

The Orthani Compendium



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Preface

This lore provides an environment and an extra layer of story and mechanics that can be applied to an existing character's concept. Everything is built around the idea of "power inversion" where characters may exist as god-like entities but with ties and responsibilities that ultimately give power back to the people who believe in them or the risk associated with obtaining power itself.

If you would like to join the lore as an official character, please contact me on Twitter or FA with a proposal for your character's concept.

Art by [Themefinland](#)

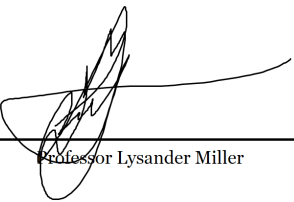


Greetings reader,

It is of the utmost importance that I stress that the contents that you are about to read in this report have proven taxing on the mind and have caused numerous cases of extreme delusion, panic and unhealthy levels of introspection around the meaning of existence.

For any further information on such cases; please send an email to the local authorities requesting the publicly disclosed incident of Dr Emril Phade, the previous author of this report.

Due to his sudden absence and the bias of his original work; I, Professor Lysander Miller, Orthani Specialist, shall objectively detail the works Dr Phade had originally presented to the BPR (Board of Paranormal Research)



Professor Lysander Miller

Consonance; A Historical Analysis of the Creation of the Multiversal Plane

Authors: Prof. Lysander Miller; Dr Emril Phade

Abstract:

The universe is not singular and exists in the plural; a multiverse. Dimensions interlock with each other to create an infinite set of existences where an undefined number of species may exist within our ever-expanding cosmos. The original state of the universe was singular but expanded due to the natural phenomenon known as Consonance. This document aims to disclose all information concerning Consonance and its effect on reality while recounting historic events tied to the first Aeons (To be discussed within the report)

Introduction

It is a common misconception that there are a finite number of dimensions. Perhaps, long ago, when the initial universe was created this was true, but we now exist in a state where space intertwines with countless versions of itself in a shifting and growing sea of starlit void.

Black holes, for one, are Enigmas that had once confounded us; but now it is clear through multiple advances in our scientific methods that they are intersection points between these different realities.

The key difference that had broadened our minds to these revelations was the incorporation of certain pseudo-scientific concepts, as provided by Dr Emril Phade, relating to artefacts, scriptures, and rituals belonging to an ancient tribe; the Orthani.

Multiple factors within their lore, coupled with our experiments in large gatherings of people, have resulted in the discovery of a natural phenomenon which has been dubbed “Consonance”. This phenomenon is presumed to be the reason our universe exists in its plural state.

We are not alone. Gods are among us and Consonance is the fuel to the expansion of existence.

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Consonance:

It is unclear whether Consonance is a form of energy or caused by an undiscovered particle interaction, but its effects are measurable and conclusive.

Experiments began by extending on the concept of group mentality: If a general emotion or action is being displayed in a large crowd, that emotion can drive the same impulse in other people nearby even if it is not part of their usual behaviour patterns. Common examples of such occurrences are stampedes within stadiums.

After analyzing components of the Orthani Lore, it is implied that such a group mentality can occur on a spiritual-like basis. That is, if a large enough population believes in the same principles, then an “impulse” would be enforced on reality.

In simpler terms: If a large enough group of sentient beings believe in the same concept, reality will be forced to bend and make that belief true.

Weather Manipulation Through Consonance

The experiment, “Weather Pattern Generation Through Consonance,” conducted by Prof. Cynthia Carlamine is commonly known within the BPR as the most concrete proof of the natural phenomenon.

Prof. Carlamine hypothesized that, if Consonance exists, a widely spread message in the media, that is likely to be believed by the majority of consumers, would create a strong enough impulse on reality to be measured.

The weather was chosen as a system of measurement; a system that is erratic by nature, enough that it would not be permanently altered, and large enough to be measured concretely.

Certain regions within the southern hemisphere, equator, and northern hemisphere were handpicked for testing. Each country, which may not be disclosed outside of the initial report, was chosen based on the actual weather reports for that week. Media coverage was then used within those specific countries, detailing unprecedented heat waves, cold fronts, snowstorms, and rain.

The publicised weather patterns, were in fact, a work of fiction. However, to the uninformed or unaware; the weather service channels were speaking the truth.

The rest of Carlamine’s report details incredible changes within each country’s weather for the duration of the experiment. It was concluded that these impossible weather patterns were

caused by the public's belief and trust that whatever the media had portrayed about the weather was true and trustworthy

Further testing showed that more extreme conditions could be created until ultimately, the experiment pushed too far and created widespread panic. This resulted in the accidental creation of one of the largest hurricanes to hit the coast of a western continent. Carlamine's experiments were quickly shut down, classified, and remained within the annals of the BPR.

Events that escalate, born of an exponentially growing and uncontrolled Consonance, have come to be known as Carlamine Runaways.

Implications of Carlamine's Study

One of the largest challenges around Carlamine's work was that the impulse had to be strictly temporary. If Consonance were to truly exist and alter reality, the experiment should not accidentally incur permanent changes. Permanent changes imply that the system under measurement has transformed and renders all current findings irrelevant.

This has caused the BPR to appeal to scientific institutions to revisit the conclusions of their research and to adapt their methodologies to create less 'popularity' across the world. If a conclusion becomes a Consonance, it would invalidate our understanding of what nature is currently doing, as the system would transform into an engineered perception of what nature *should* be doing.

Carlamine's experiment also showcased the danger of Consonance if it were to be used with malicious intentions and thus further experimentation would only be allowed to continue with specific sign off from the CEO of the BPR and the appropriate governmental authority.

Schalk's Corollary

If a Consonance could bend reality to give birth to an object or metaphysical concept, then its inverse was hypothesized to be true and later proven by Dr Ster van Schalk.

