rules as laid out in this document state that you can only ever five runes in an array and each rune must fill up one of the five specific slots.

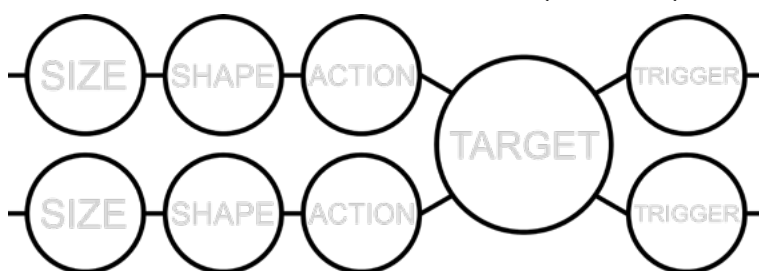
However, if you are feeling adventurous and scholastic then you can expand your runic array to have as many runes inside it as you want.

This is not advisable for all games as the more runes an array has, the more complex it becomes, and the longer it takes to figure it out.

But if you are prepared for all that, then there are just two things to keep in mind: firstly an array can only ever have one **TARGET**, so all other runes must affect it. You can't **TARGET** both *Water* and *Fire* with one array.

Secondly your other runes must still fill out all the four remaining slots. Each time you want to add more runes to an array, you do so in groups of four. Each "branch" of the array requires an **ACTION** plus a single of each the **SHAPE**, **SIZE** and **TRIGGER** runes to go with it. You can't add in runes without first completing one of these "branches".

You can also show complex runic arrays in line format, such as the one below which has two "branches". As you can see, both branches work on the same target. If you want, you can have three, four, or even ten branches on your array.



INCANTATIO MAXIMUS

SPOKEN MAGIC

The runic magic of the Sigil System isn't solely a written system of magic. If you want your setting to have more of a traditional magical system where your wizards, witches and mages can cast spoken spells, then you can simply turn the runic arrays into incantations.

Just note, however, that if you are playing The Runed Age then you are out of luck here. There are no incantations in the Runed Age's setting.

Incantations work almost exactly like runic arrays except for one main difference (other than the fact that one is spoken and the other is drawn).

Incantations do not have a Trigger command. Since you are speaking the spell, once you finish the incantation, the spell is cast. So no need for a trigger. It doesn't lose out on a slot, though, the slot simply moves outside the runic array as seen on the right to become a different slot, called the Source of Creation or simply **SOURCE**.

The new slot is as follows:

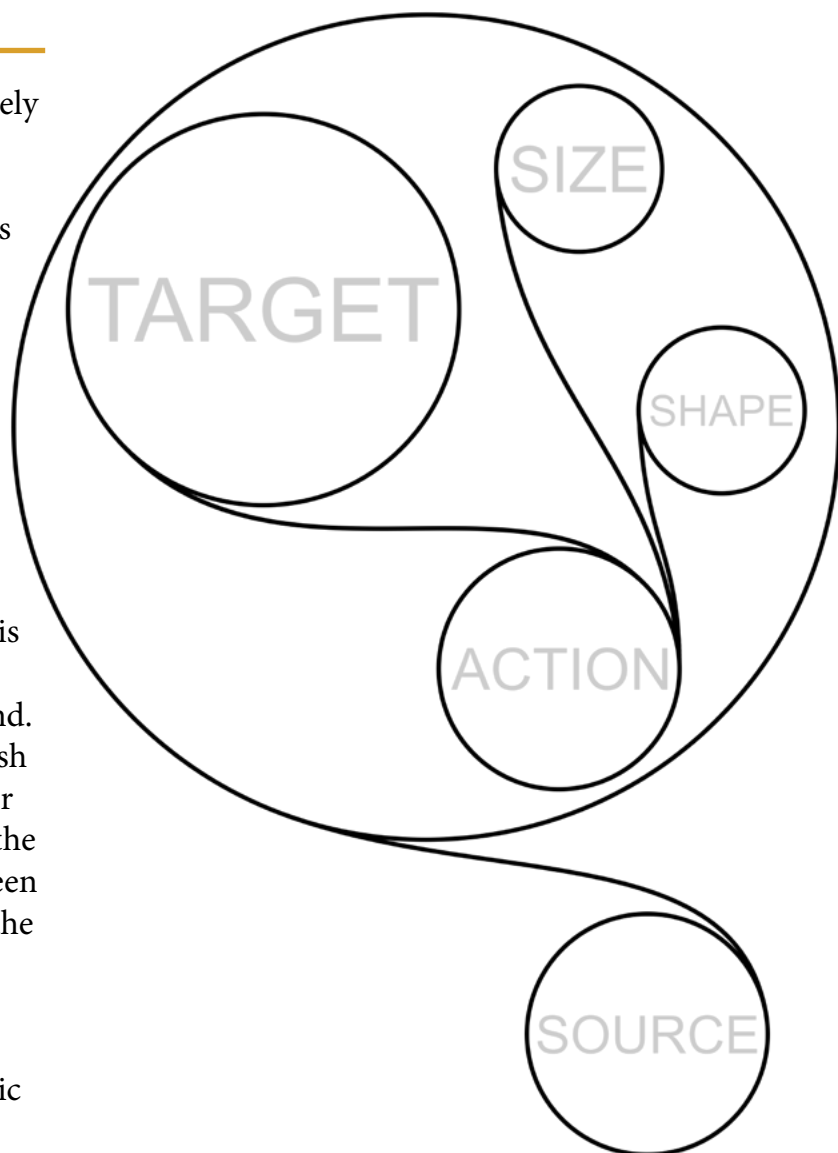
SOURCE: states where on the body the magic originates from.

With this slot, you say where on your body the magic comes from. Do you want it to come from your mouth, your hands, your feet, etc.

As an example, let's use the runes from the previous chapter to fill up these five slots:

SIZE	SHAPE	ACTION	TARGET	SOURCE
Small	Ball	Create	Fire	Left-Hand

This still creates a small fireball, but now rather than waiting for air, it will create it on the palm of your left hand as soon as you have finished with the incantation.



CIRCULAR SPELLBOOKS

Just as with the runic arrays, you can still use the circular format to display your incantations (or you can use the runic line below to quickly get your idea for an incantation across) or to keep a track of all the incantations you know.

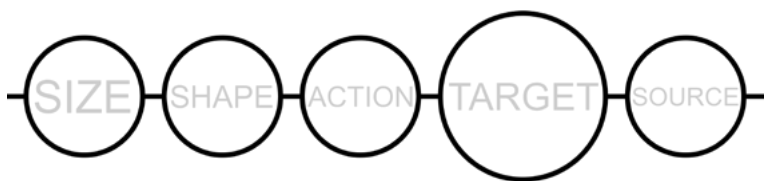
As with the runic arrays, each slot has its assigned template and the blank templates at the end of this .pdf will make your life in game much easier, by allowing you to simply draw your runes inside them.

For the runic lines, the **SOURCE** slot takes the space of the array's **TRIGGER** slot as the one last in line. So for the Incantation runic lines the



order goes **SIZE-SHAPE-ACTION-TARGET-SOURCE**.

In the pre-made arrays further along in the .pdf won't have any incantations in them, but you can easily turn a runic line into an incantation line by taking out the **TRIGGER** and adding in a **SOURCE**.



WORDS OF POWER

As this is a spoken magic system, the most important parts to it are the words themselves that make up the incantation.

You will find each rune's associated word of power in italics right underneath its name in the *Rune List* section.

To actually speak the incantation, all you need to do is string together the five slots' words of power together into a sentence using the same order as the runic incantation line above.

So to use the small fireball spell on the previous page as an example, if we were to turn it into an incantation it would look like this:

KLEN BÔL MÔK VÛR LIGAHND

And with just those five magical words, you'd have a small fireball sitting on the palm of your hand.

HUMAN ARRAYS

While the incantation is spoken, the runes in the slots of the incantation still need to know how to do what you are telling them what to do. The most important of these is the **SIZE** slot.

Ordinarily, the size of the shape would depend on the size that the array was drawn at. Since there are no physically drawn arrays to activate with the incantations, the size of the "array" will be whatever body part is chosen.

For the hands, the size is the palm of the

hand; for the feet, it is the ball of the foot; for the mouth, the width of the mouth; for the waist, the circumference of the waist; and for the skin, assume every square centimetre (or inch for you imperials) is its own "array".

AETHERIC ENERGY

The power of an incantation comes from the mage's very soul. As such it requires patience and practice to build up the power to cast the most powerful of incantations.

There is no *Vancian* system of magic for seeing how strong your mage is, nor is there a mana resource they can spend and recover. Your mage will be able to cast any and all incantations for which they have learnt the Words of Power.

But every time your mage wants to cast an incantation, they will have to pass a Special Skill Check. Succeed and the magic works; fail and it doesn't.

As with everything else in the Sigil System, there are Difficulty Modifiers that your GM will place on your Skill Check. Two of these you will be able to work out for yourself (the Size and Matter Modifiers) and your GM will decide on the Suitability Modifier as with the runic arrays.

SIZE MODIFIERS

+30	Tiny
+15	Small
+0	Normal
-15	Large
-30	Massive

The larger the magical effect is that you want to create, the more of your magical energy it will require. The reverse is the same, the smaller you make your effect, the easier it will be for you.

MATTER MODIFIERS

+30	Energy/Plasma
+15	Gas/Liquid
+0	Non-Living Solid
-15	Plants
-30	Animals



The Matter Modifiers deal with what you are trying to affect. The simpler a thing is, the easier it is to manipulate. Energy and plasma such as *Light*, *Sound*, and *Heat* are the simplest things to change. On the other hand, living things like plants are more difficult, with animals being the most difficult to manipulate due to their souls (nascent or otherwise).

MYSTICAL STRAIN

Using your soul to power your magic can be dangerous for the uninitiated. It doesn't just require good magical talent, but a strong will to avoid being driven insane by the aetheric forces released by splitting off a piece of your soul.

When you roll a Special Skill Check to cast an incantation, if the result is higher than your Will Skill Level, then you will take a Mental Wound equal in severity to how far about your Will Skill Level the roll was.

For example, if you rolled a 58 to successfully cast your incantation, but your Will Skill Level is only 32 then you will take 24 points of mental damage which equals a Significant Mental Wound. Bear in mind that even if you fail the Special Skill Check, you'll still need to check if you received a Mental Wound.

