

Atlantean Arcanist's Guide to Wandcraft

A translation into our language

Caleb Gandalfson

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Translator's Preface by Caleb Gandalfson

I found this book under old earth, near the dead, in the dark below Hjaltland. That is not where I expected to find a book of lessons.

There were broken stones there, and signs of Atlantis. Maybe it was an outpost. Maybe it was a road to one. The pages were not set out like my own spellbook. They felt more like notes from a master to apprentices who were already trusted with sharp knives, hot glass, and magic that might bite.

The old title is hard to put into our language. The closest I can make it is *Lessons for the Narrow Tools that Give the Will a Path*. I have called it the [Atlantean Arcanist's Guide to Wandcraft](#), because that title fits on a cover and does not frighten readers away before the useful part begins.

On This Translation

The Atlantean writer thinks the reader already knows three things:

- How to clean a workbench so stray magic has nowhere to hide.
- How to touch wood, bone, stone, or crystal without waking it too quickly.
- How to stop working when a wand begins to answer questions no one asked.

Most of us do not know all that. I do not know all of it either. So I have kept the old lessons, but I have added warnings where the old writer sounded too sure.

Some words are guesses. Some pictures are gone. Some pages are burned, swollen with water, or written in a quick hand that my [awakened spellbook](#) calls “perfectly clear, buddy” before complaining about my own handwriting.

Caleb’s note: If you find a better word in our language for “hand-road,” “will-gutter,” or “obedient spark rib,” please write it in the margin. Please do not write it over my words.

What This Book Is For

This is not a book of wand recipes. It does not begin by saying, “Use this wood and this crystal to make this spell.” The Atlantean writer cares first about why a wand is made, how it is held, what it is made from, and what habits it learns from its maker.

Some wands are made for many uses. They are shaped to answer the caster in more than one way. Other wands are made for one working, such as a single spell held ready like an arrow on a string. This book speaks of both, but it starts before that choice.

The book says a wand is where four things meet:

- The caster’s will.
- The wand’s body.
- The magic called through it.
- The habits of hand, voice, breath, and attention.

This means two wands made from the same wood and crystal may still become very different things. One may learn patience and defense. Another may learn speed and interruption. A borrowed wand may feel rude, sleepy, eager, or suspicious long before it feels powerful.

How To Use This Book

You do not need to become a master wandmaker to use these pages. If you carry a wand, this book may help you ask better questions:

- What work was this wand made to help with?
- What does it dislike?
- What does it remember?
- What mistake taught you to respect it?
- What would make it truly yours?

What a Wand Is, and What It Is Not

A wand is not a stick that obeys. It is a narrow road for power. If the road is crooked, the spell may still travel it, but it may arrive angry.

The first lesson of the old guide is a warning against lazy hands. A wand is small. It may be lovely to look at. It may fit in a sleeve or hang at a belt. So an apprentice may think, “This will make magic easy.”

The old writer says this is a foolish thought.

A wand does not remove care. It gathers care into a narrow place.

A Wand Is a Road

The book speaks of roads again and again. A road does not make the traveler. It does not choose the journey. It does not forgive a fool who rides too fast near a cliff.

A road only makes a way easier where the road was made.

So it is with a wand. When a caster uses one, power follows a prepared path through wood, bone, crystal, metal, rune, grip, motion, breath, and will.

A well-made wand can help a caster:

- Make familiar magic steadier.
- Keep focus in fear, cold, pain, or noise.
- Shape power through a motion the hand remembers.
- Feel when the magic is going wrong before it breaks loose.

This does not mean the wand is wiser than the wielder. It may be steadier. It may know one path better. It may be less easily frightened. But the hand still points the road.

Some wands are like broad roads. Many kinds of magic can pass through them. They answer the caster in more than one way, though not always in the way the caster hopes.

Other wands are narrow roads. They are made for one working, one spell, or one kind of spell. Such a wand may be easier to trust, but harder to turn aside from its chosen purpose.

What a Wand Is Not

The old page gives three warnings. Each one is marked with a little three-cornered sign. I think it means, “an apprentice was hurt here.”

First, a wand is not a servant. Do not command it as if it has no nature of its own. If you treat a wand like dead wood, it may answer like dead wood: stiffly, blindly, and without mercy.

Second, a wand is not a spellbook. It does not replace understanding. It can remember a path, but it cannot always tell you why the path crosses a ravine.

Third, a wand is not a promise of safety. A narrow channel can keep power neat. It can also make a small mistake sharp.

Caleb’s note: My Wand of Wonder is an excellent argument for this chapter. It is not safe because I like it. It is safer when I pay attention before aiming it.

The Three Questions

The old writer says every apprentice should hold three questions before using a strange wand:

1. What does this wand invite?
2. What does this wand resist?
3. What does this wand do when rushed?

The first question asks about purpose. A mending wand may invite patient motions, soft words, and careful touch. A wand made for battle may invite a raised wrist, short words, and sudden release.

The second asks about temper. Some materials resist fire, haste, darkness, lies, mercy, or careless handling. This is not always a flaw. It may be the reason the wand has survived.

The third asks about danger. A wand often shows its true nature when the wielder is startled.

A Small Practice

Choose one wand you own, want, or fear. Hold these questions in mind:

- When held, does it feel warm, cold, heavy, light, quiet, restless, or watchful?
- What work does it make easier?
- What work does it make you doubt?
- What would a careful teacher warn you never to do with it?

Choosing the Wand's Purpose

Do not ask first, “What spell shall this cast?” Ask, “What work must this wand help the hand, the voice, and the will to do?”

The old guide begins this lesson before any carving, polishing, inlay, or rune work. A wand begins with purpose.

A poor purpose is like a cracked grip. It may hold for a while. It may even look sound. But when power presses through it, the flaw shows.

Spell Is Not Purpose

“Fire” is not a purpose. It is a thing magic may become.

“Attack” is not a purpose. It is only a hurry toward harm.

“Make me stronger” is worst of all. The old page marks that phrase with a warning sign.

A purpose should name the work the wand is meant to help. For example:

- To strike one clear target without burning a friend nearby.
- To steady frightened hands during guarding magic.
- To wake old writing without breaking the stone around it.
- To carry light through darkness without calling every eye.

- To help a healer make small, careful magic again and again.