That is; if a Consonance dissipates, then the physical or metaphysical concept would fade back to its original state. However, as the Carlamine Runaway displayed: any shockwaves of the Consonance, like the destruction experienced by the artificial hurricane, would remain.

Creation of the Multiverse

With the principle of Consonance established in research, our understanding of mythology required revisiting. If there was enough belief in a concept that it would be shared across the globe, it would be highly likely that legends and creatures mentioned in what was presumed fiction, could have been real.

Dragons, werewolves, and vampires may have existed once, but as per Dr Schalk's research, they would have been born of Consonance and possibly dissipated as the population believed in them to a lesser degree.

One such legend, however, has permanence. This is the saga described in the most ancient tribe of this planet; the Orthani. Where pseudo-fictional creatures may have existed on the planet as a local Consonance; the Orthani legends speak of a Consonance of incredible proportions that spans the reaches of multiple universes and dimensions.

Orthani Slates

The saga is written within a book of sorts. An image of a large feral creature is inked on a piece of varnished bark, Carbon dated as 1000 years old. This text was probably not created by the first Orthani, but by their descendants.

Underneath the bark, multiple sheets of hard white are bound by loops of rose gold. Each slate weighs as much as marble, but the substance used still eludes us. Its composition is biological, like solidified embalming fluid, or liquid amber. Research continues on the nature of this, but the currently accepted assumption is that it is a by-product of the Orthani Consonance. Whereas the covering of this piece of literature is dated as 1000 years old, the actual slates date as far back as 7000 years ago.

The text describes each slab as crafted "Of Ortha" which may imply that it has some connection to the deity of its people (Detailed in the "First Aeon" section, later).

Homeworld

The age of the Orthani Slates is of little relevance if the story within is to be believed. The planet, named "Homeworld" by its inhabitants is presumed to be lost in the endless web of universes that is now our existence.

For the rest of this report, Homeworld is to be understood as the name of the original planet that the Orthani inhabited in a time before the universe multiplied. How the Orthani Slates somehow found its way to our planet is still a mystery.

Much like our own planet, Homeworld exhibited similar weather patterns and natural biomes as the northern hemisphere. A large portion of the world was heavily forested and experienced cold climates, which had left large portions of the landscape covered in snow.

It is impossible to tell how far the boreal environment extended due to the primitive nature of the Orthani. It is theorised that the rest of Homeworld would have hosted other biomes such as tundra, desert, and savannah but the Orthani had not advanced technologically to explore and document those areas.

The night sky of Homeworld is described similarly to ours. Directly translated, “The endless canvas of blue would give way to the backdrop of our twinkling ancestors’ souls. The mightiest of our warriors would ascend to heavens and join their brethren as the giant flame that lights the world, while the rest glitter as observers of their deeds.”

It is largely believed that, removing cultural beliefs, that the Orthani were referring to the stars, a sun, and a single satellite, much like the Moon. Given that the weather on the planet was similar to ours; it is assumed that Homeworld existed in a similar solar system to ours, as far as distance to a star is concerned. There is no evidence to support this claim and it is largely debated within the BPR.

Orthani Characteristics

A primitive and tribal people that share many common characteristics with what we know as Vikings. It is most notable, however, that instead of favouring pillaging and ransacking, they followed more neutral, druidic practices and used agriculture and trade for wealth.

Their architecture, perhaps slightly more advanced than the typical Viking settlement, consisted mainly of cabins built from logs, clay and capped with dried straw. Their mode of transport by sea was longboats and by land were wagons drawn by an animal called a “Cradlebuck”; a bulky deer species with antlers that curled upwards in a circular fashion, like hands holding a bowl.

Through a compiled lexicon of their language, the term Orthani directly translates to “Weavers of Story”. Their culture seems to dictate that the most important aspect of life is to create an important story. They would live and die as authors. There is very little evidence of formal law, but there is strong reinforcement throughout the Slates that the Orthani believed that access to the afterlife would only be granted to those who completed their “story” and that it was expected for every Orthani to continuously document their legend.

This habit of storytelling formed a large part of Orthani education. There are a plethora of tales that speak of teaching the young through the use of fact and fiction. This is hypothesized to be the motivation for a large part of Orthani mythology. Literature would take on a far more fantastical nature, much like a children's bedtime story; where objects and legends were created to inspire some sort of revelation or reinforce a moral of the tribe.

Soul Stones

There does not appear to be any rule dictating what a good story is. However, it is clear by the abundance of Orthani literature that, from childhood to death, the Orthani would need to create a story detailing their life. Some of the tales are brutally honest: a farmer lamenting the poor yields of his cattle where others are far more adrenaline-filled, such as the fierce and fantastical story of a warrior defending his village.

These stories are referred to as Soul Stones within the BPR glossary. Every Orthani would write many stories, but a Soul Stone was sacred to them. It represented their worth in society, the weight of their soul, and ultimately the justification to exist among the stars when they pass away.

Symbolism of a Chain

It is possible to identify a Soul Stone from common literature by paying close attention to the wooden bindings of the slates. Intricate twisting markings and runes would be carved and inked along it to form a knot-like pattern that differed from person to person. The exact knot is of little significance and seems to be an artistic expression of the author, but the style of the line used is shared across the entire tribe for explicit use on the cover of a Soul Stone.

Each black-inked stroke of the knot is drawn with a set of linked loops; akin to our understanding of a chain. These lines would be made with a pen-like tool with a nib similar in shape to a pair of tweezers. As a line would be drawn, the author would apply varying pressure on their index finger to open or close the nib.

Physical chains were also used for religious purposes. From the evidence we have gathered, a Soul Stone would be attached to the roof of a house with a chain through a loop of rose gold.