A reckless mage can always force a little bit more of his soul to be used to power his incantations, knowing the damage it will cause him. Before you roll your Special Skill Check to cast your incantation, you can choose to suffer a Mental Wound. If you do this, you will gain a bonus to your Special Skill Check *and* you will not need to check after the roll if you've received another Mental Wound.

You can choose to suffer as many Mental Wounds as you want before you roll your Special Skill Check.

MENTAL WOUND BONUSES

+5	Minor
+15	Significant
+25	Grievous
+50	Location Destroyed

CLEAN RANGES

The size runes are very specific in how big and far they can make something move, transmute, etc. Sometimes, however, you want to electrocute someone from across the battlefield or throw around some mean fireballs.

For your incantations, if you select the *Clean/None* **SHAPE** rune, you can use your inner mystical, soul-driven, energy as the range for how far you can affect something.

The range at which you can affect something with the *Clean/None* **SHAPE** rune depends on your Special Skill Level. You don't always have to choose to use your full range and can make your magical effects reach anywhere from yourself up to your current full range.

Match up your current Special Skill Level with the ranges in the table below to see how far your incantations can affect the world.

SKILL LEVEL TO RANGES

0-50	Near
51-70	Medium
71-90	Far
91-100	Distant

TRANSFIGURATION

By replacing the **TRIGGER** in the runic array with the **SOURCE**, you would think that Transmutation is no longer possible since it changes the **TRIGGER** into the **TARGET**.

You still can but it works a little differently with an Incantation. Rather than just changing the **TRIGGER** into the **TARGET**, a transmuting incantation transforms *everything* inside the **SHAPE** of the incantation into the **TARGET**.

It goes without saying then to be careful since you cannot use the incantation to pick out a specific thing inside the **SHAPE** to transmute. The transmutation will affect everything and anything in there.



MAGICAL SUSTENANCE

Often you will want your magical effect to stay around for longer than an instant. To work out how long the magical effect lasts, roll the Skill Check to cast the Incantation, and then *if you passed*, take the first digit of the roll. That's the number of narrative actions your effect will last for. When this time is up, if you want to have the effect last longer, you roll another Skill Check and the same rules apply.

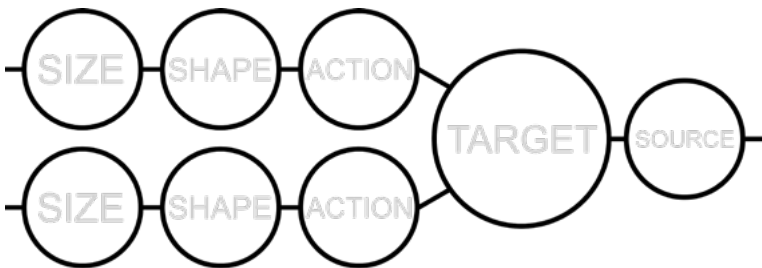
For example, if you passed your Skill Check and rolled a 30, then your magical effect will last for 3 narrative actions.

If you only passed the Skill Check by rolling a 9 or less, then the effect is only instantaneous.

INCANTATIO MAGNUS

Just like with the drawn runic arrays, you can string together more than one incantation into a single spoken spell; and it works quite similarly.

As with the runes, the whole incantation can only ever have one **TARGET**, and the other “branches” of the incantation must all focus on this one **TARGET**, but this is where the similarity ends. Incantations can also only have one **SOURCE**. However, you can have as many “branches” filled with **SIZE**, **SHAPE**, and **ACTION** runes as you want. Here is an example of what an incantation with two “branches” would look like:



With branching incantations, you can accomplish in one spell what would ordinarily take two whole incantations to achieve. For example, take the incantation at the beginning of this chapter: a small ball of fire created on the left-hand. On its own, it doesn't do much, but if you could launch that ball of fire at someone,

then you've got an amazing spell.

You can either use two separate incantations, one to create it and one to push it, or you can use a single, branching incantation to do both at once. Here is how that will look:

SIZE	SHAPE	ACTION	TARGET	SOURCE
Small	Ball	Create	Fire	Left-Hand
Small	Clean	Push		

Speaking the branching incantation is as easy as speaking a regular one. You say all the branches first, and afterwards you say the **TARGET** and the **SOURCE**. In between each “branch” of the incantation, you simply put in the conjunction “**NON**” and you've done it.

So our thrown-fireball spell would sound like this:

*KLEN BÔL MÔK NON KLEN
SKÛAHN YDRUCH VÛR LIGAHND*

You can keep on adding “branches” to create as simple or as complex incantations as you want.



CREATING A SPELLCASTER

The written and drawn runic magic is meant to be a system that anyone in a particular setting can use. After all, as long as you know the basic rules and remember what the runes look like, then you can make magic.

The spoken incantations, on the other hand, can be used to create a more selective magic system that only a few people in the setting comprehend and use. The Words of Power need to be pronounced perfectly in order for the spell to work, and even if you know what the rune looks like you may not know its associated Word of Power and how to pronounce it.

You can use these two things to create the traditional wizard or mage: those individuals that have mastered the academic and scholastic side of magic, and who hoard their magical knowledge and keep it secret.

If that sounds like the sort of thing you're after, then you can use this section to add some extra flavour to any character that you are busy creating to make them more "wizardly".

This section is meant as a supplement to the Character Creation found in the Sigil System corebook. None of the tables below give additional Skill Levels, so don't worry about adding anything onto your current Skills. These are just there to flesh out your character.

As with the Character Creation found in the Sigil System corebook, simply roll a d100 on each of the tables to discover how your wizard came to be.

WHY DID YOU WANT THE WORDS OF POWER?

The why is always the most important. The motivation behind becoming a wizard or a mage will set the stage for everything he does later in life. What you will do with the Words of Power you know depends on why you wanted them in the first place.

WHY DID YOU WANT THE WORDS OF POWER?

01-10	I had no say in the matter.
11-20	I needed to prove my worth to the world.
21-30	I wanted to be a mage like in the myths.
31-40	Knowledge is its own goal and reward.
41-50	There is no greater power in the world.
51-60	To be powerful enough to take a certain life.
61-70	To bring this chaotic world under control.
71-80	To free myself from the shackles of this world.
81-90	To help others the way nothing else can.
91-100	To overthrow the natural order of things.

HOW DID YOU FIND YOUR FIRST WORDS OF POWER?

This may differ from setting to setting and how the wizards or mages work in them. However, no matter the setting, your soon-to-be magician will have to have learnt their first Words of Power somehow.

The way in which he does this will colour how he looks for the next Words of Power and how he protects the ones he already has.

HOW DID YOU FIND YOUR FIRST WORDS OF POWER?

01-10	A divine and thundering voice recited them to me.
11-20	A figure in a dark alley sold them to me.
21-30	An old fugitive entrusted me to keep them safe.
31-40	I found a strange corpse tattooed with runes.
41-50	I found them hidden inside an unexplored tomb.
51-60	My mentor taught me when I was proven worthy.
61-70	Scrawled in a dusty book in a forgotten library.
71-80	They came to me in a feverish and vivid dream.
81-90	They were handed down from my ancestors.
91-100	They were on a scroll delivered to my door.



HOW HAS THE WORDS OF POWER CHANGED YOU?

Dealing with the Words of Power is a dangerous business. Many enchanters have been driven insane because they underestimated just how powerful the Words can be. It doesn't matter how careful you are or how many precautions you have taken, simply by using the Words, you will be changed in ways often too subtle for you to detect.

HOW HAS THE WORDS CHANGED YOU?

01-10	All food tastes bland and flavourless now.
11-20	I can no longer dream.
21-30	I feel another soul within me wanting out.
31-40	I feel that someone is always watching me.
41-50	I see the runes of power everywhere.
51-60	I've become obsessed with neatness.
61-70	My memory worsens as each day goes by.
71-80	Quiet whispers follow me wherever I go.
81-90	Strange voices interrupt my dreams.
91-100	The very idea of silence now terrifies me.

WHAT ARE YOU KNOWN AS?

Every great magic user eventually finds his title. Being able to warp the very fabric of the universe is a great power, and with that power comes respect. Many wizards' names are forgotten, and eventually they are only known by their titles.

WHAT ARE YOU KNOWN AS?

01-10	the Arcanist
11-20	the Enchanter
21-30	the Illusionist
31-40	the Invoker
41-50	the Mage
51-60	the Magician
61-70	the Magus
71-80	the Runecaster
81-90	the Thaumaturge
91-100	the Wizard

HOW MANY WORDS OF POWER DO YOU KNOW?

A mage's power is measured by his ability to control reality through the Words of Power, and the more Words he has under his command, the greater he can influence and shape reality.

There are five different types of Words (Size, Shape, Action, Target, Source) and each type of Word has its table below that you can roll on to determine how many Words of that type your magus knows.

After that, you can head over to the Rune List section to pick out the Words you want. *That* part isn't random, so you can tailor the number of Words your character knows to his life and backstory.

SIZE		SHAPE	
1-40	1	1-30	1
41-70	2	31-50	2
71-85	3	51-70	3
86-95	4	71-80	4
96-100	5	81-90	5
		91-95	6
		96-100	7

ACTION		TARGET		SOURCE	
1-20	1	1-20	1	1-30	1
21-40	2	21-40	5	31-50	2
41-55	3	41-55	9	51-70	3
56-70	4	56-70	13	71-80	4
71-80	5	71-80	17	81-90	5
81-90	6	81-90	21	91-95	6
91-94	8	91-94	25	96-100	7
95-98	10	95-98	29		
99	12	99	33		
100	14	100	36		

And there you have it: a brand new Spellcaster ready for play and able to bend reality to his will.



PERKS & QUIRKS

This section gives you Perks & Quirks built around the incantations and spellcaster themes that you can use to further customise and grow your spellcaster. **All of the Perks & Quirks require you to be able to cast incantations**, however you will be able to select them regardless of what Skill you level up.