The spell may come later. The purpose tells the maker what the wand must care about.

Broad Purpose and Narrow Purpose

Some wands are made for many kinds of magic. Their purpose must be broad enough to guide more than one spell.

Such a wand might be made “to help a traveler answer danger with a quick hand and a clear mind.” It could guide light, warning, warding, or a sudden strike. But all of those uses still belong to one purpose.

Other wands are made for one spell, or for one small family of spells. Their purpose must be narrower.

Such a wand might be made “to send a line of storm-fire where the eye is fixed.” That purpose is sharp. It gives the wand less choice, but also less confusion.

A broad wand without purpose becomes restless. A narrow wand without purpose becomes cruel.

The Three Sayings

The guide asks apprentices to shape a wand’s purpose in three sayings:

- This wand helps me...
- This wand should resist...
- If this wand fails, it should fail by...

The last saying is strange, but important. The old writer believed failure could be taught a safer path.

A wand made for defense might fail by dimming, locking, or falling silent. That is better than lashing out.

A wand made for force might shed heat through a metal tip. That is better than splitting in the hand.

Caleb’s note: I do not know how to promise this with the tools we have now. But I think the question is worth asking before anyone trusts a newly found wand.

Good and Poor Purposes

Poor purpose: “This wand casts lightning.”

Better purpose: “This wand helps a storm-trained caster send lightning in a straight line, even through wind, pain, and noise.”

Poor purpose: “This wand is for healing.”

Better purpose: “This wand helps a traveling healer keep a gentle hand when the hurt person is a friend.”

Poor purpose: “This wand does random magic.”

Better purpose: “This wand tests strange patterns while giving the wielder a chance to know whether the result belongs near friend or foe.”

Caleb’s note: That last one is not from the old guide. That is me trying to understand my own Wand of Wonder.

A Small Practice

Choose one wand you own, want, or fear. Try to name its purpose three ways:

- What good work should it help?
- What careless use should it resist?
- If it fails, how should it fail without making everything worse?

If the answers fight each other, the wand is not ready in the mind. It should not yet be ready in the hand.

Materials and Arcane Temperament

Crystal remembers shape. Wood remembers weather. Bone remembers life. Metal remembers violence and craft. Aetherstone remembers the sky. The wise arcanist listens before carving.

The old guide does not treat one material as the same as another. Two pieces may be the same size and strength, yet answer magic in different ways.

A maker who chooses only by beauty or price begins with a poor bargain.

Temperament Is Habit

In this translation, I use the word “temperament” for the habits a material brings into a wand.

This does not always mean the material has a mind. A branch need not think like a person to remember wind. A bone need not speak to remember motion.

The question is simpler: what kind of magic does this material already understand?

The old guide gives kinds, not fixed recipes:

- Wood remembers growth, weather, season, wound, and patience.
- Bone and horn remember motion, hunger, defense, instinct, and the body.
- Metal remembers heat, force, tools, war, and deliberate shaping.
- Crystal remembers structure, clarity, fracture, and repeated patterns.
- Stone remembers pressure, age, silence, and endurance.
- Cloth, leather, cord, and hide remember touch, use, travel, and the hand.
- Aetherstone remembers height, lightness, hovering force, and lost Atlantean craft.

Caleb’s note: Aetherstone is treated here as if a workshop might have some. I do not think we should assume that. It is rare, dangerous, and probably guarded.

Listening Before Cutting

The old guide gives small tests for listening to a material. They are not tests of strength. They are tests of first answer.

A patient maker may hold the material near candle flame, running water, iron filings, a sleeping animal, or a prepared rune slate.

Then the maker watches.

Does the wood warm quickly? Does the crystal hum? Does the metal resist the rune? Does the horn make the hand think of teeth?

The point is not to force the material to obey. The point is to hear what it says before the knife touches it.

Fitting Material to Purpose

No material is good for every wand.

A wand made for many kinds of magic needs materials that can bend without losing themselves. Wood, cord, leather, and some crystals may help such a wand answer more than one need.

A wand made for one spell may need a sharper nature. Metal, bone, horn, clear crystal, or stone may hold a narrow path well, if they are matched with care.

These are only tendencies. Storm-struck wood may be fiercer than iron. Old bone may be gentler than new-cut willow. A wise maker listens to the piece in hand.

Usual Pairings

Some pairings appear often in the old pages:

- Ash, yew, or rowan-like woods for discipline, boundary, memory, and protection.
- Bone or horn for magic that follows the body: aim, breath, pulse, hunt, shield, and warning.
- Copper, bronze, or silver-like metals for speech, moonlight, clean passage, and carried power.
- Iron or steel for forceful work, though they can make subtle magic blunt.
- Clear crystal for repeated patterns, focus, and careful aim.
- Clouded crystal for concealment, dream, and uncertain outcomes.
- Aetherstone fragments for rising motion, shielding, skyward force, and Atlantean devices.

These pairings are not laws. They are old footprints on a road.

Unsafe Choices

The old writer warns against materials taken with contempt.

A branch ripped from a sacred tree may carry the wound into the work. A bone stolen from a grave may bring anger with it. Metal pried from a ward without understanding may remember the broken ward more strongly than the new wand.

Whether this is magic, spirit, or simple wisdom, the result is the same: the wand begins with a quarrel.

Caleb's note: I am leaving the grave warning as it stands. After Hjaltland, I am not inclined to argue with it.

A Small Practice

Choose two materials for a wand: one for its body and one for something the hand or eye will notice, such as a ring, inlay, tip, cord, or grip.

Ask three questions:

- What does each material remember?
- How was each one gathered, gifted, won, inherited, traded, or stolen?
- Do the two materials agree about the wand's purpose?

If the materials quarrel before the wand is made, the maker should listen.

Cores, Channels, Tips, and Grips

The old guide divides a wand into four working parts: core, channel, tip, and grip.

Other parts may be beautiful. They may show honor, rank, memory, or wealth. But unless they change how power moves, they are not part of the wand's true work.

A lovely inlay that crosses the channel is not decoration. It is trouble waiting to happen.