Cultural experts within the BPR have theorised that the chain represented a binding of the soul. If a boat was bound by rope, it would be a practical tool. If a chain bound it, it would mark the boat as an important part of an Orthani's Soul Stone. That boat would then become sacred.

Ortha, The First Aeon

To a tribe based around the sharing of legends and stories, it is not difficult to see how certain natural phenomena would find their way into Orthani mythology.

When something unexplainable would be encountered, the assumption would be that it was an act of the divine. For example, the rainbow would have been the breath of an elder dragon rather than the bending of light through water.

It should be noted that we do not use this information as a way to discredit the existence of the divine, but that there are a plethora of Orthani legends that speak of natural phenomenon as the work of an unknown entity. For example, heat waves were celebrated as a new warrior's soul joining into the sun, and the temperature was a result of how powerful that warrior's legend was. This suggests a gap created by the lack of technology for their tribe, in comparison to our society's advancements.

However, there is a legend that spans thousands of Orthani Soul Stones and finds itself intricately detailed in the Orthani Slates. Their people speak of a feral creature that could be encountered in the wild. It would roam around on four legs, and sometimes, stand upon two. It had four horns that would curl outwards from the back of its skull, framing a flowing mane of silken white hair. Its visage had both feline and canine characteristics; notably the skull of a wolf and the muzzle of a panther. The creature is described as heavily built, far more so than other wildlife. It had a thick tail, ending in a set of webbed spines, much like a creature that had evolved from an aquatic lifestyle.

Little is known about the origin of the creature, or from where it evolved, however, our understanding through research dictates that this mammal was extremely rare and would have been classified as an apex predator. Such rarity and strength are believed to have been the fuel to the Orthani's beliefs.

Many legends sprouted about the creature being an avatar of life itself. The strength, the virility, and the wisdom to shape the land, the people, and the very cosmos. Soon, these stories would be exaggerated, much like children's tales. They would talk about meeting the creature and asking for its wisdom, and how he would have roamed the forest as a protector of their people. Eventually, even the beast's image received a fair deal of artistic freedom and started to bear humanoid features, and exaggerated anatomy.

They named it Ortha, "Story". The fables quickly gained popularity, and soon fables transcended into divinity. Ortha was their protector, the god of life, the one who judges the very existence of everything, and finally, he who decides the worth of an Orthani soul.

Many depictions of Ortha reinforce this concept by the presence of a twisting pattern of black chains running from the creature's shoulders to wrists. As noted previously, a chain represents the binding of an Orthani soul and it most likely was imprinted into the appearance of this creature to represent how the Orthani would ultimately be bound to their Aeon*.

Later passages speak of Ortha roaming from village to village, providing prosperity to their people; of a towering, muscular beast of kindness and strength that would bless them with his presence, bringing their people everlasting peace. This demarcates the first entity to have ever been shaped into divinity by a Consonance.

** There is no word found for the type of being Ortha had become. The BPR has chosen to dub any entity elevated through Consonance as an Aeon. It should be noted that the designation of Aeon is only given to a being that has been elevated far beyond mortal limits. These entities would be entirely defined by the Consonance that supports them.*

Oaths

There is a large period within the Orthani Slates that relish in the worship of their Aeon and most can be discarded as irrelevant. However, the slates eventually transition into a period of spiritual exploration between the Orthani people and what is essentially their god.

Many Soul Stones document how they wished to be closer to Ortha; to link their stories not only in death but in life as well. It is unclear when frantic worship turned to shamanistic ritual, but it is clear that the Orthani eventually discovered a way to, for a lack of a better term, borrow the Consonance of Ortha.

The ritual itself appears to be simplistic. The person wishing to make a pact with the Aeon would form a request in their mind, similar to the idea of mental prayer, but would verbally acknowledge that they dedicate the rest of their life to following the tenants of the Aeon. Then, using a sharp object, most commonly a knife, they would make a cut across their palm and use the blood to draw a crude chain across their arms.

The Slates go on to describe how these people would undergo a fit of revelation, as the wound on their hand would heal and the pattern of blood on their body would turn into detailed ink. These markings would look exactly like the ones shown in the depictions of Ortha.

Using cross-references, we were able to identify some of the notable Soul Stones that partook in this ritual and it should be noted that every participant would write about how they gained some sort of power: fame, fortune, strength, wisdom to name a few. The list would be too large to describe here.

The BPR has coined these rituals as "Oaths"; a process of gaining a form of reward for accepting some kind of contractual agreement with an Aeon.

Oathbreakers

If an Oath acted similarly to a binding contract between the divine and a follower, then a punishment of breaking the law must naturally follow. There are multiple Soul Stones where this was demonstrated. The Orthani in question would intentionally, or unintentionally break a core tenant that represents their Aeon and would receive instant retribution. The markings upon their body would burn into their flesh, forming an unhealing scar. The Oath taker would then lose all benefits associated with their divine pact.

Soul Stones dictate that these people would be shunned by their tribe, if not exiled for their crimes against Ortha. They also write how they felt they had lost their connection to the Aeon entirely, to the point where they were unable to hear his voice or see the details of his face.

Worshippers that have broken an Oath have thus been coined, “Oathbreakers”

Forming an Oath

The BPR has largely concluded that an Oath can be made between any participant and any Aeon so long as the following order of steps is observed:

1. The core principles of the Aeon is understood and acknowledged verbally
2. A wish or desire is formed within the mind
3. Blood is drawn from the palm of the left hand
4. Blood from the palm is used to draw a crude mark of an Aeon on the practitioner’s body

It should be noted that every Aeon that has been encountered has so far displayed some unique identifying mark on their body. It is unclear whether this is an echo-like effect of Orthani culture, or simply a common occurrence in every culture that forms an Aeon from their beliefs

Sharing an Oath

Further study has shown that an Oath can be extended onto others if the following is observed:

Let A be the person who has succeeded in forming the original Oath.