PERKS

NAME	EFFECT
Farseer	Extend the Range Band in which you can cast incantations by 1 Band.
Fast Talker	If you successfully cast an incantation with a Special Skill Check, you can spend a Sigil to immediately cast another incantation (max 2 incantations per turn). Any modifiers from the first Check applies to this Check.
Lethal Magic	When you hit an opponent with an incantation via a Special Skill Check, you can spend a Sigil to increase the severity of the Wound caused.
Swordmage	You can use Special instead of Fight during combat-related Skill Checks
Revelation	You learn a new Word of Power of your choice. (This Perk can be selected multiple times)
Sagacity	Mental Wounds you receive from failed incantation Special Skill Checks are reduced in severity by one step (to a minimum of Minor).
Selective Incanting	When you cast an AoE incantation, choose a number of characters within that AoE up to the first digit of your Will Skill Level. The chosen characters are unaffected by the incantation's effects.
Silent Spell	When you cast an incantation, you can spend a Sigil to do so without physically and audibly having to say the incantation.
Ventriloquist	You can have your incantation originate from another character within Near Range instead of yourself.
Warmage	If you successfully hit something with a Fight Skill Check, you can spend a Sigil to immediately cast an incantation Special Skill Check.

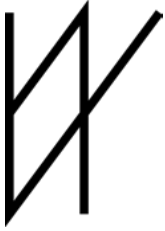
QUIRKS

NAME	EFFECT
Akashic Amnesia	You forget, and lose access to, one Word of Power that you know (GM's decision as to which Word is forgotten). (This Quirk can be selected multiple times)
Backfire	Failing an incantation Special Skill Check still results in the incantation being cast, but you become the target of the incantation.
Constrained Mind	Reduce the Range Band in which you can cast incantations by 1 Band.
Fragile Ego	Mental Wounds you receive from failed incantation Special Skill Checks are increased in severity by one step.
Magical Beacon	Whenever you cast an Incantation, every other character within Far Range that is capable of casting incantations is alerted, those within Medium Range is aware of the incantation's location, and those within Near Range knows what incantation you casted.
Psychosomatic Pain	Failing an incantation Special Skill Check results in gaining Physical Wounds instead of Mental Wounds. (Determine Hit Location by reversing the numbers of the Special Skill roll)
Single Minded	You can only know one Word of Power for each type. If you know more than one per type, you can choose which ones to give up.
Spectral Pincushion	You cannot do any defensive actions or Opposed Skill Checks when attacked with incantations.
Stuttering Spell	It takes twice as long for you to cast an incantation. In combat, this means it takes two turns for you to cast a simple incantation.
Whisper	You cannot spend Sigils to give bonuses to, or reroll, incantation Special Skill Checks.



RUNE LIST

SIZE



TINY
(*Mürklen*)

Makes the size of the Shape Rune 1/100th the array's size.



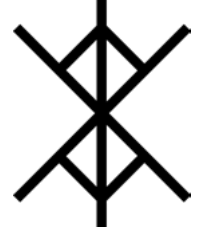
SMALL
(*Klen*)

Makes the size of the Shape Rune 1/10th the array's size.



NORMAL
(*Gerittel*)

Makes the size of the Shape Rune the same as the array's size.



LARGE
(*Grot*)

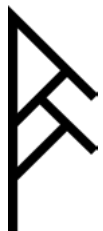
Makes the size of the Shape Rune 10 times the array's size.



MASSIVE
(*Mürgrot*)

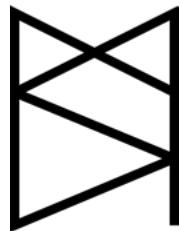
Makes the size of the Shape Rune 100 times the array's size.

SHAPE



BALL
(*Bôl*)

A sphere that rests on top of the array.



COLUMN
(*Külôm*)

A cylinder resting on the array and extending 10 times its length outwards.



CONE
(*Kienal*)

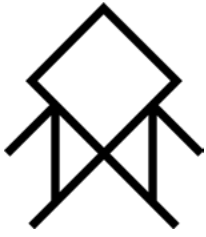
A sharpened cone, its point in the centre of the array, twice as long as it is wide.



DISK
(*Rônde*)

A flat disk on the array, 1/10th as deep as it is wide.





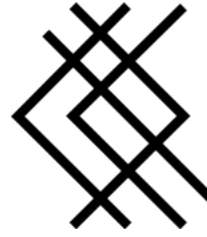
DOME
(*Küp*)

A perfect half-sphere with its flat side on the array.



WALL
(*Skehrem*)

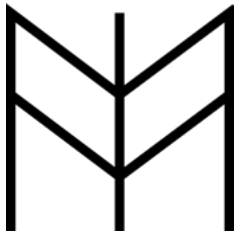
A wall around the edge of the array, 1/10th as thick as it is wide.



CLEAN/NONE
(*Sküahn*)

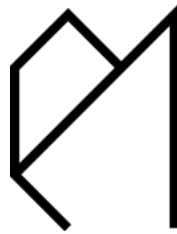
No shape, the target simply flows out from the array.

ACTION



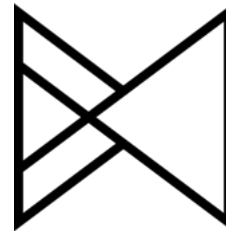
CONTAIN
(*Hohd*)

Holds the Target within the Shape.



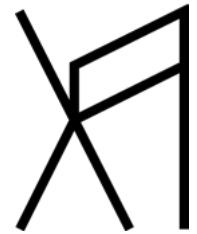
COOL
(*Afkoht*)

Cools the target at 10°C per second.



CREATE
(*Môk*)

Spontaneously generates the Target.



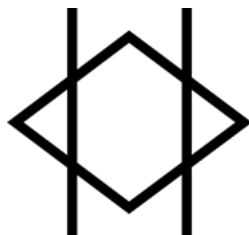
DESTROY
(*Niitug*)

Spontaneously annihilates the Target.



FLOAT
(*Dryffel*)

Cancels out the effect of gravity on the Target.



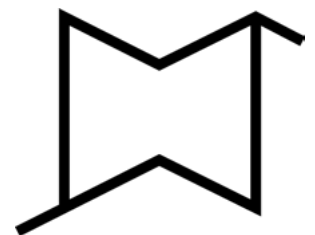
HEAT
(*Watze*)

Heats the target at 10°C per second.



PULL
(*Trehen*)

Moves the Target inwards from the edge of the Shape. This takes 1 second regardless of the size of the shape.



PUSH
(*Ydruch*)

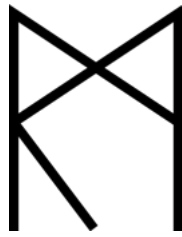
Moves the Target outwards to the edge of the Shape. This takes 1 second regardless of the size of the shape.





QUICKEN
(*Schniv*)

Doubles the speed of time for the Target.



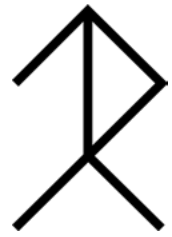
ROTATE
(*Drahaii*)

Moves the Target clockwise around the array. This takes 1 second regardless of the size off the shape.



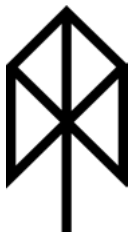
SLOW
(*Gidats*)

Halves the speed of time for the Target.



STOP
(*Ztansil*)

Halts time for the Target.



SUSTAIN
(*Anhal*)

Maintains the Target at its current momentum and state.



TRANSMUTE
(*Ferformyr*)

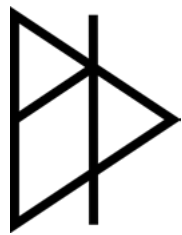
Transforms the Trigger into the Target.

TARGETS/TRIGGERS



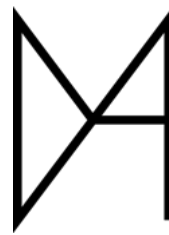
AIR
(*Sürlug*)

The mixture of gases present in the atmosphere around the array.



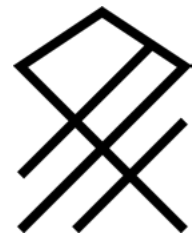
ANIMAL
(*Dyr*)

Any organism of the kingdom *Animalia*. If created, the array would duplicate a corpse of the closest animal.



ARSENIC
(*Seenir*)

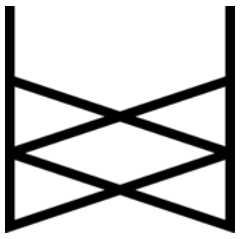
A grey crystalline metal with the chemical symbol of *As*.



BIRD
(*Vüal*)

Any animal of the class *Aves*. If created, the array would duplicate a corpse of the closest bird.





BLOOD
(*Roiatter*)

A red liquid that flows in the veins of animals. If created, the array would duplicate the blood of the closest animal.



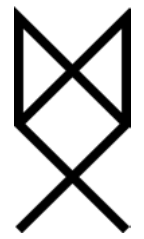
BONE
(*Biun*)

A part of an animal skeleton. If created, the array would duplicate a bone of the closest animal.



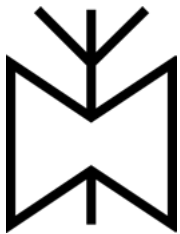
BOVID
(*Kui*)

Any animal of the family *Bovidae*. If created, the array would duplicate a corpse of the closest ruminant.



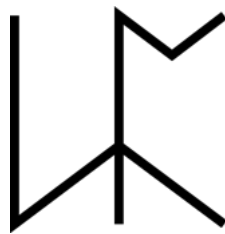
CANID
(*Holf*)

Any animal of the family *Canidae*. If created, the array would duplicate a corpse of the closest dog.



CARBON
(*Kôltos*)

Black, nonmetallic, tetravalent compound with a chemical symbol of **C**.



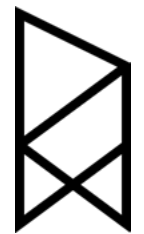
COPPER
(*Valoud*)

A malleable reddish metal with very high conductivity and a chemical symbol of **Cu**.



FELID
(*Slehgat*)

Any animal of the family *Felidae*. If created, the array would duplicate a corpse of the closest cat.



FIRE
(*Vür*)

Flammable plasma discharge.



FISH
(*Noglees*)

Any animal of the family *Pisces*. If created, the array would duplicate a corpse of the closest fish.