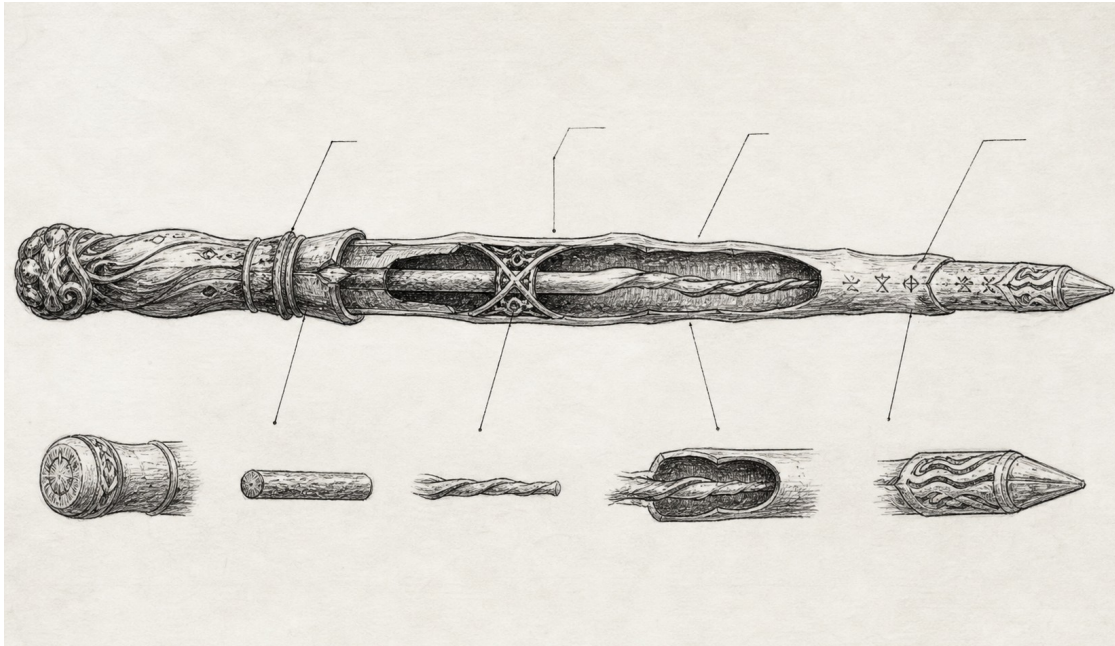


Plate: core, channel, tip, and grip

Core

The core is the wand's inner hunger.

It receives power. It holds the main pattern. It helps decide how quickly the wand answers.

A core may be a wire, hair, sliver, crystal thread, hollow, powder line, or hidden vein of another material. It may also be an empty place made with care, such as a clean bore, a sealed breath chamber, or a narrow line left open for power to travel.

The old guide warns against feeding the core too well. Stronger is not always better.

A wand that drinks too quickly may answer before the wielder has finished choosing.

Caleb's note: The old phrase is something like, "do not give a river throat to a cup." I like that. It sounds funny, but I understand it.

Channel

The channel is the road through the wand.

It may be carved, burned, etched, inlaid, wrapped, or grown into the wand. It tells power where to go and how to arrive.

Straight channels favor speed and clear aim.

Spiral channels favor gathering, waiting, and layered release.

Forked channels can divide power, but they can also divide thought.

Closed loops can steady a pattern, or trap it until something cracks.

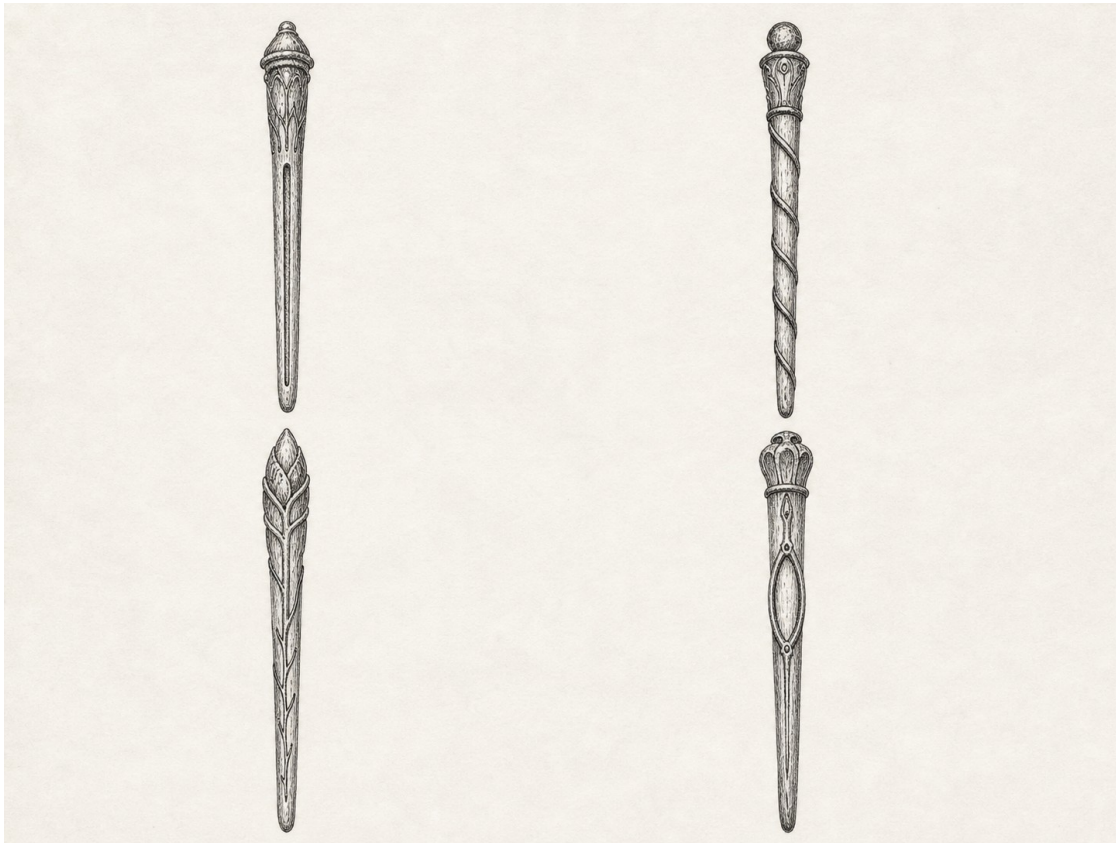


Plate: straight, spiral, forked, and closed-loop channels

Many failures in the old guide begin in the channel. The hand commands one thing. The core wakes. Then the channel pulls the power through an old habit.