Let B be the person who wishes to partake of the benefits of the Oath.

1. Person A will recite and acknowledge the tenants of their Aeon
2. Person B will repeat these tenants and agree to obey them
3. Person A will hold out their palm and make an incision across their palm
4. Person B will use the blood of person A to crudely draw the Aeon’s marking across their body

Note: All participants of this Oath will become Oathbreakers if any single participant breaks the Oath.

Ortha's Sentience

There is a period within the slates that begins to showcase Ortha's behaviour as detached from the Consonance that defined him, that is, a form of self awareness or sentience. The most popular theories suggest that Ortha's influence had reached far and wide enough, by word of mouth and sight of deed, that the Consonance that had formed him had blurred, that is, there were many more clusters of followers believing in subtle differences about Ortha's personality that would balance out.

In simpler terms, the analogy of a concentrated solution can be used. Ortha's original Consonance was comparable to a pure concentrated form of some liquid within a beaker. As his belief spread, different types of liquids would be added to the beaker. The amount of liquid within the jar would be of greater volume, which speaks to the Aeon's rising power levels, however, the concentration of the liquid would be diluted and the mixture altered to the point where it would reach a form of equilibrium.

Consonance Bloat

An unintended consequence of a new era of prosperity is that the word of each Aeon travelled much farther than before with little reason to dispute their claims.

The Orthani Slates embellish Ortha with incessant praise and begin to create a fictitious image of his role as warden of the sky.

The original Consonance that had warped Ortha into the towering being that he was, had escalated to the point where he was forced to leap off of the planet and into space so that his presence did not cause harm to his people. The Orthani Slates depict the towering creature ascending into the sky, the force of his jump creating major canyons and mountains in the landscape.

Ortha's Insanity

This leads to the final chapter within the Orthani Slates. It is within this chapter that the BPR bases its claims on the concept of multiple realities. As discussed, Ortha, at this point, has developed a form of sentience.

However, it is crucial to note that this sentience is not different from that of a human being. Soul Stones within the BPR showcase Ortha's behaviours as intelligent and empathetic, but not omniscient nor omnipotent.

The newly established Consonance had pushed Ortha into the outer edges of space. He wielded the power to shape life amongst the stars, but at the same time, fell into sudden isolation. As it is commonly known that the First Aeon was a social being, that sudden separation from society would most likely have caused emotions such as fear and panic.

Soul Stones account torrential rain upon the planet as tears of Ortha; attributing the downpour to the Aeon's sadness. This phenomenon was noted across multiple independent Soul Stones. The authors were separated by large distances, yet transcribed the same information during the same period. This suggests that, although Ortha had grown large and distant enough to no longer be visible, the Orthani could feel his emotional state as if linked through an empathetic bond.

Assuming this is true, then the inverse would apply: if the Orthani are linked to their Aeon empathetically and could feel his presence and emotion, then the Aeon must have also been able to feel the presence of his people.

After a few years of this behaviour, Soul Stones began transcribing bouts of gripping fear that manifested within their hearts. The BPR has theorised that this was due to Ortha experiencing a form of a panic attack; a brief moment of irrationality that shuts down cognitive functions to a degree.

At that moment, the Orthani observed countless stars being born in the night sky. They felt as if their presence became more numerous and spread. Only for it to fade once more. This would continue in greater and greater bursts. The Orthani people describe it as the ebbing of the tide. They would feel claustrophobic, as if their people were suddenly everywhere and compact, and then would suddenly feel extreme isolation; as if their existence were minimised to "that of a solitary fish within the ocean."

Through multiple iterations of cross-references and a team of psychoanalysts, the consensus to date is that Ortha, indeed, had a panic attack brought on by the extreme isolation of space. Due to the empathetic bond between him and his people, he felt that he could 'be closer' by creating planets that mimicked Homeworld. This would explain the claustrophobic feeling described by the Orthani people. The Consonance that had bolstered Ortha would swell momentarily, offering the Aeon the comfort that he sought, but the volume of followers fueling his Consonance would have been multiplied, pushing Ortha larger and further away. This behaviour could be classified as a self-induced Carlamine Runaway.

The growing Consonance, followed by the immediate exaggeration of isolation that followed would create a drug-like addiction, where Ortha would have been forced to copy larger quantities of life for the swell of the Consonance to have been felt.

That is, where the first moment of comfort would be felt with a single planet, the second state of comfort would only be achieved if an entire solar system were replicated. The third, an entire galaxy.

Through the Soul Stones, we can identify that this panic attack continued to the point that the Orthani people felt as if “life was bending”. The BPR assumes that this would have been the result of realities and dimensions being duplicated, altering fundamental forces of nature.

This would continue for what we perceive as hours of multiplication until the panic attack would have subsided. When the Orthani people wrote that their mind’s had been calmed, they had felt waves of regret and of understanding. The current theory is that Ortha had reached a moment of stability and in that moment of clarity accepted the responsibility of his actions.

Using mathematical simulations and cross-referencing the period in which it takes Ortha to resolve his panic attack; the BPR can deduce that the creature would have had to be creating universes to feel any form of comfort from his Consonance before he was stopped.

Conclusion

We have proved the existence of Consonance and Carlamine Runaways. Using these principles, there is a high probability that the events dictated by the Orthani Slate are true. This implies that Ortha, the Aeon of Consonance, has created multiple realities of an uncountable number during his mental breakdown in the form of a self-induced Carlamine Runaway. It is further implied that, due to this Carlamine Runaway, Consonance now exists in greater abundance across all realities which increases the possibility that other Aeons would form from the diverging societies across all of time and space.