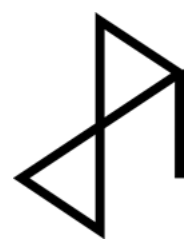
FLESH
(*Bleis*)

Muscle and tissue of an animal. If created, the array would duplicate the flesh of the closest animal.



FLOWERING PLANT
(*Stiblom*)

Any plant of the clade *Angiosperms*. If created, the array would duplicate a specimen of the closest flowering plant.



GOLD
(*Gelout*)

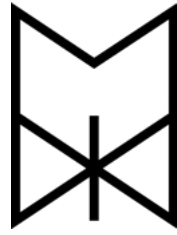
A bright yellow, dense, malleable, non-reactive metal with the chemical symbol of **Au**.





HUMAN
(*Meing*)

One of us. If created, the array would duplicate a corpse of the closest human.



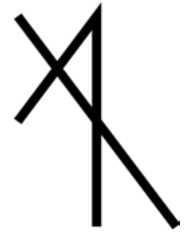
IRON
(*Yst*)

A hard, grey metal used with carbon to create steel, with a chemical symbol of *Fe*.



LEAD
(*Wapelôt*)

A dull grey, soft heavy metal with a chemical symbol of *Pb*.



LIGHT
(*Jôcht*)

If created, produces white light at an intensity of 1 lumen per 10cm³.



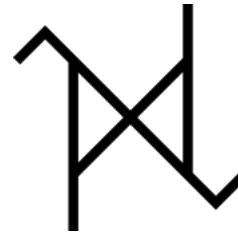
LIGHTNING
(*Blikse*)

An electrostatic discharge of alternating current.



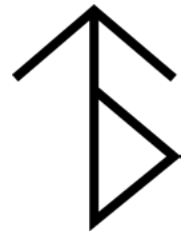
LIZARD
(*Dyrakke*)

Any animal of the suborder *Lacertilia*. If created, the array would duplicate a corpse of the closest lizard.



MAMMAL
(*Sôgdyr*)

Any animal of the class *Mammalia*. If created, the array would duplicate a corpse of the closest mammal.



MERCURY
(*Kwikstahl*)

A silver metal that is liquid at 0°C with a chemical symbol of *Hg*.



PLANT
(*Stamkur*)

Any organism of the kingdom *Plantae*. If created, the array would duplicate a specimen of the closest plant.



PRIMATE
(*Apas*)

Any animal of the order *Primates*. If created, the array would duplicate a corpse of the closest primate.



RODENT
(*Rohtaas*)

Any animal of the order *Rodentia*. If created, the array would duplicate a corpse of the closest rodent.



SEED PLANT
(*Zadeblom*)

Any plant of the clade *Gymnosperms*. If created, the array would duplicate a specimen of the closest seed plant.





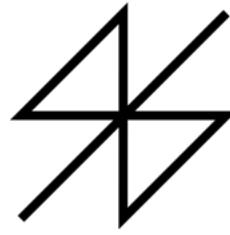
SILVER
(*Sulbir*)

A white reflective metal with the highest conductivity and a chemical symbol of *Ag*.



SOUND
(*Keraus*)

If created, produces sound at 1 kHz at an intensity of 1 decibel per 10cm³.



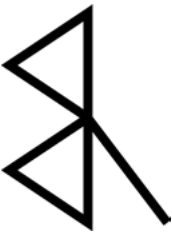
STONE
(*Klüp*)

Soil, earth, ground. If created, the array would duplicate the closest type of earth.



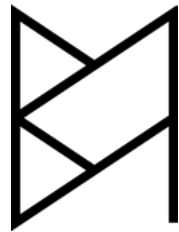
SULPHUR
(*Zwael*)

A bright yellow, foul smelling, nonmetallic compound with chemical symbol of *S*.



TIN
(*Klibbe*)

A malleable, crystalline white metal with a chemical symbol of *Sn*.



URSID
(*Lenber*)

Any animal of the family *Ursidae*. If created, the array would duplicate a corpse of the closest bear.



WATER
(*Dôrs*)

H₂O in all its forms. If created or transmuted, the array produces liquid water at room temperature.



WOOD
(*Kopihod*)

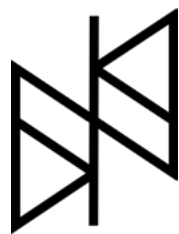
Fibrous tissue found in branches and stems of plants. If created, the array would duplicate the closest wood.

SOURCES OF CREATION



LEFT FOOT
(*Linküt*)

The source of the incantation is the bottom of the left foot.



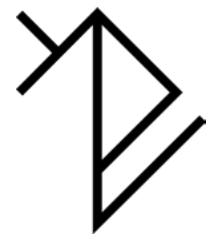
LEFT HAND
(*Ligahnd*)

The source of the incantation is the palm of the left hand.



MOUTH
(*Bek*)

The source of the incantation is the open mouth.



RIGHT FOOT
(*Renküt*)

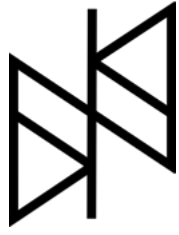
The source of the incantation is the bottom of the right foot.





RIGHT HAND
(*Regahnd*)

The source of the incantation is the palm of the right hand.



SKIN
(*Haal*)

The source of the incantation is every part of exposed skin.



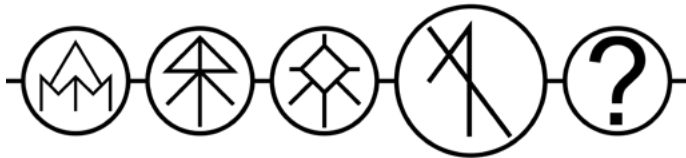
WAIST
(*Gorbehl*)

The source of the incantation is the waist, pointing towards the head.



SAMPLE RUNIC ARRAYS

ARMOUR OF LIGHT

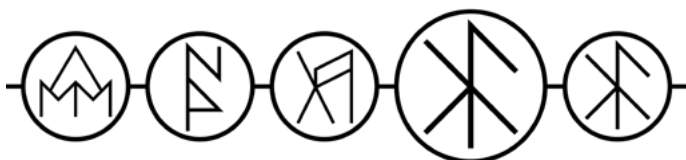


SIZE	SHAPE	ACTION	TARGET	TRIGGER
Massive	Disk	Transmute	Light	Target

A very simple defensive array that transmutes whatever specific thing you want into pure white light. So if that “thing” (whether it be a blade, bullet, or anything else) the part that touches the Massive Disk shape area of effect will vanish and a pure white light will show for an instant, keeping you safe and sound.

Keep in mind that you will need to create a separate array for each individual target (ie: Lead, Iron, Wood, Copper, etc), and so you’ll need to cover your entire armour and clothing with dozens of variations of this array.

BLESSED SOLITUDE

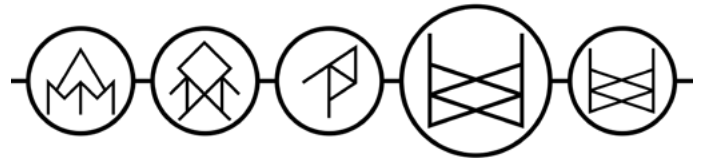


SIZE	SHAPE	ACTION	TARGET	TRIGGER
Massive	Wall	Destroy	Sound	Sound

This is a very simple array with a very specific action. All it does is destroy sound if there is any sound in the Wall-shaped area of effect around the array.

The purpose, of course, is to give whomever is using it a little bit of privacy. Any sound that comes into contact with the Wall will be destroyed, meaning no sound can go in or come out. Unfortunately you and whomever you are scheming with won’t hear what is going on outside either.

BLOOD DRINKER



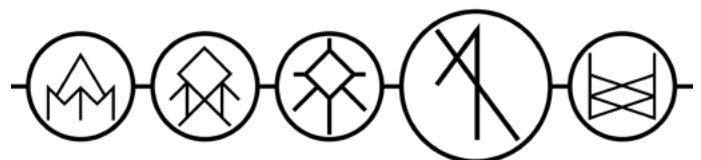
SIZE	SHAPE	ACTION	TARGET	TRIGGER
Massive	Dome	Pull	Blood	Blood

A very effective and clean killing tool. Put this array on a weapon and it will absorb any blood that comes near it. Since arrays are also powered by blood, this means the blood it absorbs will refuel it.

If this goes into a person for any length of time, it can even bleed them dry, showing how a small wound anywhere in the body can kill.

It also means that an assassination can be clean as any blood spilled can be cleaned up using this array.

BLOODHOUND



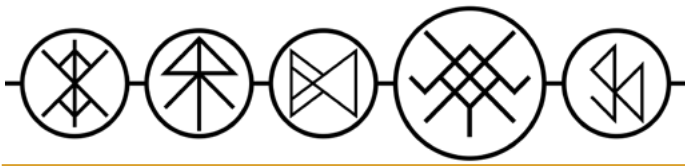
SIZE	SHAPE	ACTION	TARGET	TRIGGER
Massive	Dome	Transmute	Light	Blood

Transmuting blood into light might not seem very useful, but put this array on a bullet and shoot it into someone at night and suddenly they have a spotlight shining out of them. Now, everyone will know where they are and can easily target them.

Or, put this on a blade and each time you cut someone there will be a bright flash of light, distracting your enemy and making you look intimidating and awesome.



CONSTABLE'S FRIEND



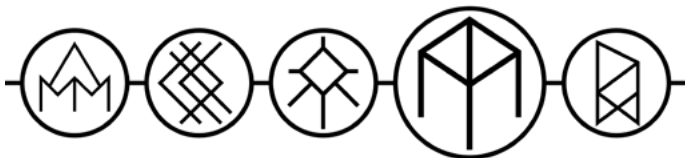
SIZE	SHAPE	ACTION	TARGET	TRIGGER
Large	Disk	Create	Lightning	Human

This a favourite array of constables and policeman as it is meant to be a non-lethal offensive array.

Since it only creates electricity (Lightning) in a disk twice as large as the array, you can put this on a small club/stick and you've got yourself a perfect stun weapon. Each time you hit someone, you will also be giving them an electric jolt.

You can also always put this on a bullet and shoot it into someone, ensuring they will constantly be shocked and stunned, but this can lead to the victim getting electrocuted and dying as a result.