Tip

The tip is not only the end of the wand.

It is the place where the wand meets the world.

A tip may pierce, pour, scatter, shield, reveal, anchor, or mark. The shape should match the wand's purpose.

Some examples:

- A narrow metal tip may suit rays, darts, lines, or fine writing.
- A rounded crystal tip may suit light, sensing, shields, or repeated patterns.
- A forked tip may suit divided force or dangerous experiments.
- A blunt carved tip may suit touch, healing, mending, warding, or command.

The old guide asks what courtesy the tip gives the world.

Does it knock? Does it cut? Does it whisper? Does it shine? Does it shove?

Grip

The grip is where the wand learns the hand.

It should not be treated as an afterthought. A poor grip changes aim, timing, pressure, and courage.

A wand held badly makes the wielder pay for it somewhere else: in the wrist, shoulder, voice, breath, or temper.

Atlantean grips often have memory marks. These may be shallow grooves for fingers, small ridges for finding the right side in darkness, thread wraps that wear into the hand, or runes placed where the thumb can cover or uncover them.

The grip teaches the same lesson every time the wand is held.

Broad Wands and Narrow Wands

A wand made for many kinds of magic needs parts that forgive small changes.

Its core should not wake too fiercely. Its channel should not force every spell into one shape. Its tip should give more than one kind of answer. Its grip should help the hand stay clear and calm.

A wand made for one spell may be sharper.

Its core may wake quickly. Its channel may be narrow and direct. Its tip may be shaped for one kind of release. Its grip may teach one motion so well that the hand remembers it even in fear.

Both kinds can be well made. Both kinds can be dangerous.

The danger of a broad wand is wandering. The danger of a narrow wand is refusing to turn.

Before Assembly

Before the pieces are joined, the old guide asks the maker to answer four questions:

- Does the core wake faster than the wielder can think?
- Does the channel match the wand's purpose?
- Does the tip release power in the right manner?
- Does the grip teach the right gesture every time it is held?

If one answer is poor, the wand may still be beautiful. It is not yet ready.

A Small Practice

Think of a wand in four parts.

For each part, choose one plain word:

- Core: hungry, calm, bright, hollow, coiled, sleeping, watchful.
- Channel: straight, spiral, forked, braided, hidden, cracked, looping.
- Tip: needle, lens, tooth, bead, crown, knot, cap.
- Grip: worn, wrapped, ridged, smooth, warm, cold, familiar.

Then ask whether those four words agree with each other.

A hungry core, a cracked channel, a tooth tip, and a cold grip may make a very honest wand. It may not make a safe one.

Runes, Command Words, and Gesture Memory

A wand does not listen only with its tip.

It listens through marks, sounds, pressure, timing, and repeated motion. The old guide gathers these lessons under three names: rune, word, and gesture.

Runes

Runes are not labels.

The old writer laughs at apprentices who carve a sign for “fire” and then wonder why the wand only knows that something should burn.

A proper rune does more work than that. It gives shape, limit, direction, and invitation.

A battle wand might not mark only flame. It might mark, “flame forward, held narrow, released with breath.”

A wand for revealing hidden things might mark, “light beneath covering, rise but do not scorch.”

A guarding wand might mark, “force outward to the named edge, then return.”

Caleb’s note: I am simplifying this. Atlantean marks can hold more meaning than marks in our language. One sign may carry what I would need a full sentence to say.

Runes are strongest when placed where their work is needed.

A limiting rune near the tip can restrain release. A memory rune near the grip can train the hand. A binding rune around the core can steady a pattern, but it may also make repair harder.

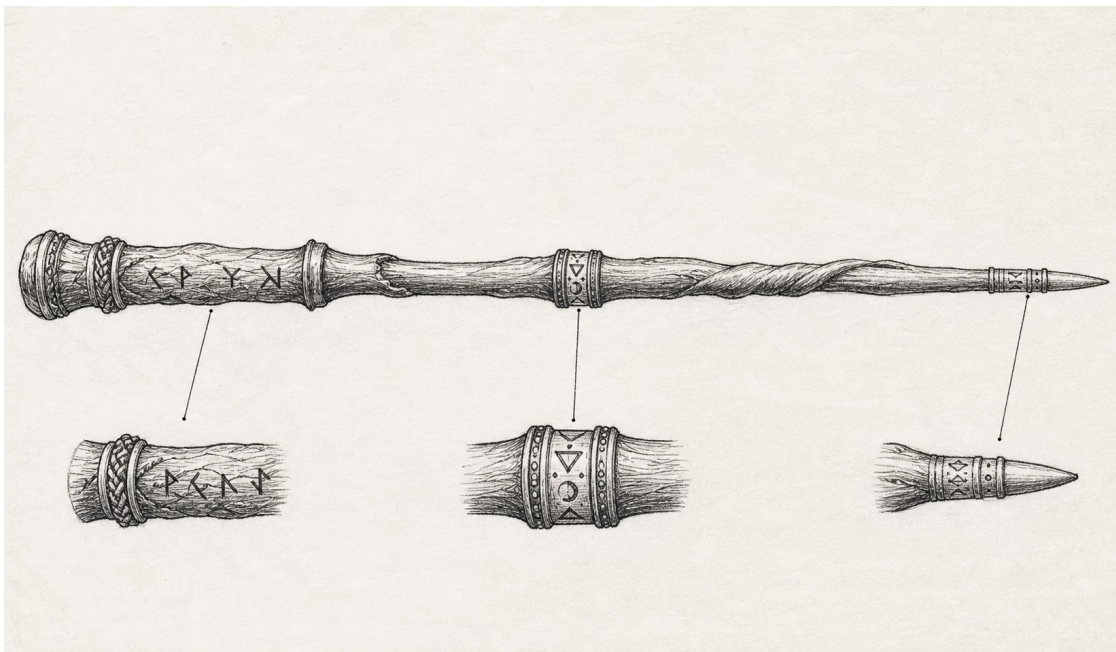


Plate: rune placement on a wand

Command Words

The old guide says a command word is not a secret word for opening a lock.

It is a way to tell the wand what kind of attention has arrived.