Further to this, it is implied that Ortha is still alive and powered by a Consonance equal to the average of all of creation.

Noise

If Consonance is a force which spans every possible reality, then it is implied that the expansion of the multiverse creates an ambient Carlamine Runaway. The BPR has collected and confirmed a sample of the materialisation of this and has coined it, “Noise”.

As an analogy, it is commonly known that space has background noise. This type of sound is largely random and can be detected by radio receivers. To even the most sensitive of organs, this noise is undetectable and does not influence daily life.

If Consonance is a form of energy generated by the agreement of a belief, then the “background noise” of Consonance would be all thought that is in disagreement with it. These would be considered truly random and normally, to no effect.

The expansion of the multiverse acts similarly to how an amplifier would act on the background noise of space. If the volume of that noise were to be increased exponentially, then it would enter the audible range, and even exceed safe parameters.

This is the same for all random thoughts in disagreement with a Consonance. This “noise” would be amplified by the expanding amount of Consonances across all of reality, to eventually form its Consonance of pure random nature.

This results in the creation of an immeasurable, unquantifiable form of materialised chaos that would act unpredictably upon anything that it touches. The sample contained within the BPR is indescribable. Words do not suffice to give it a description, sense of touch or smell. It is further theorised that Noise is the antithesis of Consonance and is in all senses, nature’s way of balancing out the Carlamine Runaway caused by Ortha.

Noise Acting On Matter

From our studies, noise acts on matter by exerting its chaotic nature on the essence of an object. For explanatory purposes, any object within reality has an essence or ‘pattern’ to it which is unique.

For example, John Doe, a human, has a very specific pattern to his existence in the shape of a spiral. Noise’s pattern is absolute true chaos, an indefinable shape.

If John comes in contact with Noise, then their patterns will be brought together. One of three possible scenarios have been observed:

1. The original object’s pattern is strong enough that it is capable of reorganising the chaotic pattern of Noise into the identical pattern of the original object. This results in the original object or person being empowered.
2. The original object’s pattern does not convert Noise into an identical copy of its pattern, and the original pattern is altered in some way. This results in the object being empowered but exhibiting unpredictable physical changes.
3. The original pattern is too weak to overcome Noise and it is completely altered into a new existence.

In the case of [3], a being is completely rewritten. It can be considered a new lifeform or object in its entirety. The BPR has coined these new entities as Demiurges.

Note: It is a common misconception that the amount of Noise needed to change or overwrite one's pattern can be calculated. Noise is unquantifiable. The BPR has had no success in modelling the behaviour of the outcomes of Noise. The closest real-world model to the interaction of Noise on objects is a game of Russian Roulette.

Further, the BPR has no means of evaluating the strength of an object's pattern. It is unclear what determines how strong the original pattern is, or how to bolster it against Noise.

Lastly, there is a high probability that entities exist within the cosmos that have risen to Aeonic levels of power through the consumption of Noise. The BPR has coined these types of entities as Dissonants.

Ornumen

The BPR prides itself on trying to quantify Aeons and Dissonants in a way that mortals can digest and interpret scientifically. This, however, results in the over-simplification of the state of reality.

One such 'hole' in our interpretation is that Ortha, and many other known Aeons, appear in multiple independent cultures across history. Research pointed towards principles within Quantum Physics; that Aeons and Dissonants were large enough to exist in multiple places at the same time. This, however, was disproved by a researcher by the name of Prof. Orazio Suono who would go on to claim the BPR scientific award for his monumental discovery.

Entities empowered by Consonance come in many different sizes, shapes and forms. Some of these are easy for mortal minds to comprehend, especially if their power scale is relatively low. What then, of the ethereal? What of those too large, like Ortha, to interact with the multiverse?

Prof. Suono posited that Ortha, being as attached to his people as he was, would have begun trying to discover ways of interacting with his creations. A being that large would decimate reality itself with an incorrect gesture; so how is it that there were tales of Ortha in far more recent texts at scales that were comprehensible to mortals?

By analyzing chronological appearances, and through the use of space anomaly intelligence networks from neighboring societies, Prof. Suono was able to determine that reality itself was "rippling" in predetermined patterns. With every ripple, another Ortha would appear in history. This research was extended and was found to apply to more than just Ortha; it applied to every known Aeon and Dissonant who existed at a cosmic scale on record.

Prof. Suono ran these ripples through multiple high intensity algorithms and discovered something miraculous; ripples associated with the type of Aeonic or Dissonant appearance: That is, there was a specific ripple for a loving. A specific ripple for a wrathful avatar.

In short; it is a cosmic language.

When a creature has been empowered by a Consonance so as to propel it large enough that time and sound no longer apply, the creatures begin to use the ripples in reality as a type of body language. It is theorized that Ortha, in his isolation, learned to “speak” across time and space and these words, so complex and interconnected with the cosmos, would manifest as physical living entities, or avatars, in the world.

For example, meeting Ortha, as a mortal, would not necessarily be coming face to face with the Aeon, but rather ‘hearing’ one of the Aeon’s words. It is equivalent to the Aeon speaking a single word directed solely at that person.

This cosmic language has been named “Ornumen”. The initial two letters represent Ortha as its origin and creator, and “numen” as the Latin root word meaning: “the spirit or divine power presiding over a thing or place”.

It is a language so powerful that every word can manifest as an entity with an entire lifetime of fated emotions and connections in a specific location, but so powerless that it could never break reality in any way.

In summary; Prof. Orazio Suono discovered the cosmic language Ornumen. Each word is entangled with reality and time in such a way that it manifests as an avatar. The BPR has named these “words” or “manifestations” as Vocables. Each Vocable lives out an entire lifetime and purpose that reflects the emotion of that word.