FIRE EXTINGUISHER



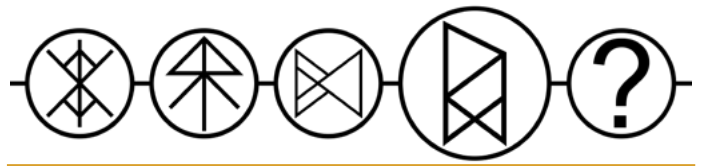
SIZE	SHAPE	ACTION	TARGET	TRIGGER
Massive	Clean	Transmute	Water	Fire

Not every array is going to look flashy or be used in combat. This one is mundane, but you will love it once it saves your life.

As its name says, it's a fire extinguisher. It transmutes fire into water if there is any. You might not be covering yourself in this array (you want to leave space for all the defensive ones) but you should definitely keep this on your belongings you wish to keep.

Or even put these on small metal balls to throw at any fire you see to quickly put them out.

FURNACE FIST

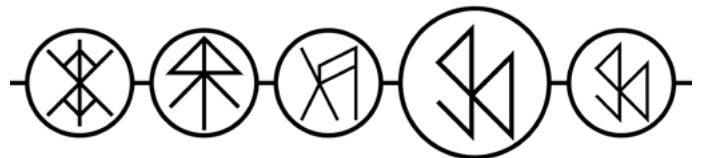


SIZE	SHAPE	ACTION	TARGET	TRIGGER
Large	Disk	Create	Fire	Target

Another array where you get to pick your target, but this array isn't defensive by any means. This array is meant for brass knuckles and to be tattooed onto fists.

After that, it's all very simple. You punch something, you also create fire and try and set that thing on fire. There really isn't anything more to it. This is a brutishly efficient and straightforward array.

GOD'S RAZOR



SIZE	SHAPE	ACTION	TARGET	TRIGGER
Large	Disk	Destroy	Human	Human

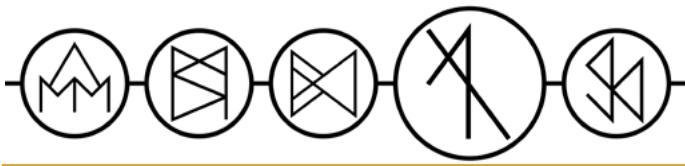
"Destroy Human if Human" should tell you how lethal this array is, and in skilled hands it becomes even deadlier.

This array is meant for swords and daggers where the area of effect would reach beyond the blade's edge, forming an invisible "secondary" edge that will slice through a human easier than a knife through butter.

Only way to stop yourself dying is to get something else in between you and it. It doesn't target anything else, so get yourself armour and a blade.



HIDE AND SEEK

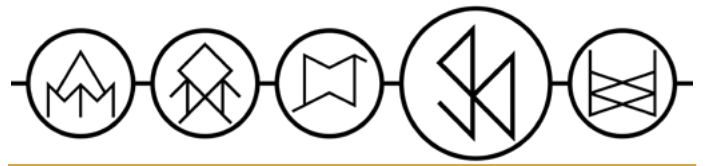


SIZE	SHAPE	ACTION	TARGET	TRIGGER
Massive	Column	Create	Light	Human

If you are the sort of person who often works in the dark and need to find someone creeping around where they shouldn't be, then this array is for you. It creates light if there is a human within the Column area of effect.

Sounds simple, but what this means is that you can walk through an area and wave this array around. If that Massive Column passes over someone hiding in the shadows, the huge flash of light won't only blind them, but you'll know where they are and so will everyone else.

MANSTOPPER

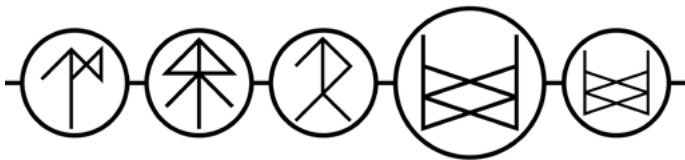


SIZE	SHAPE	ACTION	TARGET	TRIGGER
Massive	Dome	Push	Human	Blood

This is the most common array ever put on a bullet, and for good reason. As soon as the bullet enters the body, this creates an opening inside the person ten times larger than the bullet.

It's like a slowly exploding bullet, causing agony for the victim and usually means you don't have to shoot twice.

HOSPITALLER'S RESPITE

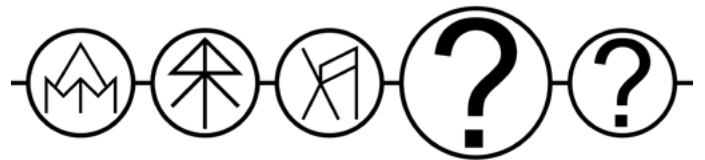


SIZE	SHAPE	ACTION	TARGET	TRIGGER
Normal	Disk	Stop	Blood	Blood

This is something everyone in a dangerous profession needs. This array is always drawn on bandages just waiting to be used. If you or someone gets injured and there's a lot of blood involved, wrap them in these runic bandages and the blood will immediately stop rushing out of their bodies.

This will definitely save a life and that life could just be yours.

MIDDELBURG STANDARD



SIZE	SHAPE	ACTION	TARGET	TRIGGER
Massive	Disk	Destroy	Target	Target

The standard when it comes to defensive arrays, pun entirely intended. If something hits the array, it destroys it. Simple as that. No muss, no fuss.

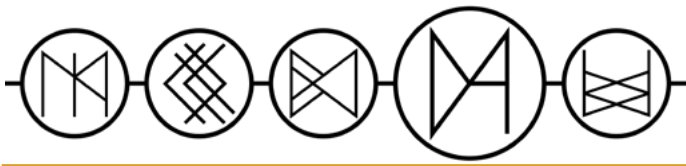
A few things to remember, you need to always have the Target and Trigger runes matched up or the array won't work as intended.

Secondly, to make sure you are completely protected, you need a lot of these sprinkled across your armour/clothing to make sure you cover all the Targets that can hit you.

A coat covered in these arrays is often called a "runic coat".



PEACE OF MIND

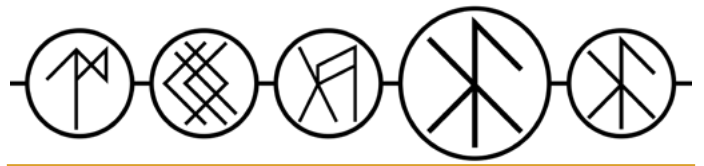


SIZE	SHAPE	ACTION	TARGET	TRIGGER
Small	Clean	Create	Arsenic	Blood

When you absolutely need to be sure that someone is dead, you use this array. Put it on a blade or bullet and it will definitely kill someone.

As soon as it gets into someone it starts pumping out arsenic. You only need 300 milligrams of arsenic in the blood for a lethal dose, so it won't take long for this array to end someone's life.

SOFT FALL BOOTS 1

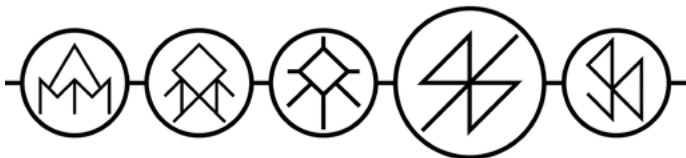


SIZE	SHAPE	ACTION	TARGET	TRIGGER
Normal	Clean	Destroy	Sound	Sound

This is one of a two-part array system. Together they are called the Soft Fall Boots and what they are meant for is to lessen the noise made by your shoes.

This array goes on the bottom of the shoe and it destroys any sound it finds. The energy used to fuel the array comes from the person's steps, meaning this array will always be working.

SCULPTOR

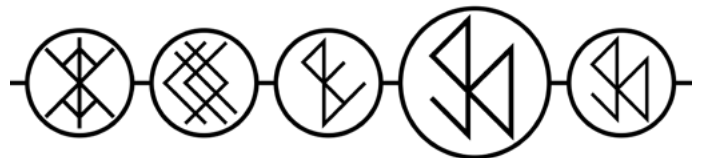


SIZE	SHAPE	ACTION	TARGET	TRIGGER
Massive	Dome	Transmute	Stone	Human

An offensive array with an artistic flair. As with many offensive arrays, this one is meant for bullets, and as soon it enters a human it turns a large part of that victim into stone.

Not only is this an efficient way to kill someone (through removing parts of them piece by piece), but it also has a severe psychological affect on the victim as they literally see chunks of themselves falling away, never to be recovered.

SOFT FALL BOOTS 2



SIZE	SHAPE	ACTION	TARGET	TRIGGER
Large	Clean	Float	Human	Human

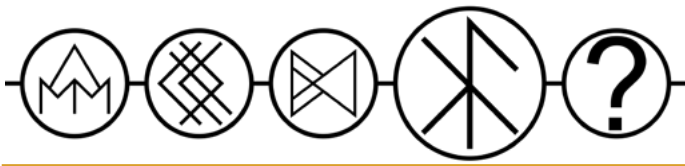
The second part of this array system and this arrays goes on the inside sole of your shoes.

What it does is it cancels out the effect of gravity on your feet. It might not seem like much, but you will weigh a little less and your feet won't be hitting the ground as hard as they normal would, meaning you will be creating less noise anyway.

Coupled with the above array, you will be able to walk anywhere at any time without creating a whisper of noise.



SOUND BOMB



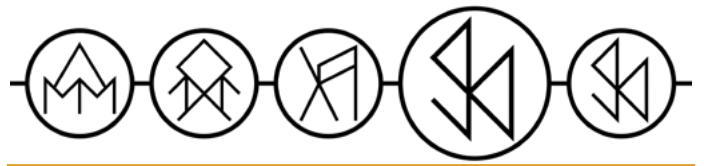
SIZE	SHAPE	ACTION	TARGET	TRIGGER
Massive	Clean	Create	Sound	Target

This array does exactly what it says it does. It creates a lot of noise when it hits the thing you have added as the trigger.

These are normally carved onto small metal balls and then thrown onto a surface to create the noise. You can see how these are most often used for distractions. Create a noise here while moving there.

Just be sure to prepare the right Trigger for the right environment.