Good command words are clear, repeatable, and honest in the mouth. A word shouted in fear should not mean something different from the same word spoken in practice, unless the wand was made to know that difference.

The old writer warns against borrowed drama.

Do not choose a word because it sounds grand in another arcanist's voice. Choose one your own voice can say in rain, pain, embarrassment, and haste.

Gesture Memory

Gesture memory is what the wand learns from repeated motion.

This can help. A practiced turn of the wrist may guide a spell cleanly.

It can also harm. A nervous twitch may teach the wand to answer before the caster means to ask.

Atlantean training names three parts of a gesture:

- Wake: the motion or pressure that tells the wand attention has begun.
- Aim: the motion that chooses direction, target, or boundary.
- Close: the motion that ends the pattern and keeps power from lingering.

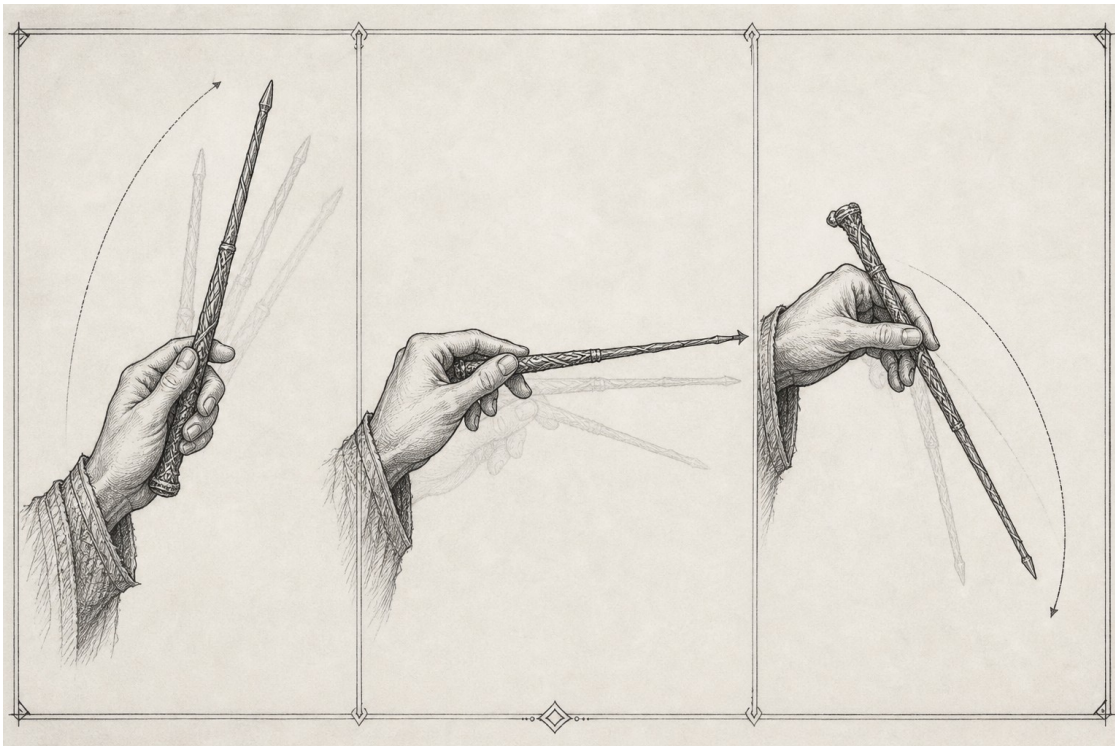


Plate: wake, aim, and close gestures

Many casters remember wake and aim, but forget close. The old guide calls this foolish.

A wand that is not closed properly may carry a leftover question into the next spell.

Caleb's Added Example

With an uncertain wand, I try to keep thought, word, and aim apart.

First I decide what sort of magic may be coming. Then I say the word. Then I choose where it belongs.

This matters most with my Wand of Wonder. Sometimes knowing whether the result belongs near friend or foe is more important than looking brave.

A Small Practice

Choose one word and three small motions for a wand.

Ask four questions:

- How does the wielder wake it?
- How does the wielder aim it?
- How does the wielder close it?
- What bad habit might the wand learn by mistake?

The last question is the one apprentices most want to skip. It is also the one most likely to save a hand.

Attunement, Bonding, and Misfires

The old guide treats attunement as an agreement of habits.

Holding a wand is not the same as being trusted by it. A wand may rest in the hand for many days before the hand truly knows it.

Attunement

Attunement begins with stillness.

The wielder holds the wand and gives no command. Then the wielder notices what the wand does when it is not being forced.

Does it warm? Does it pull toward a direction? Does it make old scars ache? Does the tip seek the horizon, the ground, a door, a flame, or a person?

Only after this quiet test should the apprentice speak a command word or try a small spell.

The old writer is firm: do not introduce yourself to a wand by demanding its loudest answer.

Caleb's note: This is good advice for relics, animals, teachers, and probably companions.

Bonding

Bonding happens when wand and wielder begin to know each other's habits.

The grip wears into the right place. The command word settles into the voice. The wielder learns which hesitation means caution, and which means refusal.

The old guide names three signs of a healthy bond:

- The wand grows easier to wake, but not easier to misuse.
- The wielder notices strain before the wand fails.
- The wand's reluctance begins to make sense.

An unhealthy bond may feel exciting at first.

The wand answers too quickly. It drinks too deeply. It rewards the wielder's worst mood.

The old writer calls this "being carried by the tool."

Misfires

A misfire is not always an explosion.

The old guide names several kinds:

- Refusal: the wand will not wake.
- Drift: the spell lands near the aim, but not at it.
- Echo: an old spell pattern colors the next one.
- Bite: force runs backward into the hand, voice, or mind.
- Bloom: the effect spreads wider than intended.
- Inversion: protection becomes obstruction, light becomes glare, silence becomes pressure.