For example:

The Vocable “love” translates into an avatar who would go out of its way to protect its family, to fall in love with a mortal and to even raise progeny.

The Vocable “anger” translates into an avatar who would seek to outwardly destroy and raze civilization. A warlord, a monster or a being of political malice.

Creating a character

If you have made it this far, I hope you enjoyed the lore that I have built. This all acts as a wrapper that you can apply to your existing lore, or as a new environment that can be used, if you like it, to create a character.

I should stress, you will see some characters highlighted in this document. These are characters of people who have directly approached me to join as canon within the lore, but it DOES NOT imply that they can be used without the express permission of their creators. The same applies to my characters listed within this lore.

The lore is created as an idea of power inversion, that no matter how omnipotent your character may seem, their power ultimately comes from the people that worship them or from playing a game of risk with the highly chaotic Noise.

Character Types

Because your character exists in the lore, it does not imply it has to be an Aeon or a Dissonant. Any type of character can exist within this lore, from the unempowered to god-like entities. My suggestion is to base your character around the following concepts:

1. Consonance
 - a. Power through the worship of people
 - b. More believers mean greater strength
 - c. Consonance can empower people, without turning them into an Aeon
 - d. Aeons are characters with enough of a following that they transcend mortal limits
2. Noise
 - a. Power gained through playing a game of risk
 - b. You have the option of flat power, being changed or completely rewritten
 - c. Noise can empower people, without turning them into a Dissonant
 - d. Noise can be combined with a character that has a Consonance

Character Environments

There are two major environments where characters may exist within this multiverse:

1. The Multiverse of Consonance
 - a. Largely watched over by Ortha
 - b. A safe environment from Noise, but not care-free
 - c. A large belief that Noise is a problem that needs to be resolved
2. The Multiverse of Dissonance
 - a. Largely watched over by Augwult
 - b. Less safe from Noise, but where there is a risk, there is a reward
 - c. A large belief that Noise is a solution to problems

Bestiary

Aeons

Ortha, The Aeon of Consonance

The first Aeon to be born of Consonance by the Orthani people. He is a being large enough to exist outside of the multiverse. Legends say that he is a shaper of reality, breathing life and order into the multiverse he created.

An anthropomorphic behemoth. It has four horns that curl outwards from the back of its skull, framing a flowing mane of silken white hair. Its visage has both feline and canine characteristics; notably the skull of a wolf and the muzzle of a panther. The creature is described as heavily built; far more so than the other wildlife in the majority of Orthani stories. It has a thick tail, ending in a set of webbed spines, much like a creature that had evolved from an aquatic lifestyle.

Its aeonic mark is a set of twisting chains that run from each shoulder to the wrist.

Falco, The Aeon of Instruments

Once a warrior to the beat of war, now a wall of mass entwined to mighty tunes. Falco, the Aeon of Instruments, looms as vast as an oak tree. He is a charcoal, mountainous naga draped in ribbon-like golden streaks across his body. His reptilian head holds two pincer-like horns above blood-red eyes.

Falco is depicted as the bard of the gods. Festivals and merriment are his domain. As Falco amuses aeons, he can enchant mortals; numerous writings document their worship of him for his blessings of entertainment. It is said that the Aeon's songs are so enchanting that no sound in the universe could ever recreate the same effect. Tapestries show this Aeon wielding celestial instruments, likely a manifestation of its power and magic. To hear its strings, one may be blessed with an eternity of grace and euphoria, while others subject to Falco's ire shall know only the silence of death.

Its aeonic mark blends well with its golden striping. The mark is believed to be the cross-like shape across its belly.

Codex, The Aeon of Astral Soul

Born from the innate awareness of sentient species to thoughts and emotions; the Astral Aeon of Soul embodies altruistic concepts such as the harmonious flow of life and the power of the heart. He is said to represent tender love, a soothing embrace, righteous outrage, boundless devotion and the treasured bonds that bridge hearts.

The Aeon has unusual anatomy starting with a silvered furry vulpine face. His fur extends to the very top of his chest where it starts to become translucent revealing a scene of dazzling cosmoses. The twelve tails growing from his rear are equally transparent and astral. One eye shines sapphire and the other emerald.

Its aeonic mark is a stellar constellation that spans across its chest.

Kaleth, The Aeon of Umbral Soul

Born from the need of sentient species to explain the complex flow of thoughts and emotions; the Umbral Aeon of Soul embodies concepts such as; crushing guilt, the powerlessness of a heart-wrenching loss, the everlasting memories of elation, unshakable convictions, and unwavering loyalty.

Its skin is adorned in glowing crimson stripes, goutts of hellish fire flicking out of them. Its body has thorn-like protrusions from its joints, running to large claws. The beast has two pairs of wings growing from its back, a canvas of black to its draconic head crowned by three floating orbs of flame.

Its aeonic mark is the orange stripes that adorn its body.

Achak, The Aeon of Tempest

The king of storms. It is said that his consonance spans three realms; that of reality, spirit and the demonic realm. Undergoing trials with Ortha, Achak built his consonance from his history of past, present and future.

A mighty platinum coloured feral dragon with a wild flowing mane that stretches from head to tail. This hair sparks with lightning and often grows long enough to be braided along the side of its neck. Its body is covered in grey tribal markings, a symbol of his people. A scar runs across one of its legs, a constant reminder of its turbulent history. Its wings are said to bring about calamitous storms, its very membranes barely containing arcs of powerful lightning within.

Its aeonic mark is a pair of metallic, rune-engraved bands that appear on the upper arm.

Vertigo, The Aeon of Night

Aeon of Night, rival to the Aeon of Day. Born from the people of a planet in an era sometime after Homeworld, it is said that this Aeon fights a war with his nemesis to suffocate the sun and raise the moon into the sky.