TERMINATOR

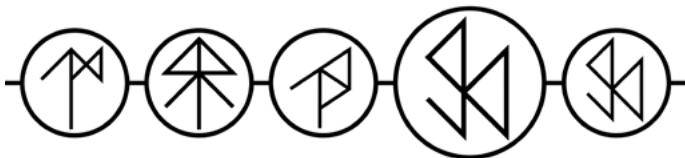


SIZE	SHAPE	ACTION	TARGET	TRIGGER
Massive	Dome	Destroy	Human	Human

The best solution is often the simplest. This array destroys human if one gets close. It also does it in quite a large radius.

So just put it on a bullet and shoot it at someone. Your bullet (if it hits someone) is now effectively ten times larger. It will be like firing cannonballs from your rifle instead of bullets.

SPLINTER



SIZE	SHAPE	ACTION	TARGET	TRIGGER
Normal	Disk	Pull	Human	Human

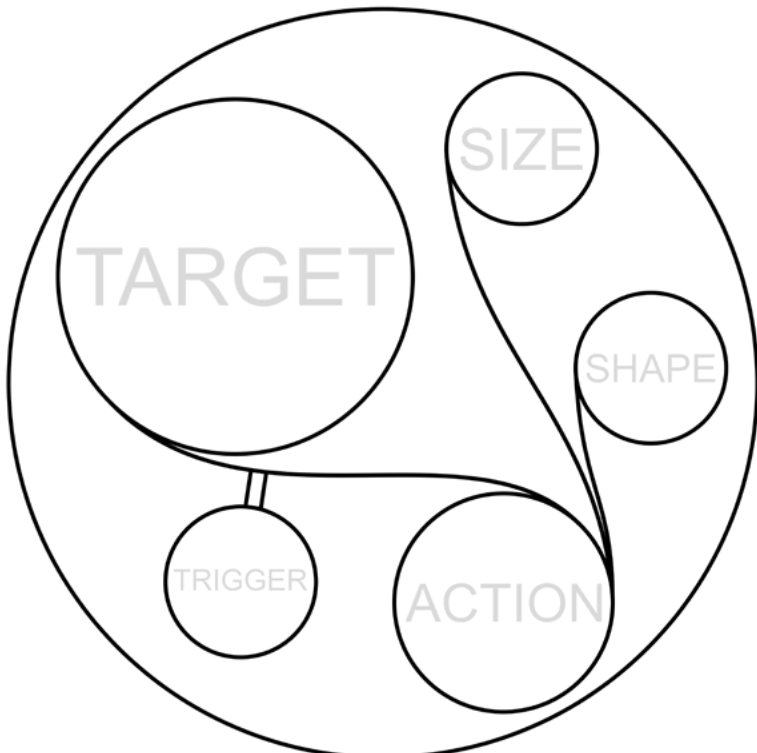
A splinter is often one of the most difficult things to get rid of. This goes doubly so if that splinter is a bullet or a knife.

This array just pulls humans towards it, but the third law of motion says that if you can't pull something toward you then you will be pulled towards it.

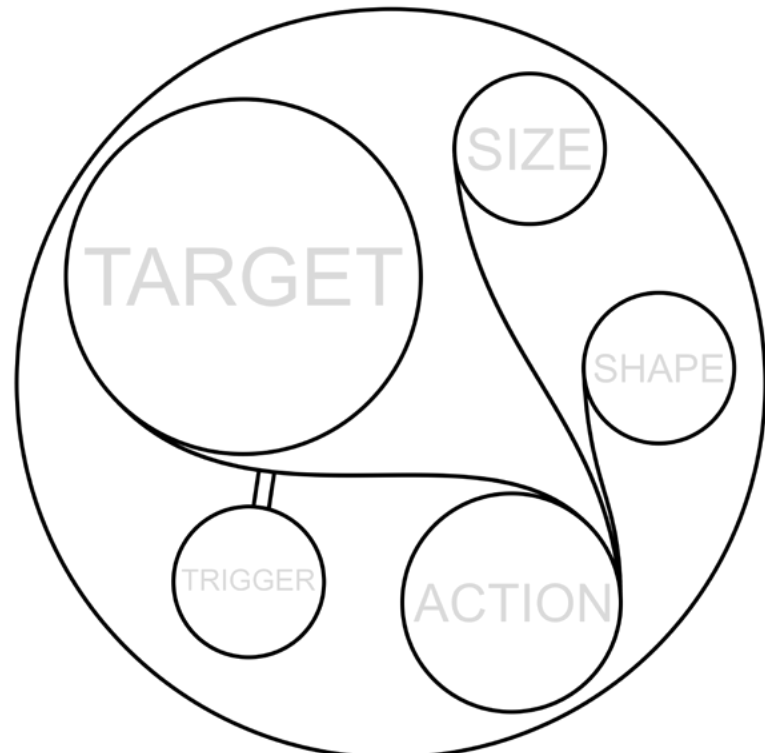
That's what happens with this array. Put it on a knife, stick it into someone and the knife will try its very hardest to stay as close to the human surface around it as possible.