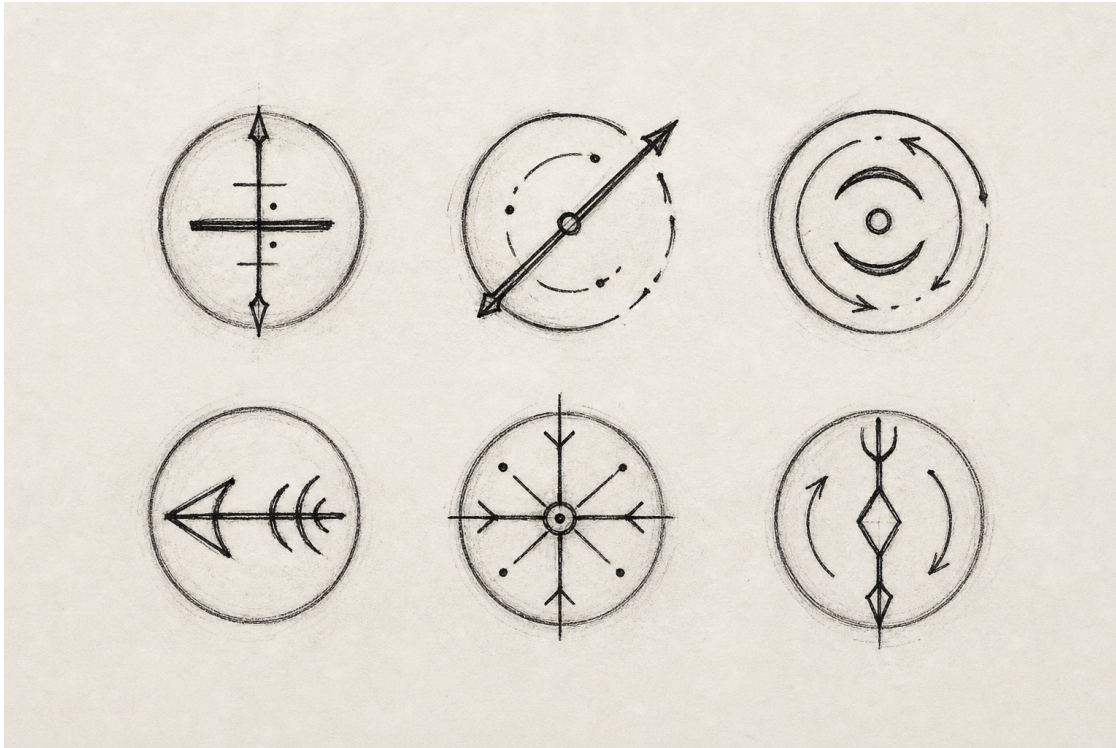


Plate: signs for six kinds of misfire

Some misfires come from damage. Some come from poor craft. Some come from using the right wand for the wrong purpose. Some come from fear.

The wise wielder asks which kind has happened before trying again.

The First Test

The old first-test instructions assume a proper Atlantean practice room. Most readers of this copy will not have one.

The safer lesson is still clear.

Choose the smallest harmless working the wand may answer. Stand where a mistake will not strike a friend, bystander, mount, ship, roof, sacred object, or pile of lamp oil.

Speak the command word once.

Watch the wand after the magic, not only during it.

If anything strange happens, stop. A second mistake is often less forgiving than the first.

This is not cowardice. It is the courtesy owed to power that has not yet agreed to your hand.

A Small Practice

Think of one misfire you have seen, feared, or nearly caused.

Ask three questions:

- What opened the door to it: damage, haste, anger, wrong words, wrong aim, old magic, or something unknown?
- What did it do: hurt someone, reveal a secret, waste power, break trust, or make a new danger?
- What habit should be learned before the wand is raised again?

A person who remembers only the flash has learned very little. A person who remembers the cause may keep both hands.

Repair, Retuning, and Responsible Experimentation

A cracked casing may be mended by hand. A cracked pattern must be persuaded back into truth.

The repair chapter is one of the sternest parts of the old guide.

The old writer has little patience for apprentices who polish a damaged wand, test it on the nearest wall, and call the matter settled.

Repair Is Not Just Mending

A wand has both body and pattern.

The body may be wood, horn, metal, crystal, stone, leather, cord, or some joining of these.

The pattern is the prepared road power follows through the body.

If the body is damaged but the pattern is whole, careful mending may be enough. If the pattern is damaged, a neat outer repair can hide an inner danger.

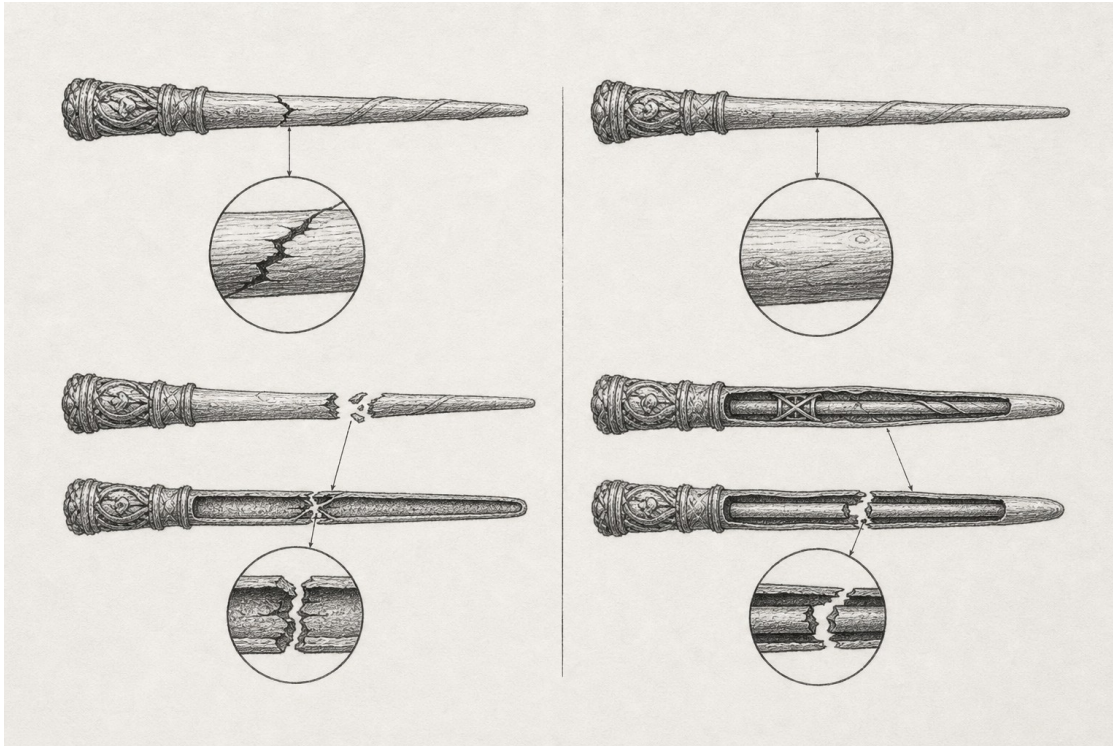


Plate: casing crack and broken pattern road

Signs of pattern damage may include:

- The command word feels harder to say.
- The grip warms in the wrong place.
- A rune glows later than the others.
- The wand repeats the last effect faintly.
- The tip points cleanly but the spell drifts.
- The wielder dreams about the wand before using it.