The creature is described as something resembling an anthropomorphic wolf with tall stag-like antlers. His fur is vantablack, devoid of any form of light save for streaks of silver that give his people some idea of his muscular and titanic form. It wears an ivory mask that rests above dangerously sharp canines.

Its aeonic mark is the crescent of a moon across the back.

Resilex, The Aeon of Electromagnetic Resonance

An Aeon born as a manifestation of sound and light. It is enigmatic in every sense of the word and appears to travel across the cosmos on a journey unending.

Due to the shroud of light and sound that constantly surrounds it, it is difficult to make out an exact description of this Aeon. Many say that Resilex is mechanical, but this remains a mystery, revealed only to those who encounter him.

Its aeonic mark is unknown.

Jagaz, The Aeon of Might

A Charr that has ascended into aeonhood through the immense and continuously growing strength of himself and his family. It is said that this Aeon has no upper limit when it comes to physical or magical might and that it is intent on gaining as much power as its body can contain.

Bursting at the seams with strength, this creature resembles a titanic humanoid feline. It has a black leonine mane crowning a feline muzzle with glowing blue eyes. Its fur is white with a patch of black across its chest.

Its aeonic mark is the searing blue glow that envelopes the eyes.

Ainihi, The Aeon of Identity

An aeon born from the need to protect the identity of mortals. Created amongst a people under threat of being shaped by the whims of its government through consonance, this aeon protects the sacredness of how one identifies and allows mortals to live as they are. Ainihi has no definite shape, being made of a multi-colored mass and can thus look like anything. Their preferred form seems to be an otter of white fur with rainbow-colored wavy markings around their waist, shoulders, tail base and tip, right wrist, and left ankle. They've been known to change body type and shape to make others feel more comfortable around them. They have three aeonic marks: an open book on their left palm, a shield with a blank ribbon on their right arm, and a half-filled heart on their chest.

Jared Snow, The Aeon of Providence

After establishing a multidimensional protectorate for those who wished for his protection and guardianship, he ascended to become an Aeon. He is said to present himself as a shield to those in need and stands ready to aid any who invoke his name regardless of status or rank.

This creature is described as a titanic anthropomorphic cybernetic dragon capable of travelling through time and space. It is said that he may have once been fully organic but through history, cybernetically enhanced including thick armour plates coloured in red, gold and black. He is depicted to have piercing blue eyes which glow with an ascendent luminosity. He is bulky in build, a walking fortress that houses various weapons and defense systems. Research suggests that his preferred weapon is in fact his left arm which is able to transform into a cannon capable of primordial annihilation.

His aeonic mark is projected behind him as a holographic halo and is that of a planet surrounded by a pair of draconic wings wreathed in golden light.

Edrax, The Aeon of Convergence

Terascopic research identified this Aeon as a creation of a Consonance born from the ambient sentience of multiple clusters of multiverses. That is, all rules, interactions and laws form a complex system that converges in a way that mirrors a cosmic brain. If a set of universes can create thought, then it poses that multiple sets of universes would also resemble its own unique entity with sentience. A fractal of higher and higher ordered beings and Consonances.

Edrax's form appears to be fluid like a shapeshifter, a reflection of the cosmos' desires at a given point in time. Most data indicates that its preferred form is bipedal, muscular and with a spiky-shaped head. His body is said to be made up of two distinct parts divided by light blue glowing markings through its body. A dark portion that acts as a mirror into the universe - reflective and fluid like metallic liquid. The white, lighter part, appears fluffy and more primal. His aeonic mark is an assortment of vertically curving lines, or flows, converging into a circle.

Ikaniros, The Aeon of Monuments

Born as the creator and maintainer of incredible architecture.

This Aeon has anatomy that aligns closely with our concept of a demon. Its immensity is said to be incredible; rolling mountains of muscle beneath a thick layer of amber leather, a body so titanic that it oversees every building whose tops have never been traversed by any mortal. Legends speak of golden eyes that peer through canopies, nurturing and protecting not only the monuments that surround his people, the Arlex but their survival in its entirety.

Its aeonic mark is a series of complex glyphs that represent his visage. An upside-down triangle with a circular shape floating above it. Lines intersect with the triangle horizontally. Below is a bar holding a set of five intricate symbols, each twisting shape made with a single pen-stroke.

Haze, The Aeon of Death,

An avatar of the concept of death.

It is described as a massive demon brimming with muscle, dark leathery wings fanning out from behind it. Two horns sprout from a bone-like mask of a face and instead of a mouth, it appears to have a chasm hidden behind a grill of sorts. It heralds the death of those that witness it, their souls being trapped within that prison on Haze's face until they simply cease to be.

Its aeonic mark appears to be a series of digits across the shoulder of a single arm.

Marcus, The Aeon of Inspiration

Said to run a manor that houses learners who wish to better themselves beyond mortal limits. This aeon facilitates inspiration to the point that it materialises as newfound strength in those it teaches.

Its appearance is that of a green-skinned beast. Its upper torso is distinctly brick red, with its underarms and biceps covered in beige fur. His face is square, thick jawed and covered with a bushy beard and moustache. Green hair sits atop his skull in a messy combover. Its build is said to be extremely muscular.

Its aeonic mark is currently unknown

Phoenix, The Aeon of Rebirth

Ruler of the Phoenicians, guardian of the souls of his people as well as the cycle of rebirth and choice. He provides for his people by ensuring prosperous life, agriculture and fertility for their society.