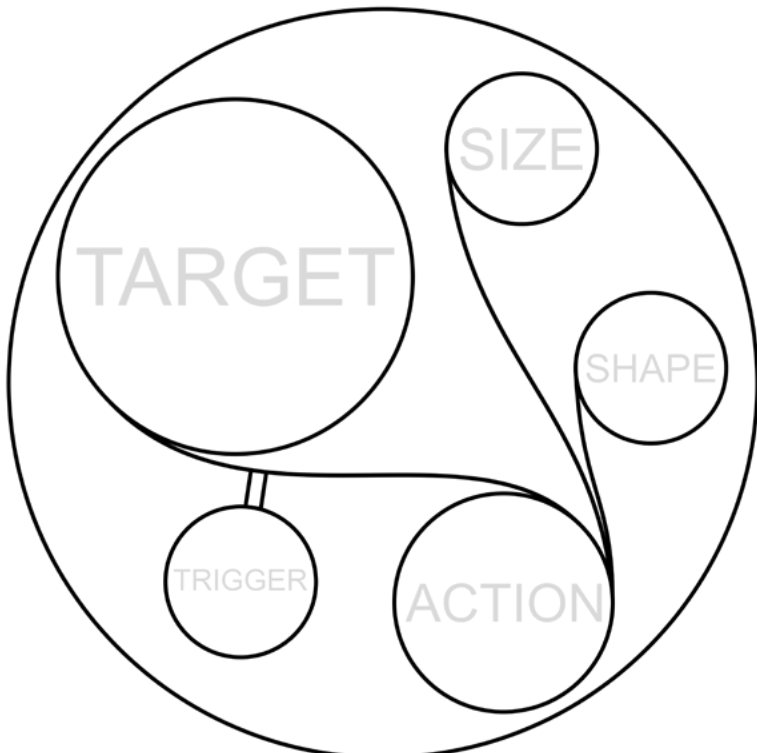
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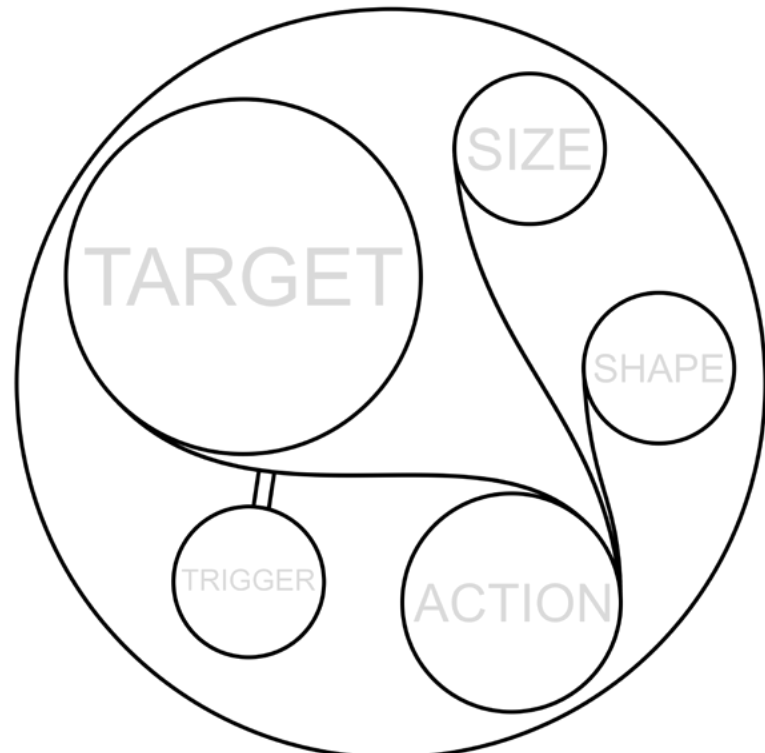
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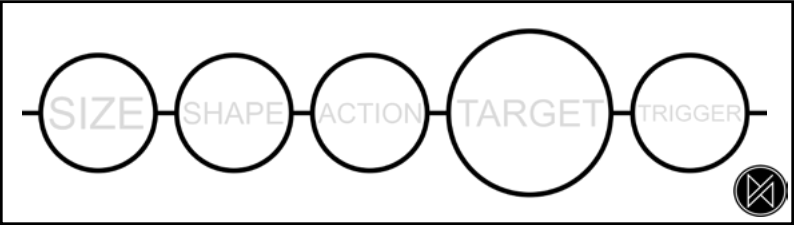
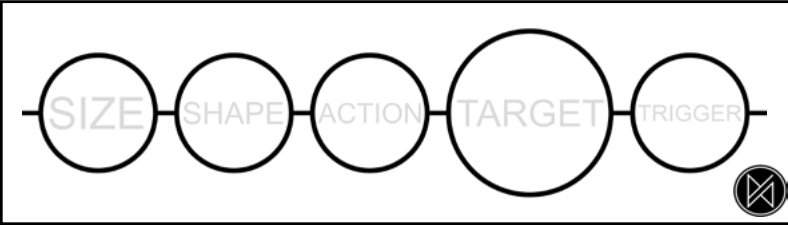
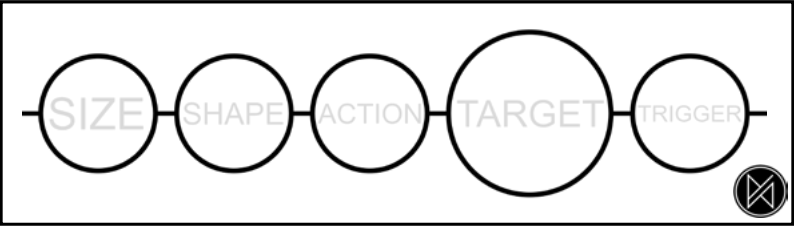
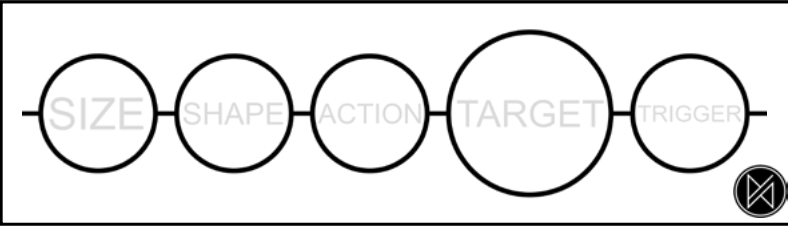
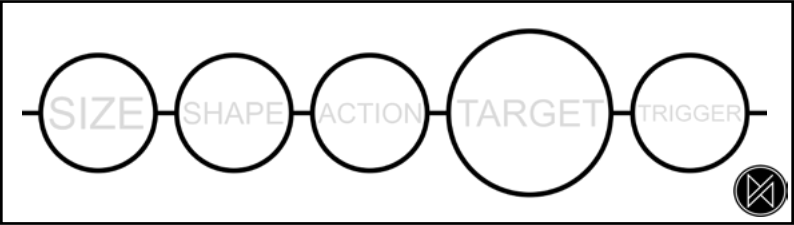
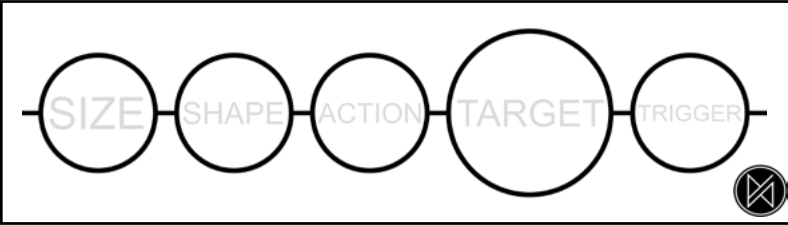
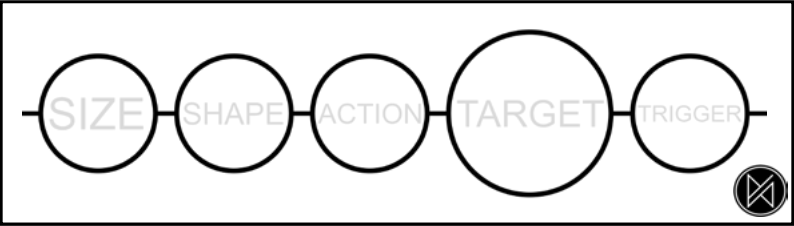
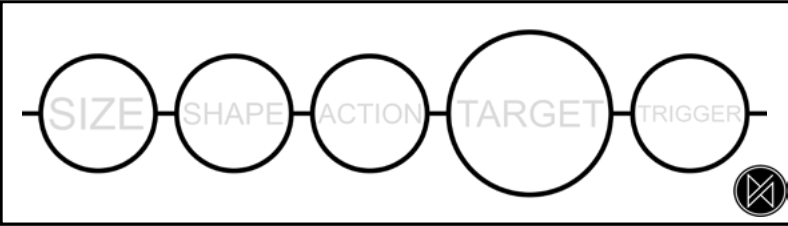
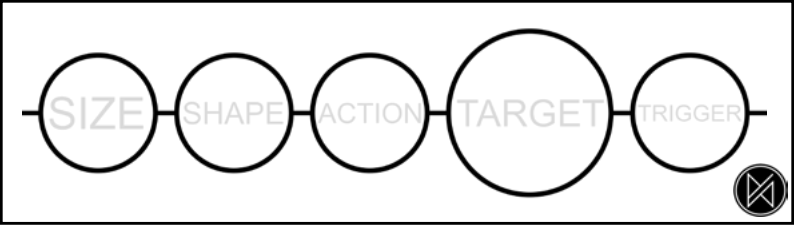
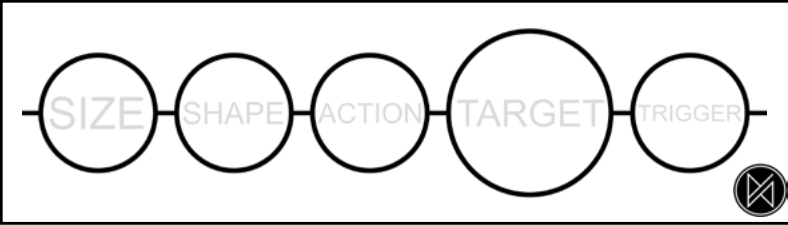
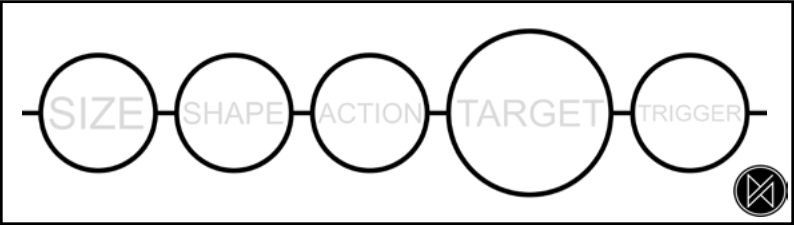
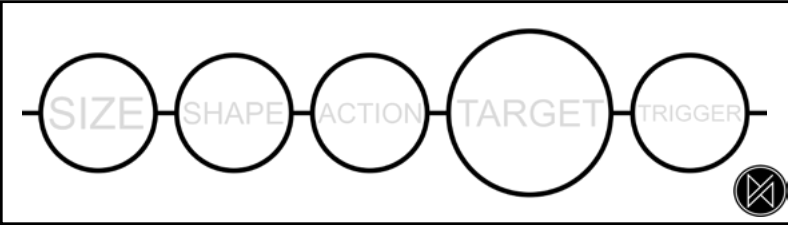
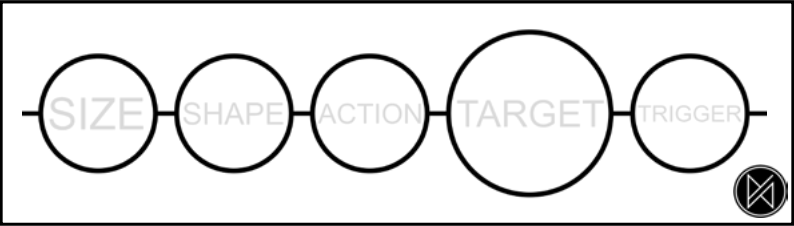
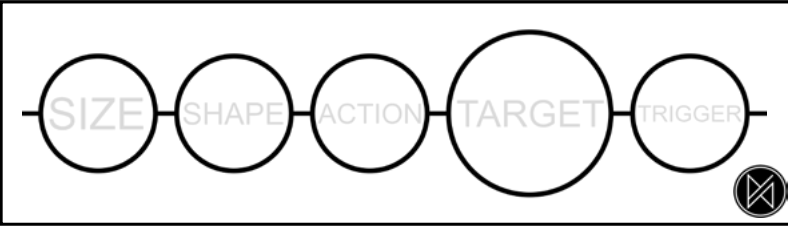
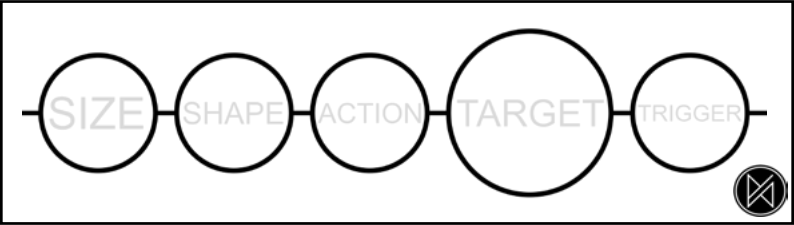
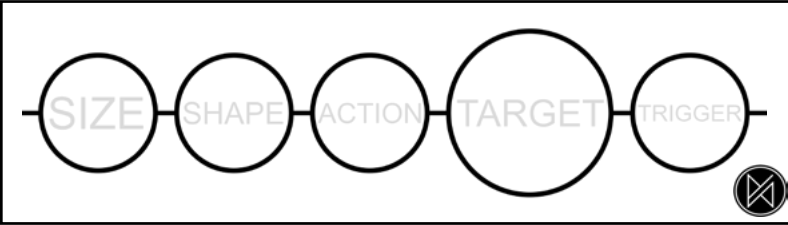
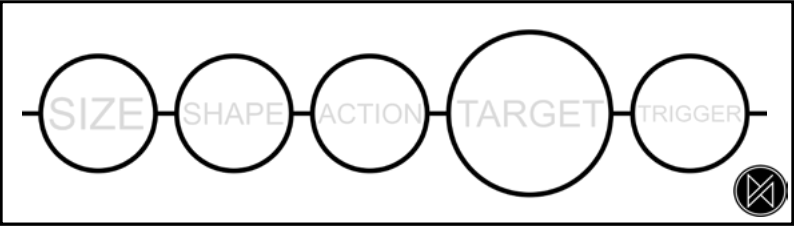
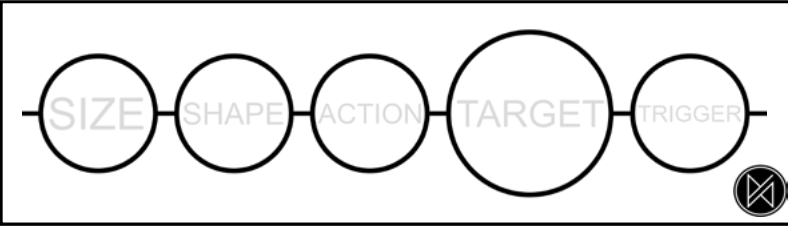
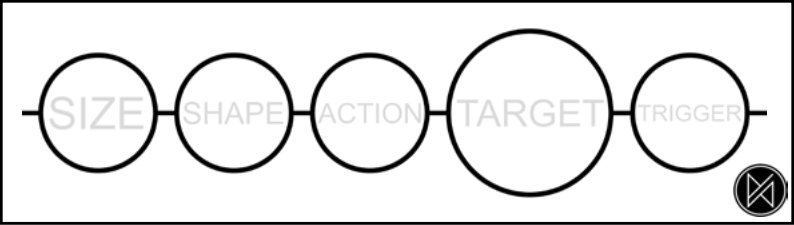
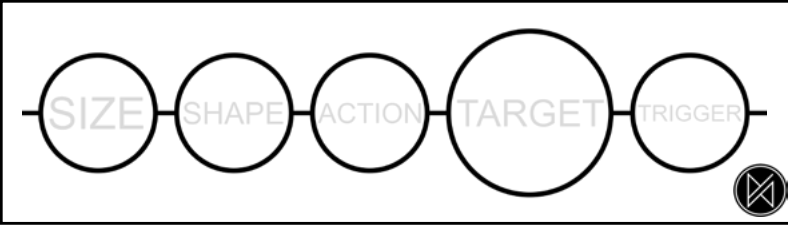