Caleb's note: That last sign is in the old guide without much explanation. I include it because ancient manuals do not usually spend ink on dreams unless someone regretted ignoring one.

Retuning

Retuning means bringing a wand back into agreement with its purpose.

It may be needed after damage, after a new wielder receives the wand, after a strong enchantment, or after the wielder changes in some important way.

Retuning might include:

- Speaking the wand's purpose aloud again.
- Cleaning or re-carving a rune.
- Rewrapping the grip for a new hand.
- Replacing a cracked focus tip.
- Letting the wand rest near a material that steadies it.
- Removing an ornament that interrupts the channel.

The old guide prefers small changes.

A wand that must be remade entirely may no longer be the same wand in any meaningful way.

Careful Experiment

The old guide does not forbid experiment. It forbids foolish experiment.

Its warnings are plain:

- Change one thing at a time.
- Write down what changed.
- Test with a humble effect before a proud one.
- Keep witnesses away from the line of release.
- Stop when the wand gives the same strange answer twice.
- Never test a repaired wand in anger.

The old writer considers secrecy dangerous.

An experiment no one else understands cannot be interrupted, corrected, or mourned properly.

When a Wand Has Been Changed

Some repairs leave no sign except steadiness. Others become part of the wand's nature.

A wand scorched by dragon fire may need more than cleaning. It may need cooling in storm-water, a scale fragment worked near the scar, or an apology spoken to whatever part of the wand learned fear.

A wand used to save a friend may begin favoring guard-work until its purpose is spoken clearly again.

A cracked crystal tip may be replaced with a clearer one from an Atlantean ruin. The wand may aim better afterward, but lose some old quirk the wielder loved.

A grip rewrapped with a companion's gift may learn the comfort of that bond.

A wand exposed to aetherstone may grow lighter, less grounded, or more interested in upward force.

None of these changes should be ignored. A changed wand should be listened to as carefully as a new one.

A Small Practice

Think of one scar, repair, or replacement on a wand.

Ask three questions:

- Who repaired it?
- What did the wand do wrongly before it was repaired?
- What small sign shows the repair is not forgotten?

A scar that teaches caution may be wiser than a perfect surface that teaches nothing.

Examples of Wand Designs

The surviving examples are not full recipes.

They are teaching cases. Each one shows how purpose, material, channel, grip, word, and habit may fit together.

In a finer copy of this book, this chapter should have small drawings beside the examples: the line of the channel, the shape of the tip, the placing of the grip marks, and any rune that must be seen to be understood. Where the old drawings are broken, I have guessed as carefully as I can.

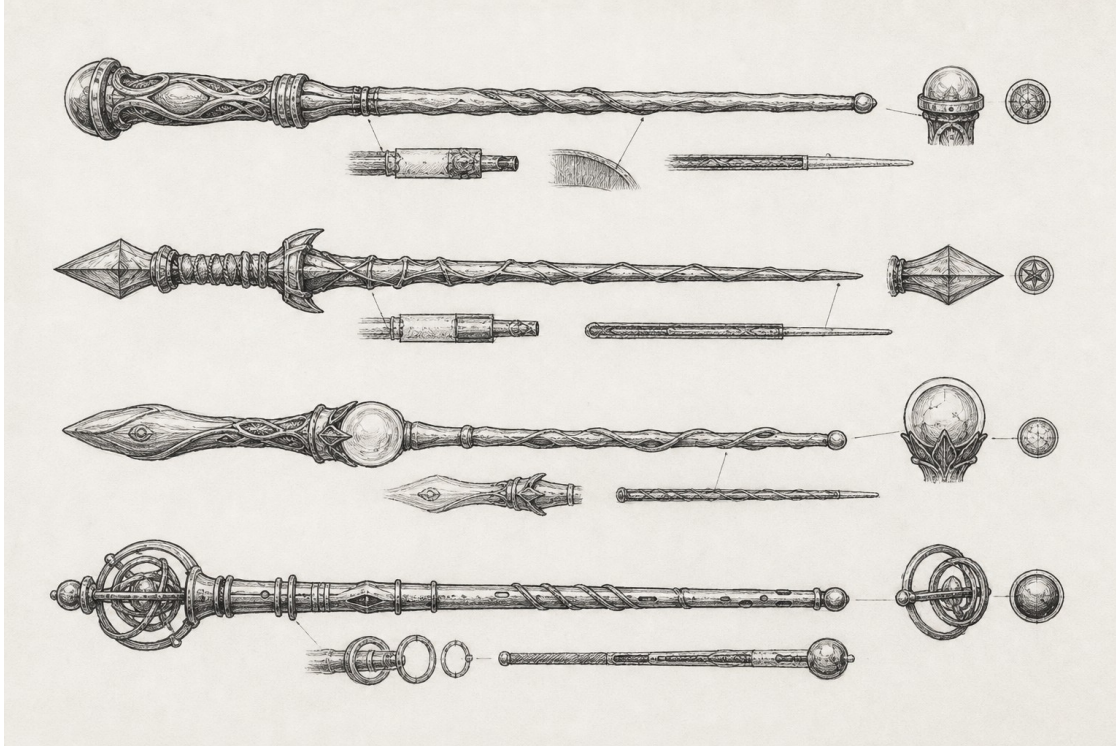


Plate: four teaching examples of wand designs

The Hearth-Guard Wand

Purpose: To steady protective magic around frightened people.

Likely materials: Warm-toned wood, copper or bronze ring, rounded tip, soft leather grip.

Temperament: Patient, homely, stubborn about boundaries.