It is said Phoenix has a muscular body with a warm tan skin tone. Black markings race across most of his body. He is depicted to have very long black hair with areas of red and gold neatly framing a pair of eyes, one gold and another crimson. He dresses in fine white silks and gold adornments and possesses large black talons on his fingers and toes. Art shows that he has a secondary form where he will grow larger and sprout large multicolored wings that burn with star fire. Long tails sprout from his rear which are sharp and often used as weaponry. In this form, a large portion of his body is covered in glittering scales, visible through parts of gilded battle armour. This form is crowned with a crown of brilliant plumage.

It's aeonic mark is a set of black wing-like markings on the back which can unfurl into blazing wings.

Soul, The Aeon of Aradasentia

Aradasentia, the concept of the upper limit of an infinity. There is an Aeon that embodies this concept that goes by the name of Soul to his people. A manifestation of the infinite desire of a sentient species and the drive to be even more than that.

Artwork depicts Soul as a blue and yellow dragon, similar in style to what we know as the Eastern Dragon. It is often drawn with incredibly large musculature, but it seems he can change his form at will into whoever or whatever he desires. A long silver-white mane runs past blue upward-curved horns and settles in length at its lower back. Long thick silver whiskers sprout from its regal muzzle and extend to a length close to Soul's height.

It has three distinct aeonic marks. Two fractal-like patterns appear in each of its pupils, the flower of life; a circle with a floral repeating pattern and the flower of death, a circle with lines that embody chaos. The symbol of Aradasentia sits on its hindquarters.

Kiuh, The Aeon of Creativity

Every mortal, immortal and their world ebbs and flows with the power of Consonance, the event through which reality bends to belief and gods are born. It is a necessity of every thinking mind to create, to imagine, to dream, and from their dreams comes creativity.

"Kiuh" is depicted as a kobold, a diminutive form to represent our smallness in the grand universe. The Aeon is said to have chosen the form, as it was among his favorites, but for one who can draw himself as anything, it is simple to rewrite to whatever other races wish them to be. Creativity is the capacity to

imagine and create and this creativity brought every Aeon to being, and it will keep doing so. Kiuh is just here, among the artists of every kind, making sure that creativity is used for the good of the soul and the world, for creation and destruction walk with hands tied, and the power of creativity shouldn't be abused so much as to tempt the stroke of destruction.

Dissonants

Augwult, The Dissonant

Said to be a manifestation of the Noise that was built within the researcher Emril Phade. This creature has made a deal with Ortha to experiment with Noise in a portion of the multiverse, under the condition that it keeps said experiments within the Multiverse of Dissonance.

Described as a muscular red and yellow demon. Its face is distinctly wedge-shaped, with two dark upward curling horns. The back of its cranium elongates into two straight horn-like shapes. It has four crimson glowing eyes that rest above a muzzle which is rumoured to split into multiple maws should it choose. Descriptions of this Dissonant vary wildly due to its chaotic nature.

The Empowered

Archmage Myst

A mage at the center of a Consonance of magic. This draolf is not an Aeon but has received boundless magical potential and aptitude through his people's belief in an archmage who understands all there is to know about the world they live in.

This creature is muscular and is said to be kitted out in elegant robes. Its fur is silky and white, with large blue patches accompanying a bushy blue mane. Two draconic wings sprout from its back, filled in with grey membrane. Notably, it has two long whisker-like appendages reminiscent of the eastern dragon. They appear to be prehensile to some extent.

Sigurd and Hakon, Orthani Chieftains

Notable chieftains of the Orthani tribe are detailed within the Orthani Slates, male and female, respectively. They are described as tall, muscular anthropomorphic creatures that resemble Ortha in features aside from details such as fur coverage, gender and other minutiae. It is theorized that these leaders partook of a strong oath with the First Aeon and transformed into pseudo-avatars of his consonance.

Together, they would care for the Orthani people in Ortha's absence.

Character Ownership

Character Name	FA URL	Twitter Handle
Ortha, Aeon of Consonance	https://www.furaffinity.net/user/aeonortha/	@AeonOrtha
Codex, Aeon of Astral Soul	https://www.furaffinity.net/user/codexians	-
Kaleth, Aeon of Umbral Soul	https://www.furaffinity.net/user/bleakdragoon	-
Vertigo, Aeon of Night	https://www.furaffinity.net/user/vertigolapse	-
Augwult, The Dissonant	-	@Augwult
Archmage Myst	https://www.furaffinity.net/user/mechanodragon	-
Resilex, Aeon of Electromagnetic Resonance	https://www.furaffinity.net/user/tokthegoo	@TokTheGoo
Ikaniros, Aeon of Monuments	https://www.furaffinity.net/user/delta-tango	-
Jagaz, Aeon of Might Sigurd and Hakon	https://www.furaffinity.net/user/jagaz	@JagazCoatl
Achak, Aeon of Tempest	https://www.furaffinity.net/user/achak	@Achakdragon
Haze, Aeon of Death	https://www.furaffinity.net/user/kogeki/	-
Marcus, Aeon of Aspiration	https://www.furaffinity.net/user/whaleperson	@samuel_kuze
Kardukk (under construction!)	https://www.furaffinity.net/user/kardukk	@Kardukk
Phoenix, Aeon of Rebirth	-	@NihilAz
Kiuh, Aeon of Creativity	https://www.furaffinity.net/user/ariel1998	@KiuhDevilDragon
Ainihi, Aeon of Identity	https://www.furaffinity.net/user/juneau	-
Soul, Aeon of Aradasentia	-	@AradasentiaDerg
Falco, Aeon of Instruments	https://www.furaffinity.net/user/roxfireborn	@Falconaris1
Jared Snow, The Aeon of Providence	https://www.furaffinity.net/user/rakuenwolf/	@JaredinSnow
Edrax, The Aeon of Convergence	https://furaffinity.net/user/Edrax	@EdraxLewdDeity