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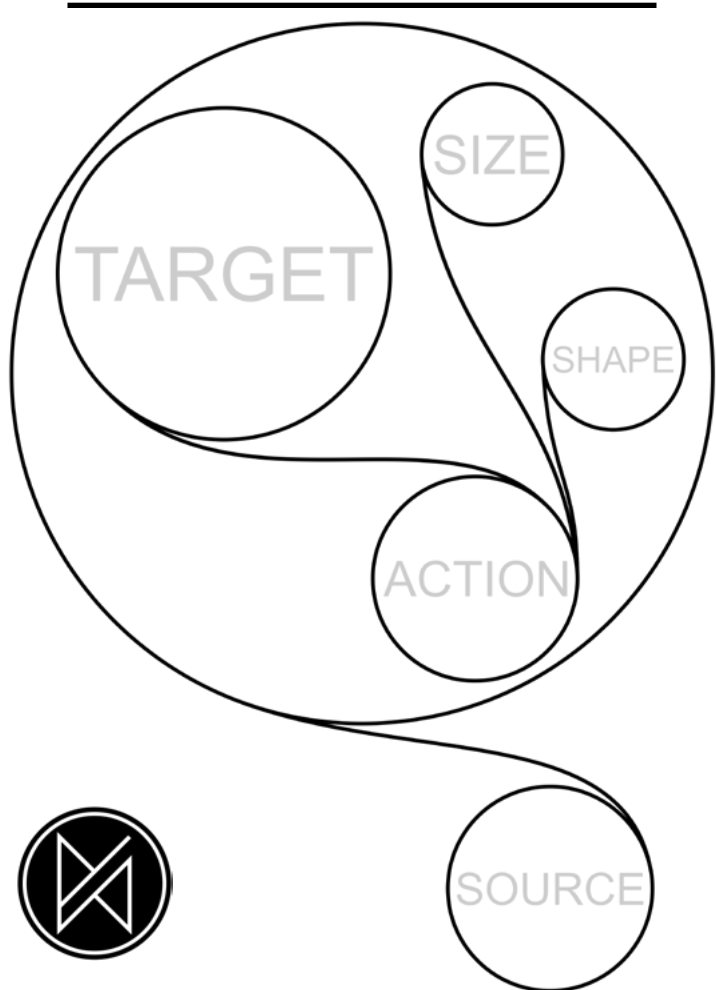


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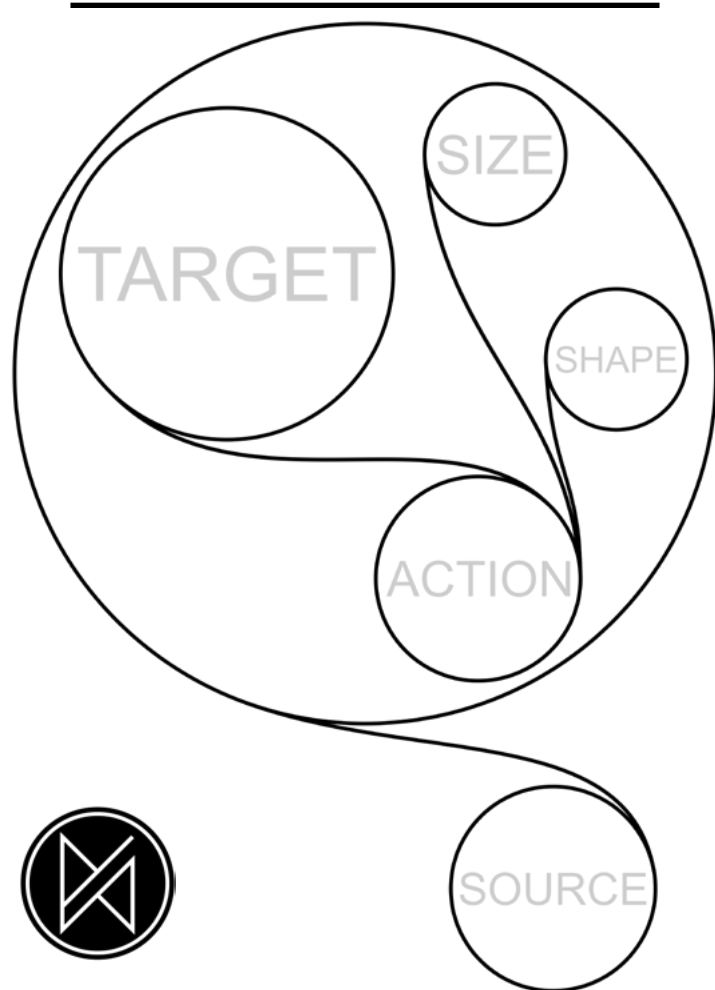




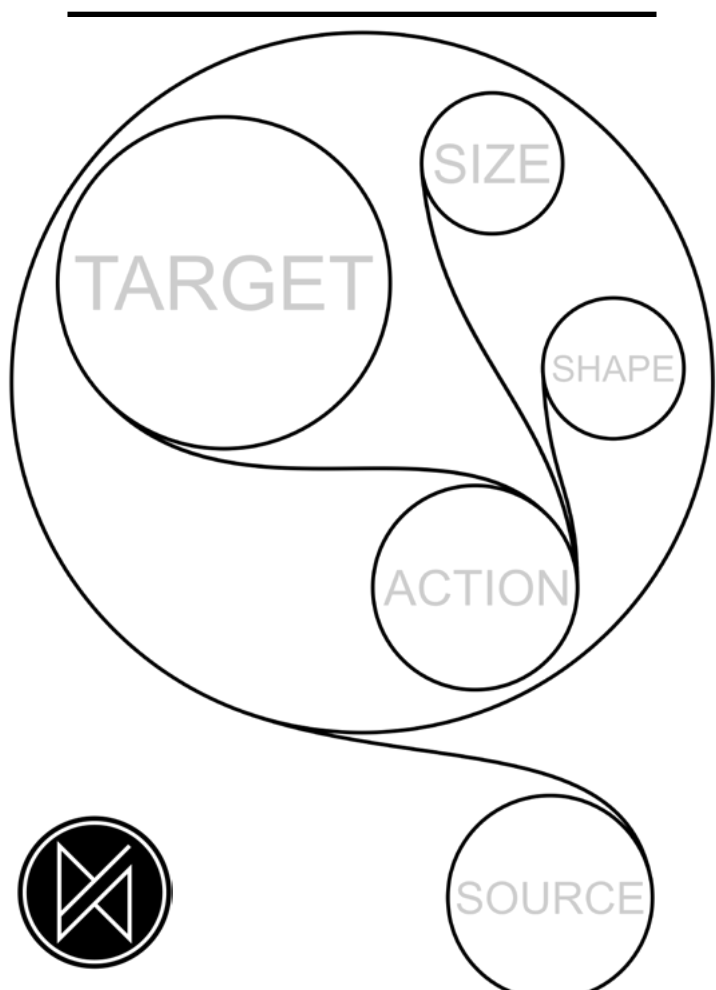
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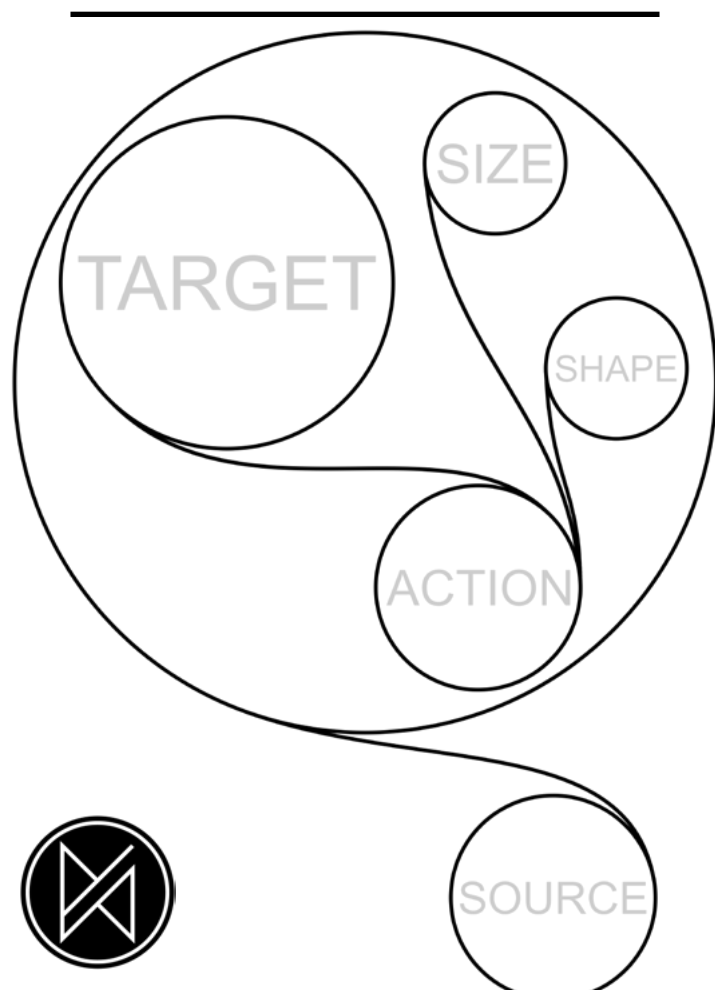
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