Making: The channel should favor outward circles and clean closure. The grip should be comfortable enough to hold through a long watch. The command word should be one the wielder can say quietly without sounding uncertain.

Signs: The wand may glow most strongly when placed between danger and someone who cannot fight. It may resist needless harm.

Old question: Who did this wand first protect?

The Storm-Line Wand

Purpose: To release force in a clean line under fear, pain, and noise.

Likely materials: Storm-struck wood, narrow metal channel, sharp or faceted tip.

Temperament: Quick, direct, impatient with hesitation.

Making: The channel should be straight and well limited. The tip must vent cleanly. The grip needs a clear mark, so the wand is not reversed in darkness.

Signs: The wand may hum before thunder, tug toward open air, or dislike cramped tunnels.

Old question: What mistake taught its maker the value of a limiting rune?

The Scribe's Revealer

Purpose: To wake hidden writing, old runes, and quiet inscriptions without damaging them.

Likely materials: Pale wood or bone, clear crystal bead, silver-like inlay, fine grip markings.

Temperament: Curious, precise, easily offended by haste.

Making: The tip should act like a lens, not a needle. The command word should be gentle. The hand should learn slow tracing and careful closure.

Signs: The wand may reveal more than the wielder expected, including corrections, old warnings, or words that earlier readers tried to hide.

Old question: What secret did it reveal that its wielder wished had stayed hidden?

The Wayfinder's Spark

Purpose: To guide travelers through darkness, weather, ruins, or unfamiliar roads.

Likely materials: Rowan-like wood, polished stone, woven cord grip, faintly luminous tip.

Temperament: Loyal, directional, uneasy when asked to hide.

Making: The wand must know the difference between "show me the path" and "draw every eye to me." A poor wayfinder becomes a beacon at the worst possible time.

Signs: It may point toward shelter, old roads, flowing water, or a named companion. It may flicker near false doors.

Old question: What place does the wand always remember?

The Aether-Balanced Rod

Purpose: To study lightness, lift, and controlled upward force.

Likely materials: Rare aetherstone fragment, light wood or hollow bone, ringed channel, weighted grip.

Temperament: Buoyant, hard to ground, fascinated by falling objects.

Making: The old Atlantean examples assume workshop controls that I do not know how to replace. Any wand using aetherstone should be treated as experimental, valuable, and possibly tied to larger Atlantean craft.

Signs: It may feel lighter when pointed skyward, make dust float, or pull against a dropped hand.

Old question: Who is allowed to know this wand exists?

The Unruly Wonder-Wand

Purpose: To explore unstable or changing spell patterns while preserving enough awareness to aim responsibly.

Likely materials: Mixed woods, clouded crystal, irregular runes, grip marks added over time.

Temperament: Playful, alarming, brilliant at the worst possible moment.

Making: This example is from my own experience, not from a complete Atlantean pattern. Its safety depends less on knowing the answer beforehand and more on recognizing the first sign of what the wand is about to do.

Signs: The wand may demand attention before it reveals what kind. The wielder must learn to read the first moment of power and decide whether the result belongs near friend, foe, object, or empty air.

Old question: Why does the wielder keep trusting it?

Practices for the Hand and Will

The last complete chapter of the old guide turns away from the workbench.

A wand is not known only by making it. It is known by holding it, fearing it, repairing it, and learning what it refuses.

The old writer gives practices for the hand and will. I have kept them as plainly as I can.

The Wand's Account

Set down a short account of the wand.

The account need not be long, but it should be honest:

- Name or nickname:
- Purpose:
- Body material:
- Core or channel:
- Tip:
- Grip:
- Command word:
- Waking motion:
- Closing motion:
- Temperament:
- One thing it refuses:
- One sign it is strained:

If some answers are unknown, leave them unknown. A blank space is better than a proud lie.

The First Lesson

Every wand-wielder should remember the first lesson against carelessness.

Ask:

- Who first taught you not to wave a wand without thought?
- Did you listen?
- What went wrong when someone did not listen?
- Is that person still alive, embarrassed, missing an eyebrow, or unwilling to speak of it?

The old guide does not ask this to make apprentices laugh, though they often will. It asks because foolishness remembered may become caution.

The Quiet Test

Before using an unfamiliar wand, hold it silently.

Choose three signs to notice:

- Heat: cold, warm, feverish, damp, dry, windy.
- Weight: heavy, light, pulling, balanced, shifting.
- Attention: sleepy, eager, suspicious, lonely, proud, hungry.

Then choose the next wise act: test it gently, ask advice, put it away, study it longer, bargain with it, or hand it to someone with steadier judgment.

A wand that cannot be held quietly should not be raised quickly.

The Misfire Memory

Every wand-wielder should carry one memory of caution.

Choose or remember a misfire:

- It struck the wrong mark.
- It worked too well.
- It repeated yesterday's spell.
- It changed color, voice, smell, or direction.
- It made the wielder speak truth.
- It woke something nearby.
- It did nothing, which was worse.

Then ask what habit was learned.

If no habit was learned, the misfire is not finished teaching.

Growth Without Boasting

When a wand must grow, describe the change before praising it.

Some changes begin like this:

- Replace a broken tip with crystal found in a ruin.
- Rewrap the grip after a great victory or loss.
- Add a rune taught by a mentor, rival, or ancient text.
- Retune the wand after it saves someone it was not made to save.
- Remove a dangerous ornament that made it stronger but less trustworthy.

- Let a careful scholar, awakened book, or other learned helper argue with the design.

The result may be power. It may be warning. It may be a debt. It may be only a clearer understanding of what the wand already was.

Do not call every change an improvement.

Companions and Trust

A wand carried among companions learns more than one voice.

Ask:

- Which companion does the wand seem to trust?
- Which companion does it dislike, fear, or mistrust?
- Who has permission to touch it?
- What should the wand do if its wielder falls?
- What false tale would enemies spread about it?

These questions matter because a wand is seldom used in an empty room.

Closing Passage

The apprentice asks when the wand is finished. The master says: when it can be trusted with your fear. The apprentice asks when the wielder is finished. The master says: later than that.

Caleb's note: This is the last complete passage in my current translation. The next page is either a diagram of a grip assembly or an Atlantean joke about apprentices. I am still deciding which possibility worries me more.